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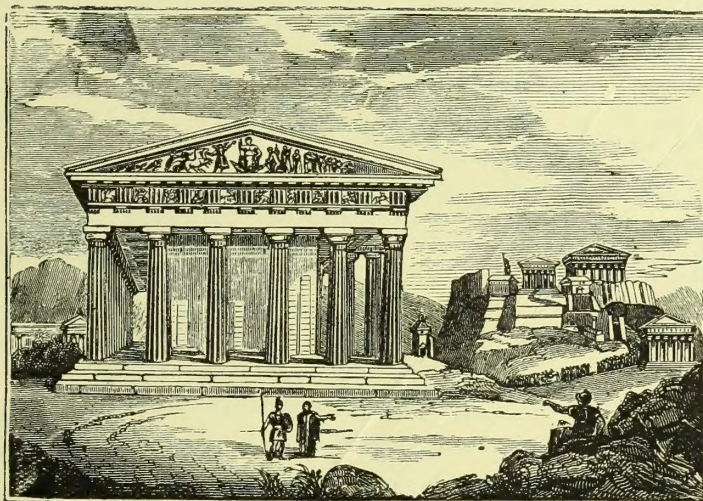
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LITERATURE

Wales. By Owen M. Edwards. "Story of the Nations." (Fisher Unwin.)

WALES has long suffered for the want of an adequate trustworthy history. That want has insidiously undermined the nation's self-respect, and made the heart of many a Welshman sick. It has at last been supplied, in broad outline, though not in detail, by the appearance of Mr. O. M. Edwards's long-expected volume in the "Story of the Nations" Series. His work represents the first fruit, not the full harvest, of modern historical research, while the very title of the series in which it is included has imposed obvious limitations on him.

For more than two centuries and a half Dr. Powel's 'Historie of Cambria,' published in 1584, continued to be the classic authority on Welsh history, and in Wales no gentleman's library was deemed complete without a copy. Since the appearance of its eighth edition, in 1832, there have been but four serious attempts at a history of Wales. First came the Welsh work of the Rev. Thomas Price (Carnhuanawe), published in parts between 1836 and 1842. In accuracy and critical treatment it marked a great advance on anything previously written. It was followed in 1852 by Woodward's two handsome volumes, which appealed mainly to *dilettanti*, and added nothing to the previous stock of knowledge. In 1869 appeared Miss Jane Williams's concise and fairly accurate history, in a convenient octavo volume of some 500 pages. She was the first to make systematic and judicious use of the numerous publications of the Rolls Series, and one is surprised that her serviceable work has never been reprinted. Price's history concluded with the fall of Llewelyn, while the other two were continued to the time of Henry VIII., or, as Woodward puts it, to "the final incorporation of Wales with the kingdom of England." A

more ambitious work than any of the preceding was issued from a Glasgow press in 1872-4. It was laboriously compiled by a typical Welsh scholar, a self-educated son of the Eisteddfod, Gweirydd ab Rhys, who set himself the task of writing, in many volumes, a political, social, literary, and religious history of "the Britons and the Welsh" from the earliest times to the Victorian era. No one has since adopted his monumental scale. The magnitude of the research which is necessary before a detailed history of Wales can be written seems to have appalled students, so that the production of the last quarter of a century has been limited to a little isolated work on special periods and a few experimental textbooks for the use of schools. After these years of comparative barrenness comes Mr. Edwards's book, and it differs essentially from its predecessors. It does not aim at being a learned work, but it nevertheless bears the impress of intimate acquaintance with the results of research on both the Welsh and English sides, the author's plan being to bring out clearly the main outlines of his country's story, to trace with a free and bold hand the course of its development, and to sum up in large suggestive generalizations his conclusions as to the complex influences which, accumulating through the ages, have made Wales what it is at the present day.

As a Merioneth man the author has sought for the key to this story in the physical configuration of his native county. The geography of Merioneth is that of Wales in miniature: it is

"a collection of mountain-tops; no river flows into it—its valleys open to every point of the compass, it has no real capital.....It was, at its best, an unsatisfactory unit for local government."

It is this same key-note of the dominating influence of the mountain that the author strikes in his opening sentences:—

"Wales is a land of mountains. Its mountains explain its isolation and its love of independence; they explain its internal divisions; they have determined, throughout its history, what the direction and method of its progress were to be."

Later he explains how this master-influence has moulded the Welsh character, and as the passage illustrates fairly his clear, easy, and luminous style, it may well be quoted at length:—

"If the mountains of Wales made political union difficult, they gave their inhabitants the same characteristics, and gave them community of ideas and of aims centuries before combined action became possible. The wild rugged outlines of the mountains are mirrored as intense but broken purposes in the Welshman's character, always forming great ideals, but lacking in the steady perseverance of the people of the plain. The silent and majestic solitude of the mountains has sunk into the Welshman's character as the fatalism which is the basis of his life and thought. The mountains, his mute but suggestive companions, strengthen his imagination. His imagination makes him exceedingly impressionable—he has always loved poetry and theology; but this very imagination, while enabling him to see great ideals, makes him incapable of realizing them—he is too impatient to be capable of organization."

But even before his ancestors reached these mountains, doubtless some deep-rooted characteristics had already been formed. As

to the question of origins, Mr. Edwards accepts the theory, first popularized by Prof. Rhys in the Report of the Welsh Land Commission, that the vast majority of the people of Wales at the present day are not Celts nor even Aryans, but the descendants of an aboriginal race, labelled by Prof. Rhys as "probably Pictish," though the more usual anthropological name of Iberians is applied to them by Mr. Edwards. We are told that the short, dark, long-skulled Iberian still "predominates everywhere among the peasantry," the blood being probably purest in South-Eastern Wales. He is generally the poet of the present day, though apparently not of the Middle Ages—the greatest Welsh poets of the last two centuries, Goronwy and Islwyn, being in appearance typically Iberian, the one a native of Monmouthshire, the other of Anglesey. The author does not speculate as to who the Iberians were; he contents himself with saying that they advanced westwards, "possibly along the northern shore of the Mediterranean," a view not inconsistent with the plausible theory of their kinship to the North African white race, the ancient Egyptians and the modern Berbers. After the Iberians arrived the Celt, "a mighty hunter and conqueror," hailing probably from a colder home. He first subdued the aboriginals, and then settled down in their midst as a master ruling over slaves. There is, of course, nothing specially new in this account of the earliest inhabitants of Britain, but there is much that may be so described in the author's conclusions as to the far-reaching influence of this subjection of the earlier race to a governing class belonging to the later. It explains the existence all through early and mediæval Wales of a dominant class of free tribesmen and a subject class of communities of serfs. According to our author, the mediæval prince was a Celt, and the political history of Wales during the days of its independence is that of the rise and fall of a princely caste whose chiefs were alternately the oppressing organizers of their own people and their defenders against England. With their disappearance, crushed, dispossessed, or anglicized, there began, even in Gwendower's time, but more markedly under the Tudors, an upheaval of a lower subject class, representing the enslaved Iberian of old: "The Wales of the princes disappears, the Wales of the peasant begins to take shape." "The rise of a self-educated, self-governing peasantry" is, therefore, represented as the most important movement of the second great period of Welsh history, stretching down even to the present day. In the transition the survivors of the Celtic nobility ceased to be patrons of Welsh literature, their character degenerated, the self-sacrificing "lord of kin" became a grasping "lord of land." A continuity was, however, maintained, for their changing traditions were inherited, their decaying literature imitated, by the emerging subject class, which, "with stronger thought and increasing wealth, rules Wales to-day." That, briefly summarized, is Mr. Edwards's interpretation of Welsh history; his theory as to the undying influence of the relation of Celt to Iberian—suggested, perhaps, by the somewhat analogous relation of the official Norman caste to the Anglo-



Saxon—runs like a golden thread through the whole fabric of his narrative. The long vassalage of the Iberian peasant, and the discipline of service during the emancipating process of his self-education, have prepared Wales for "a future of more self-conscious life and of greater service."

Mr. Edwards's point of view is all-important; he draws his inspiration from the mountains of his native Merioneth; he is himself a distinguished representative of the once-subject class. Having explained his regulating theory, we must now turn to the fascinating succession of pictures which he has made of the changing scenes of national development. Owing perhaps to the fact that another volume in the same series is devoted to 'Early Britain,' he very lightly passes over the pre-Norman period, allotting it altogether only some twenty-five pages; while of its social conditions, which Mr. Seeböhm has done so much to elucidate, he only explains enough to make the political history intelligible. This admits of no reference to such important subjects as the early British Church and the early war-poetry associated with the names of Aneurin and Llywarch Hen. A much larger space—in fact, two-thirds of the whole volume—is devoted to the four centuries and a half extending from the advent of the Norman to the Act of Union. It is here that Mr. Edwards has achieved the greatest success, for his clear vision and graphic touch have enabled him to evolve order and sequence out of the chaos of the conflicting policies and the almost incessant warfare of the period. He shows how quick the Norman was to recognize that Chester, Shrewsbury, and Hereford were the military keys of Wales, the natural points of departure for its conquest. These were therefore granted to barons whom fear of the Welsh would keep loyal to the king, while they used their swords to carve Welsh additions to their lordships. The daring dream of independence was, however, conceived by the ablest of their number—Robert de Belesme, who, with the aid of the Welsh, aimed at making Shrewsbury the capital of the west. Had he succeeded, the subsequent history of Wales would probably have been very different:—

"A kingdom of the west, formed of Norman and Welsh elements with Shrewsbury as its capital, might have risen as a rival to the kingdom that had London as its capital." But Welsh treachery made the realization of the dream impossible, and it was rewarded with a renewal of the Norman harryings of Wales.

Never has the subsequent struggle for Welsh independence been described with so much insight and sympathy, with such force and vividness: how the tide of Norman aggression was checked by two exiles from Ireland and Brittany, Griffith ab Cynan and Rhys ap Tewdwr; how Griffith's son, the gentle poet-statesman Owen Gwynedd, united all Wales under his supremacy, and "introduced a feeling of greater humanity and chivalry into the wars of the period"; how Owen's grandson, Llewelyn the Great, kept before him, during his long reign of nearly half a century, the ideal of a united prosperous Wales, in feudal dependence on the English

king, and, though perhaps the greatest and most successful of Welsh generals, gave proof of his constructive statesmanship in the great council of chiefs that he called into being; how the greatness of his ideal is emphasized by contrast with

"the petty schemes and divided counsels which made Wales again a prey to its English invader, because by swerving back to its old selfish jealousies, it deserved the loss of its independence."

Especially luminous is Mr. Edwards's account of the obscure period between the fall of the last Llewelyn and the disappearance of Glendower. Very clearly he brings out the effect produced on the peace of Wales and on the art of war by the policy which provided an outlet for the surplus population of Wales by drafting its restless crowds of archers for service in the French wars, and the still more revolutionary effect, social and economic, of the Black Death, which precipitated the emancipation of the serf, and gave much of the character of a peasant revolt against the lords to the rising of Glendower, whose political ideals are, by the way, warmly eulogized. The author's intimate knowledge of Welsh and its mediæval poetry enables him to illustrate how in the bitter struggle for ascendancy between bard and friar the former's delight in the sensuous beauty of colour and his adoration of woman led to a fanciful Mariolatry, which associated the name of the Virgin with all the sweetest flowers of the field. This is a point which, if we mistake not, has hitherto escaped attention, but it helps to explain the hostility of most Welshmen to "an unwelcome Reformation." Fortunately their attitude was different towards the other two great Welsh reforms of the Tudors: the political reorganization which, sweeping away the marcher lordships, completed the conversion of Wales into shire-ground, and the establishment of an efficient system for the administration of justice. A clear, succinct account of all three movements is included, though the chapter on the Great Sessions has a few minor omissions. The restriction of the number of justices of the peace to eight for each county seems to have been disregarded almost from the first. The number of the judges of assize was soon doubled, and they had jurisdiction in Chancery and Exchequer as well as in Common Law matters.

"The blind loyalty" of Wales to the Stuarts during the civil wars is emphasized by means of a detailed analysis of the Welsh members of the Long Parliament, who were "nearly all Royalists," though it is surely an error to include Simon Thelwall in that description. New light is thrown on the Cromwellian government of Wales in the course of a striking appreciation of Morgan Llwyd, whose rough-hewn English verses exhibit the fanatic Puritanism of the Fifth-Monarchy men, and elevate Harrison, then commander-in-chief in South Wales, into "a leader of the saints in the formation of a new state of heavenly birth." Other notable appreciations which the volume contains are those of the Puritan John Penry, of the Jesuit fathers John Bennett and Robert Jones, of Bishop Morgan, translator of the Welsh Bible, of Howel Harris, the trumpet-voiced revivalist—all concerned, though in divers ways, with the religious

awakening; while there are also masterly sketches of Elis Wyn and Theophilus Evans, Goronwy Owen and Lewis Morris, pioneers of the literary revival. With scarcely an exception, they all sprang from the peasant class, whose interests were still further broadened and their emancipation completed by the industrial revolution, the political reforms, and the educational developments of the nineteenth century.

We have dealt at such length with Mr. Edwards's book because it is in many respects the most important relating to Wales that has been published for nearly a quarter of a century. Bearing in mind the limitations of the series, we cannot speak too highly of the manner in which the author has performed an extremely difficult task. He has also made a very judicious selection of illustrations to explain and embellish his text. Besides some thirty views of castles and churches and many glimpses of mountain scenery, these include 'A Typical Welsh Face' (that of the poet Islwyn, previously described as "typically Iberian"), a portrait of Lord Keeper Williams (from the painting at Lincoln College, Oxford), and a photograph of Mr. Goscombe John's sculptured memorial to the Llansannan worthies. There are also useful outline maps, showing the divisions of Wales at various periods. Only a very few errors have crept into the book. Among typographical ones are "Tubervill" (p. 215) and "Glynrhonddu" (p. 314) for Turberville and Glynrhondda; when it is said that the Royalists "masked Hawarden" (p. 361) "invested" is probably meant. "West of Snowdonia" (p. 47) should be *east*. Llandovery is higher up, not "lower down" (p. 210) than Dynevor, in the valley of the Towy, which, by the way, is not coterminous with Ystrad Tywi, as suggested in the index and elsewhere. Pencarn, the seat of Sir Thomas Morgan, the soldier of fortune, is in Monmouthshire, not in Glamorgan (p. 352); and it was a new chapel, not a "palace," that Laud built at Abergwili (p. 355). We read that "the most interesting facts" about the Court of the Marches in the seventeenth century "are that Richard Baxter was chaplain to it, and that Milton's 'Comus' was written to be acted at Ludlow by the children of one of its presidents," but the author might have added the fact that Butler wrote at least a part of 'Hudibras' while steward of Ludlow Castle and secretary to another president; and it is surely worth recording in the same connexion that Dr. David Powel published his 'Historie of Cambria,' and made other contributions to Welsh literature, while chaplain to Sir Henry Sidney. But these are trifling matters which cannot affect the high value of the work as the first continuous popular history of Wales.

*Poems of the Past and the Present.* By Thomas Hardy. (Harper & Brothers.)

MR. HARDY'S 'Wessex Poems' were perplexing in the unevenness of their literary quality. They contained much that was inconsiderable and that failed to distinguish itself from the most commonplace productions of early Victorian art. On the other hand, there were a few things that stood out on a far higher level, had caught



the local colouring of the large pastoral life familiar in the same writer's tales, and gave characteristic expression to his austere and melancholy philosophy. So far as these went, they were true poetry—individual, dignified, direct. They suggested a temperament which had never learnt, as professed poets to some extent learn, to evoke the rhythmic mood at will, but which was stirred from time to time, perhaps at rare intervals, by some inner fluctuation of its own to this kind of utterance. It must be owned with regret that but few such moments seem to have gone to the making of 'Poems of the Past and the Present.' Mr. Hardy is a great master of English. That he should have considered that the large majority of the verses in this volume give worthy form to his thoughts and feelings can only show that he is almost wholly devoid of the faculty of self-criticism. The diction is persistently clumsy, full of ugly neologisms, with neither the simplicity of untutored song nor that of consummate art. The matter is colourless and abstract, although Mr. Hardy's strength lies essentially in the actual and the concrete. Wessex is barred out, save for a stanza here and there which only awakes expectation in vain. Of course, there is a strong personality energizing. To say that this never asserts itself and masters the refractory medium would be to go too far. But such occasions now come more seldom, and are more brief than a reader of 'Wessex Poems' would look for. Those who formed the highest hopes from the earlier book will close the present one with a sense of disappointment, and with a conviction that if Mr. Hardy is deserting novel-writing for poetry, he is wholly mistaking his vocation.

The preface affords an amusing instance of just that failure to comprehend the enigma of himself which we notice in Mr. Hardy. He says of the personal element in his poems:—

"It will probably be found, therefore, to possess little cohesion of thought or harmony of colouring. I do not greatly regret this. Unadjusted impressions have their value, and the road to a true philosophy of life seems to lie in humbly recording diverse readings of its phenomena as they are forced upon us by chance and change."

This is arguable enough as an æsthetic or even a philosophic point of view; but as a criticism of Mr. Hardy's verse it is surely inapplicable. So far as he claims hearing at all, he presents not diverse readings of the phenomena of life, but a single reading repeated in various accents almost to monotony. It is a vision of the irony of life that alone inspires him, an irony which he almost always feels tragically, the expression of which is by turns grim, cynical, melancholy, resigned, and which more than once rises, in intention at least, to the sublimity of an indictment. It takes a lower form in an amused sense of the limitations of human sympathies or judgment:—

## I.

There is a house with ivied walls,  
And mullioned windows worn and old,  
And the long dwellers in those halls  
Have souls that know but sordid calls,  
And daily dream of gold.

## II.

In blazing brick and plated show  
Not far away a "villa" gleams,  
And here a family few may know,  
With book and pencil, viol and bow,  
Lead inner lives of dreams.

## III.

The philosophic passers say,  
"See that old mansion mossed and fair,  
Poetic souls therein are they:  
And O that gaudy box! Away,  
You vulgar people there."

The same spirit of irony, more sombre and more passionate, informs what is probably the most successful poem in the book, and, at the same time, one of the few fine poems suggested by the present war. It is called 'The Souls of the Slain.' Mr. Hardy imagines himself solitary at night hard by the Bill of Portland, brooding over the silence:—

Soon from out of the Southward seemed nearing  
A whirr, as of wings  
Waved by mighty-vanned flies,  
Or by night-moths of measureless size,  
And in softness and smoothness well-nigh beyond  
hearing  
Of corporal things.

And they bore to the bluff, and alighted—  
A dim-discerned train  
Of sprites without mould,  
Frameless souls none might touch or might hold—  
On the ledge by the turreted lantern, farsighted  
By men of the main.

And I heard them say "Home!" and I knew them  
For souls of the felled  
On the earth's nether bord  
Under Capricorn, whither they'd warred,  
And I neared in my awe, and gave heedfulness to  
them

With breathings inheld.

The souls are greeted by "a senior soul-flame" who had preceded them. They ask eagerly whether their glory is held high amongst their kinsfolk, and learn that that is little in the minds of those who have lost them.

"Some mothers muse sadly, and murmur  
Your doings as boys—  
Recall the quaint ways  
Of your babyhood's innocent days.  
Some pray that, ere dying, your faith had grown  
firmer,  
And higher your joys.

A father broods: 'Would I had set him  
To some humble trade,  
And so slacked his high fire,  
And his passionate martial desire;  
Had told him no stories to woo him and whet him  
To this dire crusade!'"

"And, General, how hold out our sweethearts,  
Sworn loyal as doves?"  
—"Many mourn; many think  
It is not unattractive to prink  
Them in sables for heroes. Some fickle and fleet  
hearts  
Have found them new loves."

"And our wives?" quoth another resignedly,  
"Dwell they on our deeds?"  
—"Deeds of home; that live yet  
Fresh as new—deeds of fondness or fret;  
Ancient words that were kindly expressed or  
unkindly,  
These, these have their heeds."

The whole of 'The Souls of the Slain' is so singularly, both in dignity of image and harmony of rhythm, above the standard of most of its companions as strongly to confirm the theory expressed above concerning the spontaneous and incalculable character of Mr. Hardy's rare inspirations. There is only one other poem in the volume which we are willing to quote after it:—

## THE COMET AT YALBURY OR YELL'HAM.

## I.

It bends far over Yell'ham Plain,  
And we, from Yell'ham Height,  
Stand and regard its fiery train,  
So soon to swim from sight.

## II.

It will return long years hence, when  
As now its strange swift shine  
Will fall on Yell'ham; but not then  
On that sweet form of thine.

Surely this is very charming—an epithet, it must be confessed, not often applicable to Mr. Hardy's verse, even at its best. The workmanship is more finished, the sentiment more genial, than is his wont. The sadness is that of melancholy, not of disillusion.

*Studies in Hegelian Cosmology.* By John McTaggart Ellis McTaggart. (Cambridge, University Press.)

MR. McTAGGART'S book is not, as might perhaps have been conjectured from the title, specially devoted to Hegel's 'Philosophy of Nature,' but takes a wider range. By cosmology he means "the application, to subject-matter empirically known, of *a priori* conclusions derived from the investigation of the nature of pure thought." The first and third parts of the 'Philosophy of Religion' contain, he remarks, almost the only detailed discussion of cosmological problems (in this sense) to be found in Hegel's works. He has himself endeavoured "to supplement rather than to expound." Thus his book (with the exception of a chapter on 'Hegelianism and Christianity,' of which the aim is more strictly historical) is Hegelian merely in the sense that it is by one who has studied Hegel's philosophy as a disciple, and has arrived at conclusions of his own, which may or may not be those of the master. We need not, therefore, discuss the question as to the precise demonstrative force of the Hegelian dialectic. For, as Mr. McTaggart observes (though not with this reference), "the manner in which the solution of a problem has been suggested is immaterial, if, when it has been suggested, it can be demonstrated." He himself has undoubtedly, through the Hegelian dialectic, emerged into clearness.

The first question he discusses is that of 'Human Immortality'; and here he arrives, on Hegelian grounds, at what he admits to be a rather un-Hegelian view. Hegel, he thinks, admitted the immortality of the "finite personal spirit," but, as he is obliged to concede, only casually. The admission, though not to be supposed insincere, was accompanied by indifference to the question. Mr. McTaggart, indeed, is found in one place drawing a distinction between Hegel and "any Hegelian who did not share his master's objection to taking immortality seriously." There is no difficulty in explaining this attitude. "Since Hegel fails to emphasise the individuality of the individual, his omission to emphasise the immortality of the individual is accounted for." This does not mean that he was indifferent to details. For, as Mr. McTaggart very truly says: "Whatever the philosophical importance which he attributed to the facts of everyday life, his knowledge of them was profound, and his



practical interest in them was acute." Still, he felt no great interest in those applications of philosophy where individuals are concerned as such, and not merely as phases in a process. Philosophy, however, has no right to ignore the metaphysical question of individuality. And when that question gets the discussion, from the point of view of the Hegelian philosophy, which Hegel himself did not give it, then we find, according to the author, that permanent "differentiation of spirit"—the ultimate reality—is required. Are our selves, he asks, among the fundamental differentiations of spirit? and does each of these differentiations exist eternally? His answer to both questions is in the affirmative.

"To regard the self as built up of parts, which could exist after it, and be recombined like the bricks from a house which has been pulled down, is to render it impossible to explain consciousness."

This eternal existence, of course, is not a continuous sequence of conscious states through unlimited time.

"Personal identity, no doubt, is the identity of a conscious being, but it does not at all follow from this that it must be an identity of which the possessor is conscious."

We must suppose a series of lives in time, which are the successive manifestations of the eternal individual. Guilt and merit, and the results of every kind of discipline to which the spirit becomes subject, are carried forward from one life to another. Finally, it is suggested, there may be a resumption of all successive experience in a completed state which is timeless and includes all the spirits—that is, all the realities—in the universe.

These realities, as they truly are, form a unity—the unity expressed by Hegel as the Absolute. Hegel's Absolute, Mr. McTaggart shows, is not personal, either for Hegel himself or according to the logic of the system. And, after independent examination, he finds that there is no justification on any ground for speaking of it as a person. While the unity is for each individual, the individuals are not for the unity. Or, as he puts it in discussing Hegel's philosophy of Christianity: "All Spirit is personal, but it is many persons, not one person, although it is as really one Spirit as it is many persons." The Absolute, then, is a spiritual unity, but not a person. Since popular language speaks of God as personal, philosophy ought to give way to usage, and call its own supreme unity merely the Absolute, resigning for itself all claim to the use of theistic modes of speech.

Nevertheless, the Supreme Reality is identical with the Supreme Good. This could not, indeed, be asserted prior to comparison of the two conceptions. There is here an antinomy which Mr. McTaggart states as strongly as possible. On the one side:—

"It is all very well for our aspirations after virtue and happiness to say that they must live. But what if the universe replies that it does not see the necessity? It can scarcely be denied that it has the power to act on its convictions."

On the other side:—

"The idea of the good comes from that paradoxical power which is possessed by every conscious member of the universe—the power to judge and condemn part or all of that very

system of reality of which he himself is a part."

The solution is to be found in the insight gradually gained by idealistic philosophy into the truth of things, which, as Hegel showed, is not identical with the aggregate of facts as they appear. To take these all together as equivalent to the conception of God, and to call such a view "pantheism," was a popular misapprehension of his philosophy against which he constantly protested. He may not always in practice have avoided every form of the error. Mr. McTaggart, for example, puts in a vigorous protest against his deification of the modern state. Hegel has rightly pointed out

"that the highest realisation of the state..... may be considered as being in the past or the future, but not in the present. But when he comes to the state in detail he seems to forget this."

Again:—

"No part of Hegel's teaching has been productive of more confusion than his persistent attempt to identify the kingdom of Prussia with the kingdom of Heaven."

His theory of punishment fails for this reason. It is true as applied to education, but false when the attempt is made to apply it to the criminal law. On the whole, there is nothing in his metaphysics which logically necessitates his view of society. Our attitude to present society must be partially hostile.

"Each of us is more than the society that unites us, because there is in each of us the longing for a perfection which that society can never realise."

There is an alternation between social movements towards unity and towards differentiation, and in this alternation philosophy can afford no guidance as to the next step to be taken at any time. "It does not give us guidance. It gives us hope."

In the chapter on 'Hegelianism and Christianity' the question is raised: Why did Hegel feel it appropriate to call his system Christian? The answer is

"that according to him, not even the highest religion was capable of adequately expressing the truth. It could only symbolise it in a way which was more or less inadequate..... There can therefore be no question whether Christianity is the absolute truth. For there is no question that Christianity must be counted as religion..... But, on the other hand, all religions express the truth with more or less adequacy, and the degree of this adequacy varies. It increases, Hegel tells us, as we pass along the chain of religions given in the 'Philosophy of Religion,' from the lowest Magic up to the religion of Ancient Rome. One religion only (according to Hegel's exposition, which practically ignores the inconvenient fact of Islam) succeeds to the Roman. This is the Christian. Of all the religions of the world, therefore, this is held to be the least inadequate to express the truth."

The difficulty of understanding Hegel's relation to Christianity, Mr. McTaggart proceeds, is increased by a change in his method of exposition when he reaches the Absolute Religion.

"In dealing with the lower religions, he had described those religions in the form in which they were actually held by those who believed them—or, at any rate, in what he believed to be that form—and had then pointed out in what degree they fell short of absolute truth. But,

when he came to Christianity, he did not expound the Christian doctrines themselves, but that absolute truth which, according to him, they imperfectly symbolised. This not unnaturally produced the impression that the doctrines of Christianity not only symbolised the absolute truth, but actually were the absolute truth."

The candour and lucidity of this exposition make it desirable to quote it at some length. The result, as Mr. McTaggart holds, is effectively to vindicate Hegel from any charge that might be brought against him of unworthy compliance either with officialism or with the prejudices of the non-philosophical public. He in fact desired to substitute, quietly instead of violently, a system that he held to be pure truth for a "creed outworn." Whether such a revolution can be completely carried through while the sharp and hard definitions of articles incompatible with the philosophy to be substituted for them, and themselves already systematized by rigorous school logic, are left nominally standing, is another question. It is not as if the modern philosopher, whether living in a Catholic or a Protestant environment, had still to do with poetic legends in their plastic state.

In Mr. McTaggart's own development of Hegelianism he arrives finally at a position which he allows to be in some sort mystical. Both knowledge and volition are to be transcended, since the distinction between them "can have no place in the absolute perfection."

"If anything in our present lives can resolve the contradictions inherent in knowledge and volition, and exhibit the truth which lies concealed in them, it must be love."

The process of reasoning, it may be added, retains all its lucidity to the end. Here as elsewhere, any one who can follow a philosophical argument at all will find the whole treatment thoroughly clear and interesting. The conclusion, of course, is not new—that reality is ultimately something timeless and not appearing under the forms of sense-presentation.

The chapters that deal with the 'Moral Criterion,' with 'Sin,' and with 'Punishment' contain much able and candid discussion of the questions of philosophical ethics. The main speculative interest of the book, however, will probably be found to be in the theory, stated generally at the beginning, "that all finite selves are eternal, and that the Absolute is not a self." So far as the first position is concerned, the Hegelian dialectic would seem to have acted in accordance with its nature by bringing the system round to its opposite. For an assertion that the individuality of the individual is ultimately real would still remain the opposite of "Hegelianism," even if a suggestion of it—or an imperfect suppression of it—were found in Hegel himself. By such a modification the emphasis at least would have been entirely shifted. Thus Mr. McTaggart, we may say, has issued from the school in more than one sense. He has at any rate placed himself, with Mr. Bradley, among the chief of the independent thinkers who have formed themselves within it.



*The History of Mary I, Queen of England.*  
By J. M. Stone. (Sands & Co.)

THIS book deserves a high place among the histories which the now flourishing school of English Roman Catholic historical students has produced. Some years ago we praised a work by the same author on the persecution of the Franciscans under Tudor and Stuart rule, and assumed that it was the work of a man. Nothing in the present volume led to the correction of that impression, but we learn on what seems good authority that we are to speak of this talented writer as Miss Stone. It has fallen to our lot to review many biographies by ladies belonging to her school of thought, and the work has been on the whole discouraging. But this volume shows a power and solidity which set a bright example in the higher education of Catholic women. It is a biography of Mary rather than a history of her reign. In so far as it is biography it is deserving of all praise; it is only as regards Mary's brief reign that it is not adequate. It is based upon that mass of contemporary evidence which has been calendared and made accessible within comparatively recent times, a mass of evidence which had already gone far to "whitewash" Mary, at least from the charge of personal vindictiveness, in the eyes of historical students. There was room for a life of Mary that should make known the facts to a larger circle. The drama of that life was so profoundly interesting that we can have hardly any quarrel with the biographer for her limitations. Miss Stone's style lacks brilliancy, and the power of artistic presentation is not hers, but that she feels not the slightest temptation to adorn the tale is in Mary's case a distinct advantage. The portraits of Mary, of which five are reproduced, tell her story in a language that is simpler still. Ambassadors may praise her beauty, documents may reveal her cruel physical sufferings, history may scotch and kill calumny, yet still Antonio Moro's portrait in the Prado will remain the most damning fact against her. It is the face of a woman whom one would not willingly see placed in any position of authority. Miss Stone has found the Mary of historic record to be, to her, an attractive and sympathetic personality; the Mary of the great Utrecht artist was, we believe, the Mary who lost England for Rome. This is the real Mary, not Miss Stone's.

It behoves a stern critic of Protestant inaccuracy to keep a close watch on herself. It is easy and very proper to condemn Foxe for inaccuracy; but are we to look, as Miss Stone directs us, to Robert Parsons for the truth? And if Foxe's lying testimony is to be repeatedly condemned, is it the part of a wise advocate to summon him as a witness for the Romanist defence when his statements can be used to support that side? Miss Stone writes as loosely as John Foxe, we think, when she states that "during nearly the whole" of Elizabeth's reign the instruments of torture were "never at rest," whereas under Mary torture was "seldom" applied. The Privy Council records of Mary's short reign give some evidence which contradicts the impression this general statement is calculated to leave on the mind of the reader. The imp of negligence which sat on Foxe's shoulder sits on our author's

when she says that Mary released England from the cruel Vagrant Act of Edward VI. That Act was rescinded in Edward's reign.

There are some half dozen sentences scattered through the book in which an attitude of judicial impartiality has been suddenly and unaccountably dropped. They are such sentences as would condemn the work in the eyes of the author's opponents as absolutely unjust and uncritical. We will not quote them here, because they are not characteristic. So much trouble has been taken throughout to avoid animus, that it is a thousand pities these few sentences were not ruthlessly struck out. Far more serious, because it pervades the whole book, is the teaching—to our thinking, the profoundly false historical teaching—that the Marian persecution is to be condoned because the doctrine of toleration was not part of Tudor morality. Lord Acton's noble words ring in our ears:—

"I exhort you never to debase the moral currency or to lower the standard of rectitude, but to try others by the final maxim that governs your own lives, and to suffer no man and no cause to escape the undying penalty which history has the power to inflict on wrong."

We commend to Miss Stone's attention the whole of that inaugural lecture in which the professor discussed the limits of historical toleration. Just as to Miss Stone it will ever be true, and justly true, that Calvin burned Servetus—whether he watched from the window and gloated over his victim's sufferings or no—so to her opponents the verdict on Mary, whether she be "Bloody Mary" or no, is "guilty." The more we know of the mental torture which Henry VIII. inflicted on his child, the more we see in her her father's failings. He forced her to sign papers that dishonoured her mother, that forswore the dearest tenet of her faith. Had her nature been fine in quality as Miss Stone would make it, from such a fire true metal would have come out purified. From her own past she might have learnt to be a queen able to guide and beloved of her people. But it was Mary's misfortune to be spared the worst extremity of mental suffering: she had a Pope behind her to grant her dispensation; her recantation cost her and gained her less than Cranmer's. Had it cost more, had she paid the whole price, like Cranmer, what a glorious memory would hers be now!

Mary's motto was "Veritas temporis filia"; the whole of the truth is not in this book; the part that is missing concerns her reign. For the biography Miss Stone has gone to the manuscripts, that is made obvious; but when the passage cited already stands in print, we want a reference to the printed calendar rather than to the manuscript. In a second edition we would urge the removal of the headlines which repeat the rather clapptrap chapter titles, and the insertion of a line of text analysis with a date and Mary's age indented on the right and left. The index is good, but at present it is the only clue to the book's contents.

*The Great Deserts and Forests of North America.* By Paul Fountain. With a Preface by W. H. Hudson. (Longmans & Co.)

MR. HUDSON, asked to write a preface to this book, congratulates the reader on the fact that his author is neither a professed word-painter nor even a scientific naturalist; and then, led away by the positive attractions of the book, finds he has written an "appreciation" rather than a preface. And the same temptation assails the critic: the style is often unconventional, but it is the man himself; there is a moral freshness and honesty about it which is very attractive, and we could even have welcomed in the narrative more of the personal element which he is resolved to "keep in abeyance"; while the author's faculty of accurate and sympathetic observation is very considerable. This is well brought out in a series of life sketches of a number of animal groups, from the bison, whose extinction—"a national crime which can never be forgiven the American people"—is pathetically related, down to the spider and the common house-fly, the last being credited with a marked sense of humour. Mr. Fountain has the instincts of the true sportsman:—

"I might have settled the question by shooting down a specimen [of a deer], but it would take something more important than a question of identity to induce me to fire at a harmless creature when with young."

He disclaims the power to depict the solemn and gorgeous sunsets of the American desert, but he describes forcibly the impression produced on the minds of his rough comrades by the grand aspects of nature in Arizona:—

"It seemed to me that God was revealing His secrets to us when I looked upon these mighty wonders. This is no fancy. It had an effect on the behaviour of us all. When we looked on that tremendous shoot of water, falling into a black cauldron more than a thousand feet without a break, deep in the dark abyss of some creeping river, as yet nameless, with walls of fantastically shaped rock three or four thousand feet high on either side of us shutting out the daylight, an awe fell upon every man of us. The look became grave, the voice solemn and measured and but seldom heard. We forgot, or feared, to utter those whimsical but blasphemous oaths that arise so freely to the lips of the wild hunter of the West; and when one of us was discovered on his knees behind a rock because he was ashamed to let his religion be seen, there was no smiling, and he of us who had dared to jest would have been knocked flat. I think every man prayed in some sort that night, and perhaps for many nights. God has a voice and a spirit moving over the vast desert, as well as over the face of the great deep, and we all heard it and saw it."

His notes upon snakes, their habits, and the character of the poison are especially curious. He asserts, too, that all artistic representations of snakes twined round a tree, from the early portraits of the great Author of Evil to the last illustrated work on natural history, are erroneous and indeed impossible:—

"In looking over old books on Natural History, and some modern ones, I am sorry to say, it is most amusing to note the errors of both authors and artists. To begin with, no snake ever coils itself round the trunks and branches of trees in the manner represented in the



pictures which illustrate these works. Nor do they twist themselves round and round like a coil of rope on board ship. A snake cannot ascend a tree-trunk by coiling itself around it. Arboreal snakes seldom come to the ground, perhaps never, except by accident, and when by chance they find themselves there, it is not always that they find it easy to regain their natural position. They cannot ascend a smooth, branchless trunk by winding round it. If the trunk is rough and studded with knobs or excrescences, they swarm up the face of it till they come to the branches; but with large snakes this is a ticklish operation, and they often lose their hold and fall to the ground. Whenever they can they always regain their position by climbing up drooping or overhanging branches, and they will ascend bushes or low trees to reach such. When in trees they lie on the branches, not coiled round them, and the form they assume is like a double S, a W, or an M. The tail, which is prehensile, is the only part ever coiled round a branch, and that only to maintain their hold while they dart at their prey. Ground snakes coil themselves in a very similar manner to the arboreal species; sometimes, however, they lie with part of the body looped over upon itself, with the head in the middle. When they intend to spring, the body is always drawn well together—coiled up, in fact, but not in the manner usually shown in pictures. When they shoot forward, they support themselves by the tail, rising sometimes almost perpendicularly. They cannot spring from the ground altogether, therefore the radius of their attack is limited to their length—i.e., a snake six feet long cannot reach an object by springing at a greater distance than six feet; but they will move forward and make repeated attacks with great rapidity. Purely ground snakes, such as the rattlesnake and the moccasin, never ascend trees. I have never heard of their doing so, and they seem incapable of it. Other species never leave the trees. A few species live on the ground, but ascend trees to seek for young birds and eggs, but this seems to be very rare."

The author tells us that his journeyings took place twenty-five years ago, but his use of the present tense leads to forgetfulness of this and to occasional confusion, and where circumstances have greatly changed the fact might with advantage have been noted. Thus irrigation must have considerably reduced his "million square miles" of desert. Again, are we to understand that the American police system of to-day is a disgrace, and that "to this day a Derringer is almost as necessary to the traveller as a walking-stick"?

It is characteristic of the writer that, though apparently unaware that the salinity of lakes which have no outlet is almost an axiom of geography, he nevertheless arrives at the true explanation by correct independent reasoning.

*A History and Description of Roman Political Institutions.* By Frank Frost Abbott. (Ginn & Co.)

*Il Consolato e i Poteri Pubblici in Roma.* Di Ettore de Ruggiero. (Rome, Loescher.)

THE sudden appearance in the English-speaking world of so many books on the history of the Roman constitution shows that an educational need has only to be recognized in order to be met. This American contribution to the literature of the subject professes to be nothing more than an introduction to the study of the institutions of Rome, but it is not an elementary treatise written down to the

intelligence of boys or immature students. Its judgments are the summaries of a wide and patient reading, which has been directed by a very human interest in political problems; and, although the substructure is lacking, the views of the great masters of the science—sometimes modified by the author's own impressions—are to be found here in a clear and readable form. The structure of the book also shows an ambition disproportionate to its size. Very full bibliographies of modern works, as well as references to the main original sources, are added at the end of each of the chapters; the margins of the pages contain references to the passages of the greater text-books, and of Greek and Latin authors, which support the assertions that they adjoin; and at the end of the book the author has printed a well-chosen collection of epigraphic documents and extracts from authors such as Cicero, Tacitus, Gellius, and Pomponius. The style of the work is singularly unpretentious; it suggests the expert lecturer who is bent on making his points clear and will not spoil the lucidity of his exposition by any attempt at literary effect. Perhaps the same motive has led the author to abstain as far as possible from technical explanations, although, as he says in his preface, his desire for brevity has also been a motive for his seeming dogmatism. But an untechnical treatment may create more difficulties than it avoids. Institutions are seldom intelligible apart from the legal prejudices from which they spring, while anomalies are often the result of a conflict of juristic principles; and we can imagine a reader, devoid of all knowledge of the main principles of Roman law, marvelling at the useless intricacy of the creation which he sees unfolded, and wavering in his confidence in the author's promise that "no subject furnishes a better training in practical logic or gives us a clearer insight into the workings of the average human mind" than the political institutions of Rome. As might be expected from such a treatment, the author's description of tendencies is better than that of institutions, and the historical portion of the work is on the whole more valuable than the systematic.

The historical sketch of the monarchical period contains the valuable remark that Rome's narrow policy of incorporation was of ultimate benefit to the State, since, had new *gentes* been admitted on a par with the old ones, "the narrow tribal basis of the State might have lasted for an indefinite time." It certainly seems true that a wider oligarchy might have offered a more successful resistance to plebeian claims. There are several statements in the historical sketch of the Republican period which cannot be so readily accepted. The view that the "primary importance" of the Twelve Tables was "the publication of the method of procedure to be adopted" is not borne out by the extant fragments of the code, which, while giving the minimum of information about the general rules of process, seems also to have been remarkably reticent about the forms of the *legis actiones*. The difficulty of this view is, in fact, felt by the author when he comes to discuss the publication of the forms of action by Cn. Flavius. The solution of the well-known difficulty about the

relations of the Valerio-Horatian, Publilian, and Hortensian laws to one another is interesting, but not convincing. The author connects the early validity of *plebiscita* with the *patrum auctoritas*, not with the *senatus auctoritas*, and, consistently with this view, puts forward the improbable suggestion that Sulla made the approval of the patrician members of the senate necessary to the validity of a *plebiscitum*. With respect to the early marriage question, we are here told that mixed marriages were not strictly illegal, but that "the patrician who took a plebeian woman in marriage lost his patrician standing by virtue of that fact." It is difficult to imagine any adequate reason for the latter view. A patrician who wedded a plebeian woman may have been disqualified for certain priesthoods in which the wife, too, had her share of ritual; but why should he have lost more? A patrician woman, in like case, may well have lost her standing, for she became a member of her husband's family. In the description of the clause of the Licinio-Sextian law that dealt with the debt question it is said that, after the interest paid had been deducted from the principal, "three years were allowed for the payment of the rest." Livy, however (vi. 26), says, "ut.....triennio æquis portionibus persolveretur," that is, that it should be paid in three equal instalments. The first *lex* of the *comitia tributa* is said to have been in 332 B.C.; but the *lex Manlia*, which is apparently meant, was in 357 (Livy, vii. 16). In the account of the dissolution of the Latin league the common error of regarding the *commercium*, of which the cities were deprived, as "the right to trade with one another" is repeated. It was doubtless the *jus commercii* that was taken away, but this means a perfect reciprocity in most private rights, which is far more than the right to trade. The statement that in 268 B.C. the Latin colonies were "deprived of some of their political and civil rights" seems to imply that the old foundations were assimilated to the new Latin colonies established after that date; but of this there is no evidence whatever. It is difficult to discover the typographical error (for such it seems to be) which underlies the statement that "the wars with Pyrrhus, with Carthage, with Philip, Antiochus, and Perseus occupied the Romans sixty-seven years." In the description of the political history of the later Republic there is much that is excellent. The sketch of the Catilinarian "conspiracy," as a constitutional movement which became revolutionary, is particularly good. But this portion of the work contains at least one statement which is probably incorrect. This is, that the *ultimum senatus consultum* was used against Ti. Gracchus. There is no evidence that this decree was used, although the procedure directed against Tiberius's followers resembled that of martial law.

In the descriptive portion of the book which deals with Republican institutions we find a few doubtful statements. The mutual veto of the consuls in the senate and that of the prætors in the courts furnish large exceptions to the principle here laid down that "the veto power was rarely used by a magistrate against a colleague." In discussing the responsibility of magistrates



the author repeatedly makes the statement that such responsibility was enforced by tribunes before the *concilium plebis*. The tribunician prosecutions before the *comitia centuriata* are apparently forgotten. In discussing the methods of censorian animadversion the author thinks that *tribu movere* is to diminish the value of a man's vote by assigning him to a large tribe, *inter ærarios referre* to deprive him of his vote altogether. What, on this hypothesis, could be made of such collocations as "*omnes iidem ab utroque et tribu remoti et ærarii facti*" (Liv. xlv. 15); "*tribu quoque is motus et ærarius factus*" (Liv. xlv. 16)? If the expression is not pleonastic, the phrases must refer to removal from the tribes and the centuries respectively. It is curious to find the statement that the right to affix the censorian *nota* was abolished in 58 B.C. appearing side by side with a reference to Asconius (p. 9) which proves that the right remained, and that Clodius's law simply limited the mode of its exercise. In the description of the tribunate a very good account is given of the mode in which the *auxilium* may have developed into the *intercessio*, but the statement that the tribune could not prevent the election of a magistrate is contradicted by two passages of Livy (iv. 50; xxv. 2).

In the concluding portion of the work the various phases of the Principate from Augustus to Diocletian are successfully traced, and in the description of the imperial constitution there is little that could excite adverse comment. It is not, however, by any means certain that the *præfectus annonæ* superintended the distribution of corn to poor people. At least *præfecti frumenti dandi* are found as late as the second century A.D. The *nominatio* and *commendatio* are at least verbally confused in the statement that "this privilege of nominating candidates was legally recognized by the *lex de imperio Vespasiani*"; and the description of the *præfecti* who administered the *alimenta* might have been amplified by the statement that this *præfectura* was usually combined with the *curatio* of the roads.

It should be said, in conclusion, that the general appearance and printing of the book are very attractive, and that the proof-reading has been exceptionally well done.

Our second book is a collection of articles contributed to the 'Dizionario Epigrafico' by its editor. The practice of issuing such articles separately is to be commended when they are sufficiently numerous to form a connected whole, and to furnish an adequate treatment of a given subject. The present work satisfies these conditions fairly well, for the consulship looms larger on the title-page than it does in the book, and occupies but 98 pages out of a total of 439. The other sections, which deal respectively with 'Cultus,' 'Imperium,' 'Jurisdiction,' and 'General Administration,' give a tolerably complete picture of the remaining departments of the Roman constitution, although, as might be expected, there are sometimes cross-references to articles which do not appear in this volume. It is also possible that, had these chapters been originally composed for independent publication, they would not have assumed quite their present form. The completeness of reference to

original authorities which a dictionary demands has been attempted; but quotations are exceedingly scarce, and the references are still embedded in the text instead of being placed at the bottom of the page. The epigraphic character of the original work is also manifested in the abundant illustrations from inscriptions given to points which are of historically minor interest and importance. Thus, out of the total of ninety-eight pages given to the consulship, twenty-one are devoted to the description of the manner in which the names and titles of the holders of this office are presented, to such points as the uses of the *prænomen*, gentile name, and *cognomen* in consular designations, and to the employment of such phrases as *consulatu* or *post consulatum*. It has, however, proved difficult to illustrate some departments of the work from epigraphic material at all. Thus in the chapter on jurisdiction the only point which seems capable of anything like full confirmation from inscriptions is the comparatively unimportant one of arbitration between the Italian and provincial towns. Even the inscriptions are rarely commented on, and the method of treatment throughout the whole book is positive and systematic, hardly ever discursive. It is only occasionally that the author breaks away to discuss a moot point, or to propound a new theory of his own. One excuse for this brevity given by the author is his assumption, which we hold to be rightly grounded, of the comparative certainty of even the earlier traditions of Rome about the history of her institutions. The records, too, are viewed in a favourable light, and the author does not share the doubts which have been recently raised about the genuineness of the information furnished by the *Fasti Capitolini*.

In the treatment of the consulate we find the statement, which is incomplete, if not inaccurate, that the consul designate gave his vote at the senate amongst the *consulares*. It should have been added that he gave it first. The connexion of the consular functions with the *lex curiata* is scarcely explained sufficiently by a supposed "dispensation" from the latter. It seems that the *lex* was really not demanded except for certain consular acts. The curious statement of the consul for 54 B.C., "*legem curiatam consuli ferre opus esse, necesse non esse*" (Cic. 'Ad Fam.', i. 9, 25), demands a comment, not merely a reference to the passage. Its true explanation is probably to be sought in the fact that Sulla's law on the ordering of the provinces had said, without any mention of the *lex curiata*, that the magistrate should retain *imperium* until he re-entered the city. The silence of Sulla probably presumed the law, but Appian argues from this very silence against its necessity. The author does not treat of the difficult question of consular intercession in the senate after the time of Sulla; and in his discussion of the question how the consuls were elected in the early Principate we are surprised to find "Tac. Hist., ii. 91," appearing amongst a series of passages intended to support the view that this election was in the hands of the senate. This passage, which tells how the Emperor Vitellius, in canvassing for the consular candidates "*omnem infimæ plebis rumorem in theatro ut spectator, in circo ut*

*fautor adfectavit*," is one of the most difficult to reconcile with the view of senatorial appointment. In the excellent section dealing with the *cultus* of Rome the *auspicia* are treated. They would have been more appropriately discussed under the head of *imperium*, for they represent a magisterial, not a priestly, power. In this department of his subject the author abandons his usual reticence to evolve a new, and possibly correct, theory that the Roman people was consulted only when a dedication was demanded for a divinity, the consultation being the result of the people's having the exclusive right to alienate *solum publicum*, but that for the reception of a new divinity the senate's vote was sufficient. In the section dealing with the *imperium* it is stated that, when a proconsul was appointed, the conferment of the *imperium* was always effected by the *comitia tributa*. The difference between the power of "extension" possessed by this assembly and the power of "conferment," which resided in the *comitia centuriata* alone, is not noticed; and yet it is proved by the appointment of P. Scipio to Spain in 211 B.C., through a vote of the centuries (Liv. xxvi. 18). In that case there had been no previous tenure of the *imperium*; hence the tribes were unable to grant the proconsulate. A more serious misapprehension of the rules governing the tenure of provincial commands is due to the author's view that Sulla limited the command of consuls to the sphere of home-administration (*domi*). It is undeniable that he in some way stereotyped the practice which kept the consuls in Italy during their year of office, but that his legislation did not produce any legal incompatibility between home and foreign commands is proved both by Cicero's remark about "*consules quibus more majorum concessum est vel omnes adire provincias*" ('Ad Att.', viii. 15, 3), and by the fact that, down to 52 B.C., the consuls did theoretically hold transmarine provinces during the greater part of their year of office at Rome. Had this not been the case there might have been no quarrel between Cæsar and the senate. The provincial commands held by the consuls Lucullus, Cotta, and Glabrio are, therefore, exceptions to practice, not to law, and the grant of Macedonia and Syria to Piso and Gabinius in 58 B.C., although accompanied by unusual features, is not exceptional in the sense intended by the author. The vexed question of the *provocatio militiæ* is touched on in a commendably cautious spirit. The author believes in a law which extended the appeal to soldiers, but he holds that it was only permitted in cases where the offence, if judged at Rome, would justify a trial before the people. If this means "only for the crimes of civil life," the view is tenable, for the rigorous maintenance of the full jurisdiction of martial law for military offences is fully attested by authorities ranging from Cicero to Plutarch and Appian. It is to be regretted that the same discretion has not been exercised in treating the question of the Roman citizen's right of appeal from the capital jurisdiction of provincial governors. This right, in the extreme form in which it is usually stated, is a fiction of modern historians, and few authors take the trouble to point out that, even in



the period of the early Principate, the two certain instances of its observance are exactly balanced by the two equally certain instances of its violation.

There are some other cases in which the inquiring reader, who knows where the difficulties lie, may not feel perfect satisfaction with the author's treatment of disputed points; but the dissatisfaction will be to a large extent unreasonable, for it is the brevity of the lexicographer, not the misconception of the historian, that baffles us for the most part. And certainly the brevity and compression of this work are two of its signal merits. A greater number of references to original authorities, both literary and epigraphic, could hardly be packed into a smaller space, and the possessor of this book is likely to find the passage that he requires with the least possible delay. A full table of contents makes up to some extent for the absence of an index, and the printing is, on the whole, excellent, such forms as "ab senatus" (p. 21) and "Tutulus" (p. 227) being of very infrequent occurrence.

#### NEW NOVELS.

*The Portion of Labour.* By Mary E. Wilkins. (Harper & Brothers.)

THERE is a great deal of close analysis of character in Miss Wilkins's latest story of New England life. It is dominated by the capital and labour problem as it manifests itself in those regions. The heroine is a fine example of girlhood at its best, as well as a sample of the girlhood derived from the old settlers. Ellen, as a young child, exhibits very salient points of temperament, and all the racial tenacity and reserve of her father's people, yet with a mingling of the violence coming from the Loud family, her mother's stock. The early pages of the story—the drawing of the characters of father, mother, aunt, and grandmother—are good reading. In fact, in spite of some tedium, there is much merit in many parts of the book, though Miss Wilkins rarely seems to us at her best in a long story. Still, Ellen's fortunes and the fate of others may be followed with interest. The author has not spared herself any effort in the way of observation and care for expression and truth of aspect throughout the story.

*The Real World.* By Robert Herrick. (Macmillan & Co.)

MR. HERRICK'S hero is a fine fellow, well conceived and well drawn, interesting in all his stages, and true to life; he has plenty of grit and a strong will, and deserves to escape from the clutches of such an unprincipled creature as Elsie Mason. But, with one or two exceptions, the world in which he moves is low and sordid; the women heartless and self-seeking, the men degraded by their unending quest of riches. We hope and believe that we have here a picture of American society intentionally exaggerated by way of contrast to the simplicity and purity of the hero. It would have been interesting to hear more in detail of the life at Harvard, both on its social and intellectual sides; the slight account which we have pleases as a quiet reach would please in a turbid, rushing river.

Mr. Herrick has power and can write forcibly, and we hope that his next novel will deal with a more pleasant society.

*The Arbitrator.* By Mrs. Hugh Bell. (Arnold.)

THERE is a pleasant air of the modern and contemporary about this readable book. The device of the unblushing Pateley, the able editor, in transferring the State secret to the archives of his paper by means of a kodak, is redolent of the new century. Modern, also, are the "charmin'" leader of rather slangy fashion and the youths and maidens who surround her at the church bazaar at Bad Schleppenheim. But the gist of the story is of the elemental kind. The lifelong devotion of a clever woman to her faithful but duller-witted spouse, the patience with which she keeps him up to his best standard, and, when he sinks into hopeless invalidism, strives to maintain his spirits, promoting the kindly fiction that he has sacrificed a statesman's career for her sake, a fiction which naturally imposes on herself—all this is human nature of no special date nor time. That "Sir William" is a typical Whiggish fossil, a Liberal of the day before yesterday, who surveys national expansion apprehensively "from his own fireside," is an accident of the perennial situation. It is an element in his good fortune to inspire with equal affection the daughter who, to the secret chagrin of her young husband, takes charge of her father after her mother's death. This husband, ambitious and enthusiastic, who at a crisis in his fortunes falls under an unjust suspicion which bids fair to ruin him with his political leader, and who has the fortitude to conceal his sufferings from the wife to whom explanation would be torture, is a perfect type of modern chivalry. 'The Arbitrator' may be recommended.

*The End of an Epoch.* By A. Lincoln Green. (Blackwood & Sons.)

SCIENTIFIC romances of the future in the style of Mr. Wells, but without his undeniable gift of imagination, are sometimes the reverse of stimulating. 'The End of an Epoch' does not bear the reader sufficiently away on the wings of daring or curious speculation, yet we are shown a strange enough spectacle—a world empty, or nearly empty, of human beings. This condition is caused by the accidental scattering of deadly germs conveyed to this country by a Teutonic man of science. The German gentleman has—for greater safety, as he supposes—taken his precious phials with him to Epsom Downs on a race-day. In a *mêlée*, where the eccentric professor is mistaken for a "welsher," the bottles get broken and the deadly germs are scattered broadcast. The results of the accident are fully and somewhat wearisomely described by a survivor, the hero of the story. It is his task to minister to the few aged folk on whom the bacillus has no effect. These ancient people are all that is left, a mere remnant of the teeming millions. Deserted London becomes the haunt of fierce dogs, of scavenger birds, a city of desolation and grass-grown streets. Fortunately the heroine has been preserved from

death by having set forth early in the story on a visit to the North Pole. After many dangers and many days the curtain falls on her union with the intrepid youth who has saved her life and the lives of most of his companions. Such, or approximately such, is the outline of 'The End of an Epoch,' which recalls 'The Purple Cloud.'

*The Winds of Cathrigg.* By Christabel Coleridge. (Isbister.)

FICTION has seldom known a milder black sheep than Caradoc Crosby. It is true that his misdeeds are mainly in retrospect, and Miss Coleridge's story is occupied with the manner in which this respectable scion of a not too respectable Yorkshire family, having run away from home, works out his salvation as assistant in a superior bookshop, and falls in love in approved fashion with his master's daughter. It seems astonishing to the reader that sinister suspicion should interrupt the course of true love and continue to cling for so many laborious pages round this "Lord of Burleigh," after he has unexpectedly inherited his father's title and his godfather's fortune. The picture of the Crosby family in their wild surroundings is well drawn. Of the minor characters, Edward Mason is the most convincing, whilst Elsie Elsworth is a pleasing if not too interesting a heroine, and in happy contrast to the family she is to enter by marriage.

*One Life Between.* By Alice Maud Meadows. (Ward, Lock & Co.)

IT is rather refreshing in the midst of morbidly introspective sentiment and high-flown passion to light on anything so frankly sensational as 'One Life Between.' Exciting in incident, it yet does not lack clever character-drawing. "The Major" (the villain of the piece, usually so called by himself and others) is a thoroughpaced rogue, who might, had he not been vexed by want of pence into living by his wits, have been a kindly enough worldling. As it is, he sticks at nothing that can serve his own interests. He does not, however (from his point of view), do anything needlessly cruel, though he counts murder, abduction, and other acts among his misdeeds. He works in connexion with paid tools of various kinds, yet keeps his place in society. Some of the scenes in which he and his agents figure and their machinations are very stirring. The poisoning in the theatre is cleverly planned and quietly and effectively told. The reader is in the secret of everything from first to last. Still, there is plenty of room for suspense and uncertainty about the fate of more than one person, including the Major himself. Frank—ostensibly the hero of the story—is second in interest. The wicked yet amiable Major is the life and soul of the whole plot and circumstances, and on him and his methods the interest really turns. He is the man who feels the necessity of living, and living well too! He is drawn on fresh lines, and has an identity of his own, and we recommend him to lovers of this kind of novel.



*An Idol of Bronze.* By Louise Palmer Heaven. (Greening & Co.)

HERE is more than a little of that magical atmosphere which made 'Maruja' not the most popular, but one of the most charming and really artistic of the books which stand to the credit of Mr. Bret Harte. The book-binder cannot be said to have done justice to this volume, the outward appearance of which suggests the most vulgar form of melodrama. As a fact, the story is laid upon melodramatic lines; but that was inevitable. It deals with an intensely melodramatic people: the wealthy, and now practically extinct race of Castilian *hacendados*, with their troops of serf-like peons, who ruled as territorial magnates throughout pastoral Mexico. No more theatrical folk than these ever ruffled and strutted through life, and a story dealing with their ornately gorgeous lives must needs carry with it suggestions of limelight and stage scenery—to Northern minds, at least. But this story is not at all vulgarly melodramatic, like its cover, and it shows genuine and intimate knowledge on the author's part of the vividly picturesque land with which it is concerned. The daughter of one great *hacienda* is betrothed to the owner of another by way of settling a debt and uniting two great properties. But the senorita gets glimpses of the free life and restless, advanced tendencies of a people more modern by several generations than those among whom she has grown to womanhood. Also, the cowardly and paltry character of the man she is expected to marry is thrown into painful relief for her by circumstances which place it in juxtaposition with the reckless bravery and passionate devotion of a young *vaquero* of the peon class. The end is tragic, but there are pleasing developments by the way, and upon the whole the story is creditable. How is it, one wonders, that friendly proof-readers cannot be induced to amend the punctuation of feminine fiction?

*The Tower of Wye.* By William Henry Babcock. (Philadelphia, Coates.)

THE taste for stories with a dash of antiquity about them is still strong with writers (and presumably with readers) of American fiction. One fancies that the writers would do better if they studied the world around them instead of constructing artificial pictures out of slender materials. Still, one gladly admits that Mr. Babcock does his "Wardour Street English" very well, and tells his story of adventure and fighting with a good deal of vigour. But the modern reader has been surfeited with this sort of thing, and one can but wish that American writers should see that imitative literature will not take them far on the road to originality.

*A Younger Son.* By V. Fetherstonhaugh. (Downey & Co.)

TALES of the growing of wheat and the life of Canada seem to be advancing in favour of late. 'A Younger Son' is the story of an English boy with no head for brainwork and no taste nor much means for the life of a *flâneur*. To his exceeding joy he is shipped off "west" while still a youngster. There is some account of his

childhood and early boyhood to begin with, but it is merely a preliminary to the matter in hand. The Canadian experiences are what really concern the reader. Farmwork, horses, and housekeeping the boy finds far more in his line than the life of cities or the country life of mere pleasure. In his varied labours he meets people, good, bad, and indifferent, is helped by some, tricked by others, but with his bluff and honest fearlessness and love of hard work he manages to hold his own with considerable success. His character and physique are developing meanwhile, and when he returns to the old country and his old home on a well-earned holiday the family look on him with respect and wonder. So much for the advantages of an outdoor life and the effects of "roughing it."

#### THEOLOGICAL HISTORY AND LITERATURE.

*Old Testament History.* By G. W. Wade, D.D. (Methuen & Co.)—Dr. Wade has written a useful and interesting book. He begins with an introduction of thirty-five pages, in which an account, at the same time candid and cautious, is given of the books of the Old Testament. His first chapter ('The Pre-historic World') illustrates the stories of the Fall and the Flood from the legends of early peoples and from the results of modern science. On these points Dr. Wade writes very well (pp. 50-53), and ought to prove helpful to those who are making acquaintance with modern views on these subjects for the first time. The history of Israel is well done, and the text is furnished with suggestive notes. Where the Hebrew text of our records seems to be faulty, reference is made to the readings of the LXX., and now and again to conjectural emendations. Thus, on Judg. iii. 7-11, the suggestion is made that Cushan-Rishathaim represents a Midianite-Edomite oppressor; and in the narrative of the disruption of the kingdom Dr. Wade follows the Septuagintal account of Jeroboam, which makes him in succession (1) build a fortification at Zeredah, (2) go up to Shechem to meet Rehoboam, (3) receive from *Shemaiiah* the prophet ten pieces of a new robe torn into twelve pieces. In the chapter on 'The Return from the Exile' the suggestion that there was "no return at all until after 520 B.C." is not adopted into the text, but discussed in one of the longer foot-notes, a proceeding which seems to meet the demands of historical scholarship better than any other. The history of religion is dealt with under each period in chaps. iii., v., x., xiii., and xv., a considerable portion of the book being thus devoted to this subject. The chief criticism to which the book lies open is that Dr. Wade takes up too much space in retelling the Bible stories. For instance, on p. 298 it would have been better to refer the reader to 1 Kings iii. 16-28 for the story of the dead and the living child; it cannot be retold better, and it is not necessary that it should be incorporated into an Old Testament history. There are a few misprints which should be corrected in a second edition. On p. 41, line 10, read "Ex. xx. 11"; on p. 311, line 21, "example" is misspelt; on p. 335, line 5, and p. 338, line 8, Karkar appears as "Karkor." The references to the non-Isaianic parts of Isaiah are somewhat irritating in form; thus we get "Is." xiii. 3 and 2 Is. xlv. 1. The protesting 2 and the protesting inverted commas are unpleasant to the eye, and, moreover, do not agree well together. On p. 201 the note is too positive; *Gilead* is a reading supported by the LXX.

*The Dawn of the Reformation*, by H. B. Workman: Vol. I. *The Age of Wyclif* (Kelly), is a good little popular book. It is written

in an easy, flowing, and interesting style, though some of the phrasing is a little too rhetorical and the author lays on his colours rather too thickly. But it is always readable, and its matter is as good as its style. Probably there is too much emphasis laid on English history, though this may well be corrected in the second volume, which has yet to appear. Wyclif is naturally the centre of the book, and Mr. Workman treats him in a scientific yet sympathetic spirit. Perhaps he is a little over-eager to glorify the Lollards as fourteenth-century "Nonconformists" and "Dissenters," and lays too much stress on the argument that they were not Socialists because they were never accused before the Church courts of errors that tended to subvert society. But the Church courts' business was to burn heretics, not social reformers, and they naturally laid stress on the matter of false theological doctrine, so that the argument, though suggestive, is not in itself conclusive. But it would be unfair to imply that Mr. Workman, who tells us that he is a Nonconformist minister, has any strong bias. Among the things that struck us most were his intelligent appreciation of fourteenth-century conditions and his refusal to grind his theological axe. Mr. Workman rightly complains of the poorness of the libraries in what he calls the chief "provincial" cities. "As things at present exist," he writes, "Manchester is the only city in which it is possible for the provincial student to find the sources he needs." In Birmingham, where Mr. Workman lives, there is not even a copy of Lyndwood's 'Provinciale' to be had. In such circumstances a few shortcomings might well be expected, but in Mr. Workman's case they are very few. The points that we have noticed are as much questions of opinion as sheer errors. For instance, Mr. Workman tells us that "the interest of Avignon for travellers lies in the Palace of the Popes." If the radical mayor of Avignon has his way and pulls down the town walls, or part of them, that may soon be the case; but luckily at present the admirable fourteenth-century walls are nearly intact, and the leisurely tourist will find plenty of other things also to interest him. Lack of books may have compelled Mr. Workman to quote Pierre Dubois from Mr. Poole's summary, but he ought to have had access to the cheap and useful reprint of Dubois 'De Recuperatione Terræ Sanctæ' in M. Picard's "Collection de Textes." To say that Walter de Merton was "a few years earlier" than William of Wykeham is a reprehensible way of skipping about the centuries. Gregorovius wrote his 'Stadt Rom im Mittelalter' too early to make his analysis of Marsiglio of Padua "largely dependent on Riezler," who published his pamphlet in 1874. Michael of Casena is for some reason always called "Casena." Even nowadays the mastership of Balliol is hardly a "lucrative honour," but rather a badly paid post. By a curious and bad confusion Mr. Workman tells us that Archbishop Langham, after driving the seculars from Canterbury Hall, "handed over the hall to the monks of Christ Church, of which college it now forms a part." But this Christ Church was of course Canterbury Cathedral, of which Canterbury Hall remained a dependency until the Reformation. Christ Church, Oxford, only came into existence towards the end of Henry VIII.'s reign, and was assuredly never served by monks. "Decay of Paris" is too strong a phrase for the generation almost overlapping the age of Gerson, when the University of Paris played the greatest part it ever played in general Church history. And it is not true to say of all Oxford colleges at this date that "for the master's lodge we must wait a couple of centuries." William of Wykeham at New College gave the warden a separate



household, and it is curious that Mr. Workman should have missed this, since he has shown many signs of diligent study of Mr. Rashdall's book. But despite such points Mr. Workman's matter is generally accurate. He is to be commended for breaking from the usual custom and adding, even in a popular book, copious and well-chosen references to authorities.

In *The Hearts of Men* (Hurst & Blackett) H. Fielding has written a book on the subject of religion. Had he taken religion in Burma as his theme, he would have been accorded a respectful hearing from all critics. He has chosen, however, the subject of religion in general. For this wider theme his qualifications cannot be said to be adequate. Living in solitude, first in India and afterwards in Burma, he seems to have read a good many books, but, to judge from his own book, without having digested them:—

"He read [H. Fielding writes of himself in the third person] books on Hinduism, many of them; he read the Vedas and the sacred hymns. [Are not the Vedas themselves "sacred hymns"?].....He then turned to Mahomedanism and the life of Mahomed. He read the Koran. He learned the early history of the faith.....He saw it had much to do with Judaism, there were great similarities, there were also differences [an easy dismissal of a great subject!]. He read of Parseism.....he read of Jainism, of the cult of the Sikhs, of many another strange faith; he learnt of the spirit worship of the aboriginal tribes.....of Phallic worship.....He read of Confucius and his teachings.....of Shintoism in Japan. Most of all he read about Buddhism."

One cannot help thinking that if this reading had been as thorough as it was wide, it would have given our author the chastened style of a man who knows that he is handling a great theme. But H. Fielding's style is conversational, disjointed, and marked by volleys of questions, as though he were talking down an opponent. His knowledge has gaps of the most serious kind in it. He has not studied Christianity, nor has he sought to learn anything from thoughtful Christians. He writes on 'God' (chap. viii.), on 'God and Law' (chap. ix.), on 'The Way of Life' (chap. x.), on 'Heaven' (chap. xi.), without giving any hint that he understands what Christian teaching on these subjects is. He puts aside (p. 243) the story of our Lord's miracles with the lightest touch, and shows no sign that he has faced the questions which arise from the records of the life of Christ. Yet certain events did happen in Judæa in the reigns of Augustus and Tiberius which demand the consideration of every man who ventures to write on the subject of religion. Our author, however, passes lightly on; "Mystery and miracle," he writes of himself (p. 65), "and the supernatural had always jarred on him." And on these lines the book is written. The author takes himself much too seriously. Before he writes again on religion we trust that he will make a serious effort to learn something about the religion of his own countrymen. Christianity is, to say the least, worthy to be treated in some better way than the way of hasty generalizations.

*The War-Songs of the Prince of Peace.* By the Rev. R. M. Benson. 2 vols. (Murray).—This work is described in the sub-title as a 'Devotional Commentary on the Psalter.' It consists of four parts—viz., Essays on the Use and Interpretation of the Psalter, an Analytical Conspectus, Prefatory Notes to each Psalm, and lastly a New Translation, which is for the most part in rhyme. The translation, though sometimes vigorous, shows many instances of faults in taste. We get such couplets as

Why do Gentiles toss and trouble—  
Masses meditating bubble?—Ps. ii. 1.

The Lord is good. Come, taste! Come see!  
Happy His valiant refugee!—xxxiv. 9.

Then I a senseless brute must be,  
A hippopotamus with Thee,—lxiv. 22.

He spake and swarming beetles flit:  
Gnats through their borders buzzed and bit,—cv. 31.

It is difficult to believe that any renderings worse than these four could be found among all the attempts made to translate the Psalter. The 'Conspectus' is clever, but unconvincing. Mr. Benson finds four "quindecads" in the Psalter—viz. Psalms iii.-xvii. (Christ in Himself and in His Church), xviii.-xxxii. (Redemption perfecting the work of Creation), li.-lxv. (In honour of God the Son acting in our Nature), exx.-cxxxiv. (The Songs of Ascent). These "quindecads," we are told, are not accidental: "Fifteen is the number symbolical of Christ, the seven of the Divine Unction and the eight of the regenerate Humanity" (vol. i. p. 14). There are other dealings with numbers in the 'Conspectus,' and though Mr. Benson tells us (vol. i. p. 42) that "the commentary is written so as to be entirely free from any numerical considerations," yet most readers will feel that the book as a whole is allegorical rather than devotional. Indeed, the writer seems to think that the Psalms must be treated unnaturally in order to obtain devotional help from them. In these circumstances it would have been better if Mr. Benson had given us his devotional thoughts, which have been helpful to many, in some other shape, and not as explanations of the Psalms.

#### BOOKS OF TRAVEL.

*Wanderings in Three Continents*, by the late Capt. Sir Richard F. Burton, edited, with a preface, by W. H. Wilkins, with a portrait, and with illustrations by A. D. McCormick (Hutchinson & Co.), consists of lectures or papers read by Sir Richard Burton on various occasions by way of giving the pith of his travels in a brief and popular form. It is true, as the editor remarks, that Burton's numerous and bulky books recording his adventures and explorations, with the possible exception of the 'Pilgrimage to Al-Madinah and Meccah,' scarcely reached the general public, to whom he is chiefly known as a translator of the 'Arabian Nights' and as a man of many quarrels and supposed grievances. There is no doubt that his great services as an explorer are most inadequately recognized. The celebrated pilgrimage was not a mere feat of daring; it was intended to be the first step in a journey of discovery into the unknown regions of Central Arabia, but the explorer's plans were foiled by a tribal war. The even bolder visit to the "white man's sepulchre," the previously unentered town of Harar, was undertaken with the express object of extending British influence on the west coast of the Red Sea; for Burton always maintained that Berbera and not Aden was our true Red Sea port, and realizing as he did, in spite of Napoleon's engineers, Palmerston, and various experts and politicians, that the Suez Canal was "bound to come," he did his utmost to induce the British authorities to secure every possible post of vantage on the route. The tragic end of his Somali expedition, when he and Speke were seriously wounded and Lieut. Stroyan was killed, instead of rousing the Government of India to firmer measures, only strengthened their resolve to let the west coast alone, and Burton was not without some sinister suspicions that his defeat was cordially welcomed by the powers that be. His next expedition involved worse hardships and more danger if possible than either of the preceding journeys. He forced his way with Speke through the swampy, fever-stricken, and treacherous country between Zanzibar and the equatorial lakes, and after difficulties and illnesses that would have defeated most men, he enjoyed the crowning triumph of seeing Lake Tanganyika, and thus taking his place for all time as the first discoverer of the sources of the Nile. Beside these early exploits—all achieved between 1853 and 1859—his later travels seem pale and ordinary.

Yet the mission to the court of the King of Dahomé and voyage up the Congo in 1863, when he was Vice-Consul at Fernando Po, and his subsequent journeys in Brazil, when an intelligent Foreign Office thought well to utilize his unrivalled knowledge of Moslem Arabs by stationing him as its consular representative among Catholic Portuguese, were all full of that novelty and personal hazard which were as the breath of life to the gipsy roamer. Whether he really had any strain of gipsy blood or not, Burton had the wanderer's instincts, and they led him into untravelled places, where he enjoyed every facility for getting his throat cut.

When he came to write the records of these travels, he overlarded the story with elaborate commentary—philological, ethnological, anthropological—and confused the reader with a multitude of notes, which are undoubtedly of the highest value to the serious student, but to the general are worse than caviare. Nor had he the sense of proportion and literary form which is necessary to the dramatic unfolding of a tale of adventure. The consequence was that his big two-volume books of travel were not read, save by specialists, and a great deal of exciting personal adventure, much rare learning, and not a little caustic humour and cynical observation of "poor human nature" were neglected. Mr. Wilkins thinks that the brief sketches of these travels presented in this volume will "remind his countrymen of the achievements of this remarkable man and bring home to many a deeper sense of what we have lost in him." It is only, of course, to those who do not know the original books that such an introduction will be useful, and for ourselves we much prefer the big books, in spite of their ungainly bulk and indiscriminate but never valueless stuffing, to the somewhat colourless *résumés* here offered in their place. Not only the learning, but most of the saturnine humour, is left out, and we seem to see Burton, not as he was, but as he would appear if by some improbable freak of destiny he found himself in the rector's pew at church. It is true a glance at the admirable portrait prefixed to the volume will correct any such illusions; but still we feel that the speaker of these lectures is not precisely the reckless, impudent dare-devil, who feared neither God nor man, and delighted in shocking the "unco guid," whom his friends affectionately knew as "ruffian Dick." Still, the book tells a very clear, and even dramatic, story of Burton's adventures, and the omission of what was really of the highest value in the original records undoubtedly improves the mere narrative. To those who come fresh to this strange and striking personality the volume will be a revelation of courage, endurance, and indomitable will.

It will also be a monument of indifferent editing. How Mr. Wilkins can have passed in the proof-sheets the countless misprints baffles us. The following are a few examples: p. 5, "Stoddard Connolly" for Stoddart and Connolly; p. 6, "mountain of Ararat" for Ararat; p. 7, "Sumni" for Sunni, "Hunafi" for Hanafi, "Shaafi" for Shafi; p. 9, "amir el Haji" for amir el Hajj; p. 13, "Mahmadiyah canal" for Mahmudiyah, "Khudabakhsh" for Khudabakhsh; p. 17, "Tirjis" for Jirjis; p. 22, "Mudarrij" for Mudarrajj; p. 24, "Masjid el Nabashi" for Nabawi; p. 26, "El Ranzah" for El Rauzah; p. 28, "Abubaki" for Abubake; p. 29, "Kankab" for Kankab; p. 30, "Beni Husayu" for Husayn, "Kubas" for Kuba, "Medinah El Nahi" for Nabi; p. 33, "Masad" for Mas'ud; p. 40, "Jun' al Hamda" for Inn', "Mulh" for Mulk; p. 42, "Utajbah" for Uтайbah, "Tebel Shammar" for Jebel; pp. 54, 57, "Tebel Hora," "Tebel Nur," "Tebel Ilal," for Jebel; p. 55, "Mugdalifah" for Muzdalifah; p. 61, "Yaum Vahr" for Nahr; p. 65, "Jannal al Maala" for Jannat;



p. 66, "Ibu Said" for Ibn, "Masr el Din" for Nasir, "Humboldt"; p. 88, "Abibaki"; p. 285, "Hazfa" for Haifa; p. 286, "Scala Tyrrivum" for Tyriorum; p. 287, "Colossia Julia Augusta" for Colonia; p. 291, "Naw'arinah" for Hawarinah; p. 300, "Abdahah" for Abdallah; p. 301, "Daye" for Dayr; p. 306, "Agu" for Ayn; p. 312, "Kusin Ahi Sayl" for Kusur Abi Sayl. Such blunders are wholly inexcusable. There is no index. The illustrations, except the portrait, are sensational and superfluous.

The only excuse for the publication of *Our Houseboat on the Nile* (Gay & Bird) is to be found in Mr. Bacon's charming water-colour drawings, which are well reproduced. The letterpress by Mrs. Bacon is trite and rather silly, and the evident attempt to be funny is depressing. Many people know what life on a dahabiyeh is like, and the experiences of "Sitt" and "Howadji," as the lady calls herself and her husband, on the Nile between the first and second cataracts might be paralleled by hundreds of travellers. Mrs. Bacon has odd ideas about Arabic, and seems to think that "Sais" means "happy" and Mohammad means "leader." Abou Hone is a new spelling of the nickname of the Sphinx, and "Kasrn Ibrim" might be amended. Mrs. Bacon is quite sure that Saracen is derived from *saraka*, to steal, though the etymology has puzzled a good many scholars, and she has discovered a new Khalif of Egypt named "Abbassi." "Azib," by the way, means not widower, but bachelor. Lord Kitchener did not go to South Africa by the Suez Canal, but through the Straits of Gibraltar. "Millium" is a misprint, we suppose for *millième*. We cannot blame the "Sitt" for using her native language, though "back of classic Rome, back of classic Greece," slightly spoils a rhetorical passage for English ears; but a "stunning natural formation" in geology and a "stunning sunset" appear to us to be slang even in a fair American. Nor can such anti-thetic gems as "stitched and hemmed, hemmed and stitched," "sing and work, and work and sing," console us. For the rest the book is innocent prattling enough. We are glad the travellers enjoyed themselves, and especially that Mr. Bacon made some good sketches, but there was no particular reason to rush into print about it.

*By the Waters of Sicily.* By Norma Lorimer. (Hutchinson & Co.)—Amidst the humdrum middle-aged company at a *pension* in Syracuse there appears suddenly at the breakfast-table a typical English girl—"a girl of dimples and magic laughter.....with the freshness of spring-time in her eyes and her cool cheeks." All the middle-aged pulses are quickened; the owner of one of them is adopted as her companion and guide, and the book takes the form of letters addressed by him to a sister in England, the doings and sayings of "Doris" acquiring increasing prominence as the correspondence proceeds. The hero is not aggressively masculine; little touches remind us that he is a woman's creation. The author, however, has cleverly forestalled this criticism by making the correspondent more than once remind his sister that she had asked him to make his letters as "womanish" as possible. Doris is charming in her naturalness, simple but wideawake, and the record of their doings and of their intercourse has in it much pleasant and clever writing. Both regard Sicily and the Sicilians with an affection perhaps unconsciously accentuated by the growing pleasure in each other's society, but the sense of proportion is well kept between his eloquent and often pathetic reflections and her more unrestrained emotions. They are not slaves to Baedeker, but they give us many beautiful pictures—specially welcome in these dark days—of the all-pervading sunshine lighting up sea and sky, and the marble

quarries where the dull greys and blues of olives and cacti, however inferior to the green of England, harmonize excellently with their surroundings. The people, too, are models of beauty, picturesqueness, and fine manners, with a dash of the ideal brigand in the tall mountaineers of Castrogiovanni. But along with so much that is idyllic the traveller is perpetually saddened by ever-present signs of grinding poverty and semi-starvation. This being the case, it is the more to be regretted that a great industry like the sulphur workings of Girgenti should be the blight which the writer describes it to be on the face of nature and of society. Miners are doubtless not a specially enlightened class, but when we read, "The men, women, and even the children, are as lawless and depraved a class of people as miners everywhere are" (the italics are our own), we cannot help hoping that there is some exaggeration in the account of Girgenti. Among the *dramatis personæ* is an ultra-typical German tourist whose sole possessions are a mackintosh and a Baedeker. He is a good fellow at bottom, but the humour of the portrait might not be relished in the Vaterland. In Palermo the conventionalities of the nineteenth century have invaded and disturbed mediæval simplicity, leading to degeneracy in the population and misunderstanding between our friends. As regards the latter we need only add that the *dénoûment* is cleverly and amusingly worked out. We see no special appropriateness in the title. There is hardly more than one reference throughout the book to "waters."

#### SHORT STORIES.

*The Place of Dreams.* By the Rev. William Barry, D.D. (Sands & Co.)—Dr. Barry in this volume reveals himself as an effective narrator of magical stories. He has the gift (the all-essential gift in order to give such stories their full force) of so craftily preparing the reader's mind for horror by judicious innuendoes, and by holding his hand to the last minute, that when the final revelation comes it is bound to be terrible. This is especially the case in the first story, 'The House of Shadows,' where all the paraphernalia of the lonely house, the silent man, and the mysterious knockings and rushing of impalpable *Things* through the corridors attune the mind for any horror. The least successful of the stories is the longest and most ambitious, 'St. Anthony's Flask,' the idea of which is ingenious, but which does not seem to have the grip and concentration of the others; the personality of the monk, which should have been everything, is left too vague, and one hardly traces the connexion between his first innocent state and his "Hyde"-like aspect. There is one other point we feel bound to criticize: in all the stories except the last it seems to us that the prominent introduction of Roman Catholic services of exorcism and so on is a mistake; they lend themselves to argument, and tend to bring down the stories from the level of good fiction to debatable tract.

*Widow Wiley and some other Old Folk.* By Brown Linnet. (Seeley & Co.)—The author of these pictures of village life knows her subject intimately, and writes of it with a pleasing absence of artificiality or strain. While she is keenly alive to the undeniable pathos and tragedy in the lives of the poor, as is happily illustrated in the 'Minor Poet' and 'Her Little Ridicule,' and to the unquestioning patience with which they so often meet their troubles, her sense of humour does not permit her to dwell unduly upon the melancholy or sentimental aspect of their condition. Nothing could be more entertaining than the relations between Widow Wiley and her neighbour, nor more lifelike than these old people themselves. 'The Settling of Tabitha,'

again, is delightfully humorous. In 'Social Agonies' and 'Ancient and Modern' we are introduced to a much higher grade of society, and here the author's sense of fun becomes almost farcical; but these chapters are as well worth reading as those concerned solely with the humbler folk. Brown Linnet is to be congratulated not merely upon the naturalness and charm of these sketches, but upon the variety which she has managed to introduce into them, and which is not always to be met with in the "simple annals of the poor."

*Thirteen Ways Home*, by E. Nesbit (Treherne & Co.), consists of some pretty little stories of the unexciting sort, which mostly end in a happy marriage after not too disquieting obstacles. There is really very little to say about them. We imagine most of them have already appeared in monthly magazines, and it is almost a pity they did not stay there, as they were hardly worth preserving in more permanent form.

*Joe Wilson and his Mates.* By Henry Lawson. (Blackwood & Sons.)—This is another collection of stories from the Australian bush, by the author of 'The Country I Come From.' The first half of the volume consists of stories illustrating various phases of Joe Wilson's life in the bush; and this is a long way the best work Mr. Lawson has yet given us. These stories are so good that (from the literary point of view, of course) one hopes they are not autobiographical. As autobiography they would be good; as pure fiction they are more of an attainment. We think the author will see what is meant here. We are promised more of Joe Wilson, and we are glad to have the promise. The value of the present volume would have been enhanced if the promised additions could have gone to complete it in place of the disconnected stories that fill Part II. Yet these are well done, and of more than average interest, as such things go. The Australian poet's name was surely Kendall, and not 'Kendel' (p. 61). "She was always impulsive, save to me sometimes" (p. 96). If the author will think that over he will decide that he did not mean to use the word "impulsive," or not, at all events, without some qualification. "A character like what 'Kit' might have been" (p. 160). This phrase must be amended before the book goes into a second edition, as the reviewer hopes it will. Also, on p. 313, the awkward reiteration of "bush fashion" requires correction.

"She had an expression like—well, like a woman who had been very curious and suspicious at one time, and wanted to know everybody's business and hear everything, and had lost all her curiosity, without losing the expression, or the quick, suspicious movements of the head. I don't suppose you understand."

But one does; and the author doubtless knew that one would. It is an admirable touch of characterization in an admirable story. But the blue pencil might well have reduced it. Mr. Lawson is doing good work in an almost virgin field. The few story-writers before him who have really known the bush, apart from the stereotyped trash regarding red shirts and billy-cans, have not written very well. The faults of unnecessary brutality and flippancy (traces of the traditions of that school of artists, the *Sydney Bulletin*) which disfigured his last book are almost entirely absent from the present volume, and the gain is great. But if Mr. Lawson desires to remain in England he must be careful. Nothing fosters nostalgia like its deliberate literary articulation. A few more rousing verses like those which preface this little collection of stories, a few more indulgences in such reveries as 'The Never-Never Land,' and, if the present reviewer knows anything of the wanderlust and the "wallaby," Mr. Lawson will find himself steaming south-by-east one fine morning with a ticket for "the finest harbour in the world."



*The Point of Honour.* By H. A. Hinkson. (Lawrence & Bullen.)—This is a collection of eleven short stories of duelling and drinking and boisterous love-making in Ireland. It has the guise of a novel, the stories being headed as chapters merely. But there is no other connecting thread between them than the occasional cropping up in one of a character named in another, and the appearance upon nearly every page of the word "albeit" and the phrase "battered claret." They are rousing, dashing stories, which should prove entertaining reading to youngsters of a fire-eating bent. And, having said so much, one is free to add (without being thought to take the matter too seriously) that the "gentleman's creed" or code of honour here illustrated is as meretricious and patently false a gaud as a mountebank could wish. There is a duel or an abduction, frequently both, in almost every story, and always that "battered claret," which is often "frantic in the veins" of the ruffling swashbucklers who strut through these pages as the flower of Irish chivalry in bygone days. So the greediest lover of sensation in his fiction should be pleased. One wishes that, if only for variety's sake, a genuine quarrel might have preceded some of these daybreak slayings. But no! In every case the "barkers" are resorted to from sheer wantonness—and viciousness. The author has an annoying knack of using ready-made phrases, till the very sight of them is a weariness to the eye. But he has some feeling for romance, and a swiftness of narration which may be captivating to many.

*In Ole Virginia.* By Thomas Nelson Page. (Heinemann.)—If Mr. Heinemann's "Dollar Library" of American fiction is to be truly representative, it is, of course, necessary that it should include some collections of short stories. This is one of them; and the publisher is to be congratulated upon a notable addition to the series. The very name of the State of Virginia—Ole Virginia—is, to our ears, instinct with romance. Mr. Page writes of the picturesque southern land of great estates, patriarchal mansions, and slave-tended gentry not alone as one who knows, but as one who is affectionately familiar with it, and as one who found delving in the country's records a labour of love. Several of his stories (the book contains a dozen) are narratives told entirely in negro dialect, which at first is somewhat trying to a careless reader's patience. But the quaint phraseology deserves careful perusal. It is pleasing when once its outstanding peculiarities are mastered; and in his management of it the author has been both deft and consistent. Indeed, it may be said that he shows to better advantage, or at least achieves more distinction, when he uses this dialect for medium than when he writes as author. His style then has the not unimportant merit of simplicity. His phrases are very terse, but cannot be said to possess literary style. Regarded simply as stories, these narratives merit high praise. They emphatically are stories: full of kindly sentiment, homely talk, and stirring incident.

*The Fields of Dulditch.* By Mary E. Mann. (Digby, Long & Co.)—These sketches of life amongst the rural population are drawn with considerable power, in a style which for the last few years has dominated all fiction dealing with the poorer classes, but which is now perhaps a little out of fashion. For squalid misery and accumulated horror the fields of Dulditch could give points to Mr. Morrison's mean streets. Of the twelve stories which make up this volume, only two or three end with even a gleam of cheerfulness. The great majority are so tragic, and described with such apparent fidelity to life, that our only resource is to doubt the possibility of their having all occurred within the limits of one parish and

the lifetime of a single narrator. The prevailing gloom is, however, relieved by an abundant vein of humour, generally grim, but sometimes also genial, and by some noble instances of courage and unselfishness. The author has no lack of sympathy or tolerance, but her capacity for hopefulness seems to have carried her no further than the title-page.

#### OUR LIBRARY TABLE.

*An Editor's Sermons*, by Sir Edward Russell (Fisher Unwin), is a stimulating little volume, and we hope, with the Bishop of Hereford, who contributes a valuable introduction, that it may be read by many of the clergy. The sermons are models of clear, terse writing, and are full of ideas. Those on the Christian year might well be read by every "ordinand." In our opinion the most valuable are those on 'Churchgoing,' 'The Public Treatment of Public Questions,' and 'Popular Intellectual Cultivation in English Communion.' Sir Edward Russell puts with greater force and delicacy than we have seen elsewhere the reasons for churchgoing, even on the part of those whose sympathy for the dogmas presumably enunciated is limited or non-existent. He gives the clergy good advice as to the avoidance of a dogmatic tone in reference to all non-theological questions, and even often in regard to the latter. He emphasizes the great services Dissenting sects have rendered to members of the less educated classes by literary and debating societies, and incidentally raises one's opinion of Mr. Miall, whose memory is mainly preserved in the inimitable irony of Matthew Arnold. On matters of ecclesiastical politics, however, Sir Edward writes with considerable bias and, we think, ignorance. We have no wish to hold a brief for the extreme High Church party; but to say that none of them does anything for the salvation of souls is unwarrantable even in a layman writing of clerics, all of whom are apparently deficient in "manliness." However, it is well the clergy should see themselves as others see them.

The teaching of Mr. H. de R. Walker in *The West Indies and the Empire* (Fisher Unwin) favours assistance to the sugar industry and the abolition of representative government. We "have our doubts." We agree, indeed, with many of Mr. Walker's suggestions, and we notice that at the recent Conference at Brussels, which will be resumed on Monday, the British delegates adopted his views, and stated that His Majesty's Government intend to introduce counter-vailing duties even against the countries, such as the United States, which are not represented at the Conference. We doubt whether Sir M. Beach will really go so far. It is true that "all the establishments" are "on far too grandiose a scale," seeing "how insignificant are" the islands. We agree with Mr. Walker that one staff for many islands, "with one capable man in each of the subordinate islands," would be better than the present system. But, as against the alternative of frank reliance on the elected coloured men, we are not sure that intellectual despotism would be best. The author should have studied the French Martinique and Guadeloupe and compared them with Dominica, which lies between. The French islands have manhood suffrage and the whole representative system, for senate, chamber, departmental council, and communal council of the mother country, with additional powers, such as the election by the departmental council of a permanent Colonial Commission which does the business of the departmental council of the island (Martinique or Guadeloupe, as the case may be) between sessions. The experience of the French islands has also a bearing on other matters

discussed by Mr. Walker—for example, that of tropical crops that pay. The French view is that careless production of inferior articles will never pay, but that there is still money to be made in the West Indies from the best kinds of cattle, tobacco, vanilla, ginger, indigo, and dye-woods. We wish that Mr. Walker would turn his attention to the French islands, and tell us the truth about them. The books named in the bibliographies attached to the volumes prepared for the Paris exhibitions of 1889 and 1900 are chiefly French, and more or less official.

*Jane Austen: her Homes and her Friends.* By Constance Hill. (Lane.)—Miss Austen's brother wrote of her that "no one could be often in her company without feeling a strong desire of obtaining her friendship, and cherishing a hope of having obtained it." We agree with Miss Hill that such a sentiment is fully shared by many whose only relation with one of the most individual of writers is through her books. Such will welcome the very pleasant volume of *personalia* which Miss Hill, with the patient enthusiasm of the true heroine-worshipper, has put together. It does not indeed add a great deal to the actual ascertained facts of Miss Austen's biography, although it rescues from a magazine article some little-known details as to a love story with a sad ending which played its part in her early life; but it makes such facts as there are infinitely more real and vivid to the imagination. Miss Hill says:

"We have had access to interesting manuscripts recording the home life at Steventon, at Chawton, and elsewhere, and giving a picture also of the happy intercourse between 'Aunt Jane' and the many young nephews and nieces with whom she was always the 'centre of attraction.' In addition to this we have had the loan of family portraits and pictures, as well as of contemporary sketches representing places associated with her which either no longer exist or are greatly altered."

Of course much of this material has been utilized before, either in Mr. Austen Leigh's biographical sketch or in the two volumes of 'Letters,' edited with a copious commentary by Lord Brabourne. The most important basis of Miss Hill's book is a personal pilgrimage made by herself through the various localities in which Miss Austen's quiet life was spent. With the zest of a biographical explorer she tracks her subject from the birth-place at Steventon to the school at Reading, thence to the various houses occupied by the Austen family at Bath and Southampton, and finally to the cottage at Chawton and the little lodgings in Winchester where the novelist, already famous and still young, died. She devotes great pains to the identification of the scenes and persons mentioned in Miss Austen's letters, and to those which may be reasonably supposed to be more or less reflected in the novels. Nor are places the connexion of which with Miss Austen's life, though slighter, is still interesting, forgotten. Thus a chapter is given to her visit to Lyme Regis, whose "Cobb," it will be remembered, is made the scene of that accident to Miss Louisa Musgrove which proved critical in the story of 'Persuasion.' The precise locality of Miss Louisa's fall, about which Lord Tennyson was excited when he in his turn went to Lyme Regis, is carefully described. Miss Hill writes well and brightly, with a close knowledge of her subject-matter, and she succeeds in escaping the touch of over-sentimentality which is often irritating in works of this kind. To write upon Jane Austen without any sense of humour would have been intolerable. Reproductions of family portraits and a number of capital sketches by Miss Ellen G. Hill, who apparently took part in the pilgrimage, add to the charm of this book, which provides real and abiding entertainment for Jane Austen lovers.

THE late Marquis of Bute was a man of considerable learning, and possessed of a lite-



rary talent which, as his posthumous volume of *Essays on Foreign Subjects* (Gardner) shows, was far from contemptible. Whether, not being a trained philologist, he was wise in tackling such a highly special subject as the ancient languages of Tenerife may be questioned; but this is the only essay in the book where he is obviously altogether out of his country. Without sharing his confidence in the genuineness of the alleged bones of St. Andrew, which, indeed, appears to involve a belief in the unerring transmission over some three centuries of the record of the spot where an obscure missionary of an unimportant sect had found burial, we can enjoy his detailed description of the cathedral of Amalfi, and sympathize with his indignation at "the beastly constructions of Archbishop Bologna," a terrible eighteenth-century beautifier. Two papers, on 'Some Christian Monuments at Athens' and 'Patmos,' will serve to remind readers that the interest of Greek art and history is not wholly limited to "B.C."; while 'The Bayreuth Festival' gives a graphic account of the proceedings at that ceremony, and an intelligent and suggestive analysis of 'Tristan' and 'Parsifal,' more from the dramatic than the musical point of view. The severe remarks on the "barbarous though well-intentioned outbreak" of applause at the conclusion of the acts, "on the part of the less cultivated portion of the audience," will arouse sympathy in the hearts of attendants at other "places where they sing" no less than at Bayreuth. An examination of the so-called 'Prophecies of St. Malachi,' though introduced with a caution that "he who opposes them will, in a general way, find himself, *pro tanto*, associated with the whole run of misbelievers and unbelievers in things holy, and opposed to many of the most pious and orthodox, and not the least learned," indicates with great precision the evidence on which most people whom the *argumentum ad hominem* does not terrify will hold them to be late fifteenth-century forgeries. On the other hand, a good many plain people who are in no sort of agreement with Lord Bute's ecclesiastical views will enjoy the somewhat caustic treatment applied here to M. Renan's 'Souvenirs,' especially the remarks of one of Renan's fellow-students at Issy on some portions of his picture of life in that seminary: "Je mentais assez souvent—à la bonne heure; but why does he make Père Pinault the *corpus vile* to try his experiment on?" The most elaborate study in the whole collection is one on Giordano Bruno, supplemented by a discussion on a question which, when the essay was written, had recently been revived by a French writer—namely, whether Bruno was ever really burnt at all. Lord Bute does not seem to have been aware that three years before he wrote Prof. Desdout's objections to the commonly accepted belief on that point had been pretty effectually dealt with by the late Chancellor Christie (*Macmillan's Magazine*, October, 1885), who, from the fulness of his knowledge of the literature of the period, showed that there was no reason to doubt the genuineness and correctness of the letter attributed to Scioptius. We forget at this moment whether Christie also gave the extract which Lord Bute gives from the archives of the Brotherhood of San Giovanni Decollato. This seems to set the matter absolutely at rest, for we cannot hold with Lord Bute that a discrepancy between the day of the week and that of the month impairs its value in the least. Nor, indeed, without inspection of the original can one say whether the "Feb. 16" and the "Thursday" refer to the same day. The former may be the date on which the brethren received the order to attend, the latter that on which the entry was made, after the execution had taken place. We admit that Bruno was a poor sort of hero, and not a particularly estimable character; though too much is made of the fact that he wrote

an indecent play in his youth. Had Lord Bute never heard of the eminent churchmen Casa and Bembo? But the real point is entirely missed; that is, whether truth is promoted and the welfare of mankind advanced by burning people for purely speculative opinions. Perhaps the most significant fact given by Lord Bute is that when the Jesuit Father Previti, who on the whole accepts the received story, was writing the 'Life of Bruno' of which these essays are formally a review, he applied to the Roman Inquisition for a sight of the documents in their possession, in the hope of obtaining some light on the darkness which shrouds the eight years that elapsed between Bruno's trial at Venice and his execution at Rome, and was refused all access to them. Also, whether Bruno was tortured or not, it is rather late in the day to sneer at "the torture-chambers of the Inquisition" as "one of the theatrical properties of a certain class of writers." Carnesecchi and Paleario, both men of blameless life and well advanced in years, had duly been tortured not a generation before; and if Bruno is not recorded to have had his taste of the rope, one would say it was probably because such an elementary detail was hardly worth noting. Is there any "shadow of a hint to lead to the idea" that the door of his cell was habitually kept locked?

MR. R. B. JOHNSON has published a charming miniature edition in vellum of *Songs from the Plays of Shakespeare*.

THE NEW Year copies of *Who's Who* (Black), larger than last year by some 200 pages, and commendably accurate in its details, *The Clergy Directory* (Phillips), *The Church Directory and Almanack* (Nisbet & Co.), and *Hazell's Annual* (Hazell, Watson & Viney) are before us. A good many new articles have been added to this last, but it is not free from a bias which leads to over-representations and omissions, as we have pointed out before.

WE have on our table *The Confederate States of America, 1861-65*, by J. C. Schwab (Arnold),—*County Court Practice made Easy*, by a Solicitor (Wilson),—*Essays on the Theory of Numbers*, by R. Dekeind (Kegan Paul),—*A Counting-House Guide*, by W. G. Cordingley (Wilson),—*Modern Bookkeeping and Accounts*, by W. Adgie: Part I. *Elementary* (Macmillan),—*A Brief Introduction to Commercial Geography*, by the Rev. F. Smith (Blackie),—*Siepmann's Elementary French Series: Une Année de Collège à Paris*, by A. Laurie, F. Ware, and C. S. H. Brereton (Macmillan),—*Gray's Poems*, edited by T. Page, Part I. (Moffatt & Paige),—*Immoral Legislation: Four Political Essays* (H. J. Glaisher),—*The World Beautiful in Books*, by L. Whiting (Low),—*The Education of the American Citizen*, by A. T. Hadley (Arnold),—*Moral Nerve*, by F. Jordan (Kegan Paul),—*Dulverton*, by F. J. Snell (St. Bride's Press),—*Gammon and Spinach*, by S. Orr (Blackie),—*The Monomania*, by E. Zola, translated by E. Vizetelly (Hutchinson),—*For the Old School*, by F. Coombe (Blackie),—*Riallato, the Archipelago of Exiles*, by G. Sweven (Putnam),—*The Wilderness Road*, by J. A. Altscheler (Lawrence & Bullen),—*Folia Caduca*, by R. Beacon (Nisbet),—*Hessle Hymns*, by G. T. Coster (Brown),—*Public Worship*, by J. P. Hylan (Kegan Paul),—*Choralia*, by the Rev. J. B. Powell (Longmans),—*The Evangelists' Monthly*, edited by Rev. A. Whymper, 1901 (Bemrose),—*Stories from the Pilgrim's Progress*, arranged by E. A. Macdonald (S.S.U.),—*The Garden of Life*, by H. W. Smith (Williams & Norgate),—*An Artist's Walks in Bible Lands*, by H. A. Harper (R.T.S.),—Among New Editions we have *Dante's Purgatorio* (Dent),—*The Inner Way*, by J. Tauler, translated by A. W. Hutton (Methuen),—*Orient Line Guide*, edited by W. J. Loftie (Low),—and *Nature Study Reader*, by Rev. J. C. Atkinson, 2 vols. (Macmillan).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Anecdota Oxoniensis, Collations from the Codex Clunianensis S. Holkhamicus by W. Peterson, 4to, sewed, 7/6  
Barnes (I. H.), Between Life and Death, 8vo, 3/6 net.  
Lady Poverty (The), translated by M. Carmichael, 5/ net.  
Milburn (G.), A Study of Modern Anglicanism, cr. 8vo, 3/6  
Robert (J. M.), A Short History of Christianity, 6/ net.  
Townsend (W. J.), The Great Symbols, cr. 8vo, 2/6  
Webb-Peplce (H. W.), The Titles of Jehovah, cr. 8vo, 2/6

## Fine Art and Archaeology.

- Addis (M. E. L.), Scottish Cathedrals and Abbeys, 8/6 net.  
Brodrick (M.) and Morton (A. A.), A Concise Dictionary of Egyptian Archaeology, cr. 8vo, 3/6  
Douglas (R. S.), A System of Brush Drawing and Design for Public Elementary Schools, oblong 4to, sewed, 3/ net.  
Fleming (J. S.), Ancient Castles and Mansions of Stirling Nobility, 4to, 21/ net.  
Turbevill (J. P.), Ewenny Priory, Monastery and Fortress, 8vo, 7/6  
Underwood (C. F.), Some Pretty Women, 20/ net.

## Poetry and the Drama.

- Duff (Sir M. E. Grant), The Victorian Anthology, 8vo, 7/6  
Falkner (R. H.), The Guardian Angel, and other Poems, 4/  
Pickhall (R.), The Way of the Wilderness, Poems, cr. 8vo, 3/  
Shakespeare, Complete Plays and Poems, 3 vols., Thin-paper Edition, 12mo, leather, each 3/6 net.  
Tennyson (Lord), Some Poems of Illustrations by W. H. Hunt and others, Preface by J. Pennell, 4to, 21/ net.  
Tighe (H.), Jean: a Play, cr. 8vo, 2/6  
Trevelyan (R. C.), Polyphemus, and other Poems, 7/6 net.

## Music.

- Jones (R.), The Muses Gardin for Delights; or, the Fifth Booke of Ayres, edited by W. B. Squire, 5/ net.

## Bibliography.

- Poole's Index to Periodical Literature, Abridged Edition, 1815-99, by W. J. Fletcher and M. Poole, 50/ net.

## History and Biography.

- Allgood (G.), China War, 1860, oblong 4to, 12/6 net.  
Coates (Mrs. C.), Life and Era of Queen Victoria, 4to, 5/ net.  
Gibbons (A.) and Davey (E. C.), Wantage Past and Present, 12mo, 5/ net.  
Gipps (G.), The Fighting in North China up to the Fall of Tientsin City, 4to, sewed, 3/6 net.  
Myers (P. V. N.), A General History for Colleges, 6/6  
Randall (J. L.), A History of the Meynell Hounds and Country, 1780-1901, 2 vols. imp. 8vo, 52/6 net.  
Sidney (P.), The Sidneys of Penshurst, 8vo, 7/6 net.

## Education.

- Public Schools Year-Book, 1902, cr. 8vo, 2/6

## Science.

- Atkinson (G. F.), First Studies of Plant Life, cr. 8vo, 2/6  
Ballance (C. A.) and Stewart (P.), The Healing of the Nerves, 4to, 12/6 net.  
Colvin (J. H.), Nautical Astronomy, 12mo, 2/6 net.  
Connold (E. T.), British Vegetable Galls, imp. 8vo, 15/ net.  
English (D.), Photography for Naturalists, roy. 8vo, 5/ net.  
Lydekker (R.), The Great and Small Game of Europe, Western and Northern Asia, and America, 4to, 84/ net.  
Medical Directory for 1902, 8vo, 14/  
Transactions of the Dermatological Society, 1900, 1901, 5/  
Walker (J.), Elementary Inorganic Chemistry, cr. 8vo, 3/6

## General Literature.

- Book of the Home, edited by H. C. Davidson, 8 vols. 40/  
Boyle's Court Guide, 12mo, 5/  
Burke (Sir B.), Peerage and Baronetage, roy. 8vo, 42/  
Clifford (E.), A Green Pasture, Second Series, 2/6 net.  
Dod's Peerage, Baronetage, and Knightage, 12mo, 10/6  
Hazlitt (W.), Collected Works, edited by A. R. Waller and A. Glover, Vol. 1, 8vo, 90/ net (sets only).  
Jordan (F.), Moral Nerve and the Error of Literary Verdicts, cr. 8vo, 3/6 net.  
La Clavière (R. de M.), The Art of Life, translated by G. H. Ely, cr. 8vo, 6/  
Mathers (H.), Venus Victrix, and other Stories, cr. 8vo, 6/  
Middlemass (J.), Fallen from Favour, extra cr. 8vo, 6/  
Porter (J. G.), The Stars in Song and Legend, cr. 8vo, 2/6  
Post Office London Directory, roy. 8vo, 32/  
Sheehan (P. A.), Luke Delmege, cr. 8vo, 6/  
Thomas (J.), Lloyd of the Mill, cr. 8vo, 5/  
Who's Who, 1902, cr. 8vo, 5/ net.

## FOREIGN.

## Theology.

- Buchwald (G.), Doktor Martin Luther, 6m.  
Lehmann (S.), Saadia Al-Jajumi's arabische Psalmenübersetzung u. Commentar, 2m. 80.

## Fine Art and Archaeology.

- Bode (W.), Vorderasiatische Knüpfteppiche aus älterer Zeit, 8m.  
Jordan (M.), Koner, 3m.  
Lacroix (P.), Ma République, 60fr.  
Rose (V.), Verzeichniss der lateinischen Handschriften, Vol. 2, Part 1, 25m.  
Schleinitz (O. v.), Burne-Jones, 4m.  
Weisbach (W.), Francesco Pesellino u. die Romantik der Renaissance, 45m.

## Philosophy.

- Höfding (H.), Religionsphilosophie, 6m. 40.  
Rolfes (E.), Aristotile de Anima, übers. u. erklärt, 5m.

## History and Biography.

- Anthoïard (Baron d'), Les Boxeurs, 4fr.  
Sorel (G.), La Ruine du Monde Antique, 3fr. 50.  
Strylenski (C.), La Mère des Trois Derniers Bourbons, 7fr. 50.

## Philology.

- Bormann (E.), Inscriptions Umbriae, 75m.  
Diels (H.), Poetarum Graecorum Fragmenta: Philosophorum Fragmenta, 10m.  
Meyer (W.), Fragmenta Burana, 14m.

## Science.

- Ricardus Anglicus, Anatomia, 8m.  
General Literature.  
Gréville (H.), La Mamselka, 3fr. 50.



## Μέλλορτα ταῦτα.

NOT on sad Stygian shore, nor in clear sheen  
Of far Elysian plain, shall we meet those  
Among the dead whose pupils we have been,  
Nor those great shades whom we have held as  
foes ;

No meadow of asphodel our feet shall tread,  
Nor shall we look each other in the face  
To love or hate each other being dead,  
Hoping some praise or fearing some disgrace :  
We shall not argue, saying " 'twas thus," or  
" thus " :

Our argument's whole drift we shall forget ;  
Who's right, who's wrong, 'twill all be one to us,  
We shall not even know that we have met.

Yet meet we shall, and part, and meet again  
Where dead men meet, on lips of living men.

X.

## WILLIAM BRENCHELEY RYE.

THE late William Brenchley Rye, sometime Keeper of Printed Books in the British Museum, was born at Rochester on January 26th, 1818, and was the son of a medical practitioner in that city. The death of his father about 1836 left Rye a grown-up youth, with a fair education, slender means, and great uncertainty as to his future prospects. His mother, acting, as he related, on the admonition of a dream, brought him up to London with no clear idea as to further proceedings. A casual acquaintance made on board a Thames steamboat led to his obtaining a situation with a solicitor in Chancery Lane, where he became known to Mr. Winter Jones, afterwards Principal Librarian of the British Museum. Mr. Jones took an interest in the lad, and shortly after his own appointment as Assistant in the Museum Library obtained (1838) a subordinate post for him, in which his diligence and efficiency soon won a position as Supernumerary Assistant. In 1844 he was placed upon the permanent staff, and when, in 1857, an additional Assistant Keeper was required, in consequence of Mr. Thomas Watts's appointment as Superintendent of the Reading Room, the post was most deservedly conferred upon Rye. He had previously been entrusted with many important special duties, especially the arrangement of the Grenville Library, every book in which was placed by his hands, and the preparation of the catalogue of the Reference Library in the Reading Room. The selection of the Reading Room books was largely his, and the coloured plan which directs the reader to the locality of books on special subjects was devised and sketched by him while the shelves were being filled under his superintendence.

Mr. Rye continued to act as Assistant Keeper, performing a great number of miscellaneous duties, especially the final revision of the catalogue and the general superintendence of the arrangement of new acquisitions, until the unexpected death of Mr. Watts made him Keeper in 1869. No one could have been more sedulous in the discharge of his multifarious duties, and the strain, rarely relieved by recreation, probably contributed to the entire breakdown of his health at the beginning of 1875. He lost the sight of one eye and suffered from painful internal complaints. He nevertheless returned to duty for a time, but found it necessary to resign in the following July. He afterwards resided for several years at Exeter, and subsequently at West Norwood, where he died on December 23rd last in the eighty-fourth year of his age. For some years before his death he had been all but totally blind, a trial which, with his other infirmities, he bore with exemplary patience. The proximate cause of death, however, was a sharp and sudden attack of bronchitis. He was interred in Highgate Cemetery, the resting-place of several officers of the Museum.

Mr. Rye was pre-eminently an antiquary, delighting in all curious and out-of-the-way

matters, especially concerning old English literature and mediæval architecture. He had a remarkable faculty for research, and, so long as his health permitted, was continually adding to his stores of information. He was an excellent judge of drawings and engravings, being himself an accomplished etcher and draughtsman. These tastes and abilities are reflected in his principal publication, 'England as seen by Foreigners in the Days of Elizabeth and James the First' (1865), consisting of translations from the journals of the Duke and Prince of Wurtemberg who successively visited England at that period, with versions from the narratives of other German travellers, numerous etched illustrations by the translator himself, and a copious introduction and commentary. His predilections were also exemplified in the principal additions made to the Library during his administration, which were chiefly conspicuous in early English literature, English topography, and, above all, the Weigel block-books, in which he took the greatest interest. As an officer of the Museum Mr. Rye was a model of industry, painstaking, and attention to minute detail of every kind. His was not a mind of original power, but he possessed a remarkably sound judgment, and was by no means unresponsive of valuable ideas, although his shyness and self-distrust frequently prevented his carrying them into effect. It is to be regretted that more scope was not allowed during his official career to his strong good sense and his accurate discernment. His retiring habits and distaste for display made him little known beyond his own department, but he was there most esteemed by those who knew him best.

After his 'England as seen by Foreigners,' Mr. Rye's chief literary work was his edition for the Hakluyt Society of Hakluyt's translation of Fernando de Soto's 'Discovery and Conquest of Florida,' with an elaborate introduction. He was twice married, and has left a daughter and two sons, the elder of whom is an assistant librarian at the John Rylands Library.

## THE HEAD MASTERS' CONFERENCE.

THE Head Masters' Conference met at Cambridge, by invitation of the University, on December 20th and 21st. As usual when the place of meeting is in itself full of interest, there was a large attendance of members and of assistant masters ; but the debates were brief, partly perhaps because the recent publication of the Duke of Devonshire's letter to Sir John Hibbert had relieved the endowed schools of any apprehensions in regard to the promised Education Bill of 1902. The agenda paper contained, indeed, many proposals of moment ; but head masters on a holiday, like Mark Twain, only lecture on such subjects as they know least about, and prefer to vote promptly on those which they understand.

The discussions were held in the Senate House. The chairman, Mr. Moss (Shrewsbury), began with an address, in which he urged the Government to bring in an ample and well-digested Bill, and expressed the hope that it would be considered without party spirit. Mr. Keeling (Bradford) then moved that the new Local Authority should not be elected *ad hoc*, that a majority of its members should be members of the County Council, and that it should include experts in secondary education. To this Mr. Swallow (Chigwell) moved, as a rider, that any school aggrieved by the action of the Local Authority should have (as under the Technical Instruction Act of 1889) an appeal to the Central Authority. These motions being carried unanimously, Dr. Rendall (Charterhouse) proposed "that in all language examinations, ancient and modern, imposed by external bodies, prescribed books should be abolished and the use of dictionaries—where

it seems necessary—allowed." The motion was aimed, as the word "imposed" indicates, at those compulsory examinations through which entrance to the universities and the learned professions is obtained, and which are now so numerous and diverse as to be a real nuisance to the schools and to the public. The motion was carried as far as the word "abolished," the rest being withdrawn. Mr. Tancock (Tonbridge) then wished to protest against the proposal to introduce French or German into the Oxford Responsions. But as his motion proved to be lengthy and he had only given notice to call attention to the subject, the Chairman declined to allow a vote on the question, and the Conference adjourned to take tea in Caius College. After tea, Mr. Lyttelton (Haileybury) moved "that the Committee be requested to confer with representatives of the London Chamber of Commerce on the subject of commercial training in public schools." By an amendment, the Associated Chambers of Commerce were substituted for the London Chamber, which does not appear to be popular, though it has actually set to work while the Associated Chambers have done nothing but talk. Next, Mr. Glazebrook (Clifton) called attention to the report of the sub-committee on public examinations, from which it appears that a meeting has been arranged between the sub-committee and representatives of most of the learned professions with a view to mitigating those evils in the entrance examinations of which Dr. Rendall had already complained. This concluded the public business of the day, and the Conference went into private session. In the evening there was a dinner in the Hall of Trinity College, at which the Vice-Chancellor (Dr. Ward, of Peterhouse) presided, and a conversazione in St. John's College, which was attended by many residents and their wives.

On Saturday Mr. Bell (Marlborough) began with a paper which purported to discuss 'The Relative Advantages of Different Systems of Modern Language Teaching.' It did not really do so, though it gave (from an American report) a list of some five different ways in which modern languages may be treated, and suggested that the best way is to begin with speaking the language and afterwards to study it minutely. No vote was taken, except that the paper should be separately printed. Mr. Glazebrook (Clifton) proposed that scholarships at the universities should be confined to boys who are under the age of nineteen on July 1st next after the examination, so that boys should not stay at school till nearly twenty as they do now. This motion was lost by a large majority, though it is certain that the present practice almost amounts to a fraud on a rule of public policy deliberately adopted by Parliament and embodied in every scheme of the Charity Commission. Then Mr. Phillpotts (Bedford) discoursed at large on the teaching of English in schools, and carried a motion to the effect that it ought to be more encouraged. Lastly, Mr. Hendy (Bromsgrove) called attention to the new conditions under which grants are given to schools of science by the South Kensington branch of the Education Office, and recommended them to all schools that are in want of funds. The usual votes of thanks were passed. Dr. Gow (Westminster), Dr. James (Rugby), and Mr. Lyttelton (Haileybury) were elected on the Committee.

## REPORT ON THE BEVERLEY HISTORICAL MSS.

ALLOW me to reply to the queer tirade against my report on the Beverley Historical MSS. in your last issue, to which my attention has been called.

The odd gravamen through three columns seems to be that in the report I did not refer to two other volumes by me, also drawn from Beverley MSS.: (1) a Selden Society volume of 'Beverley Town Documents,' (2) a Surtees



Society volume on the 'Chapter Act Book.' Your contributor made so much of it that I really began to think that I must have had some criminal intent in this suspect silence. But the simple explanation of my not puffing my own wares is that I had not the chance. The report was made in 1895, the Selden volume was composed in 1900. The Selden volume duly refers to the "forthcoming report." The report could not reciprocate the compliment, because the Selden volume was then neither born nor thought of. It is not my fault, even if it is the misfortune of your reviewer, that a private society proved to be so much more expeditious in publication and exact in printing than a public commission.

Your reviewer is to be commiserated for what he says about the Surtees volume. For, in the first place, there is a reference to it in a conspicuous place in the introduction (which he oddly says does not exist) to my report (p. 7), where it is stated to be the very cause of the report. In the next place, he complains that "any one who wishes to study the history of Beverley from the latest and best authority ought certainly to have all three of Mr. Leach's editions before him," the context implying that I have edited the same town documents in three books, one of them being the Surtees volume. I cordially agree that it is highly desirable that every one should enjoy such excellent reading as my three books, though their doing so would bring no grist to my mill. But I regret to say that no one would increase his knowledge of Beverley town documents by the Surtees volume. For your contributor will be surprised to learn that there is not a single town document printed or quoted at length in it; indeed, I can find only two referred to specifically, in the volume in question, which deals only with the Minster.

So much for the main attack. The reviewer talks vaguely and at large of "perfunctory description of important public documents" and "garbled texts" in the report, but he does not condescend to particulars. How could he? He knows, as well as I do, that the object of the report is as distinct from that of the Selden volume as fair criticism is from misrepresentation. The Selden book in 272 large pages presents the full text and translation of the borough orders and the ordinances of five guilds, out of over twenty taken from a single MS. volume. The report aimed at giving a general idea, not only of what was found in some twenty of the guild ordinances, but also of the contents of two other MS. volumes, a lot of miscellaneous deeds, and a whole series of account-rolls from 1344 to 1652, all compressed into 186 octavo pages. It is obvious that it was impossible to give documents *in extenso* in that space. Accordingly, not more than three or four, if that, were so given, and I have to thank the interest taken in Beverley by Mr. Cartwright, the secretary of the Commission, for allowing the report so much space, and not cutting down my MS. more than he did.

I cannot hope for space to follow your contributor into all his tissue of mistakes and misrepresentations. But I must claim to refer to the only document which I did give at full length in the original language, and to which he devotes the best part of a column—Archbishop Thurstan's charter. This I ventured to give from the original, because in its forty lines I had found twenty-two corrections to be made in the version given by Bishop Stubbs from Rymer's *Fœdera*. Your contributor first has this article against me, that "the editor does not tell us from what source Stubbs's edition was derived." I could hardly believe my eyes when on p. 1 of the report I read "which has been printed from Rymer's *Fœdera* in..... Select Charters" (Oxford, Clarendon Press, 1870)." Of the twenty-two emendations, twenty

are accepted without demur, two are challenged. One of my arguments as to the correction of the yearly rent paid to the archbishop, from eighteen to eight marks (the doubtful character of which, owing to a crease in the document, I fully pointed out), was that eight marks was the sum actually paid. This your reviewer, with unwonted moderation, is content to describe as "somewhat puerile." He asserts that eighteen is right, because it was so given in a thirteenth-century enrolment. But the charter of the succeeding Archbishop William, not twenty years later, appears to give the sum as eight, since it is so printed in Poulson's *'Beverlac,'* p. 56. Again, instead of my reading of the grant as made "*ad totius villatus emendacionem eadem libertatis lege sicut illi de Eboraco habent,*" he prefers "*eadem liberatam lege.*" But again my reading is confirmed by Archbishop William's confirmation charter, if rightly supplied to Poulson.

A. F. LEACH.

\*\*\* Mr. Leach appears to evade the definite issues we raised.

1. The real "gravamen" was that a casual reference to one of the two other editions revealed defects of a flagrant description in the editing of the Government report. A very inferior edition of these historical documents had appeared at some length of time after another edition by the same author, in which the more serious of these mistakes seemed to have been rectified. We are not in any way concerned with Mr. Leach's arrangements with the Historical Manuscripts Commission, and cannot consider his complaints against the Government press. This, indeed, is not the question, but rather the personal responsibility of the editor for correct transcriptions and translations of the documents which are published above his name. An editor should edit, and ought to be brought to book if he does not.

2. We said merely that "some very interesting information respecting the famous charters of the town could be derived from the preface to the Surtees Society's edition of the 'Chapter Act Book' as well as from the introduction to the Selden Society's edition of the 'Town Documents.'" This quotation sufficiently disposes of Mr. Leach's desperate suggestion that we were ignorant of the distinction between the Town and Chapter muniments.

3. Mr. Leach asserts that we have accused him of not referring to the Surtees and Selden editions, whereas he does refer to the former "in a conspicuous place." But our trifling objection was that Mr. Leach "might with advantage have referred to both the Selden and Surtees editions in the same way that he refers to the local histories by Oliver and Poulson," i.e., for the elucidation of points of scholarship throughout the work. This is a different matter from the single incidental reference to which Mr. Leach triumphantly points.

4. As to "talking vaguely and at large," we gave definite instances (which we supported by parallel readings from the Selden Society's edition) of careless transcriptions, unintelligent translations, and unsatisfactory editing. This charge Mr. Leach does not attempt to rebut, but declines to follow us into "a tissue of mistakes and misrepresentations." We do not give further instances of extensive carelessness in the book because our space is limited.

5. Mr. Leach attaches undue importance to our views upon Archbishop Thurstan's charter. We can only repeat that until a better text than the *'Cartæ Antiquæ'* is produced we shall prefer Stubbs's. Archbishop William's charter as printed by Poulson in 1829 is no evidence at all.

### Literary Gossip.

MR. FISHER UNWIN will publish immediately the specially authorized and prepared translation of R. Levasseur's *'The American Workman,'* which was undertaken by the press of the Johns Hopkins University. The work deals with the industrial progress of the States as shown during the last five decades, and subsequently enters into such vexed questions as the *'Productivity of Labour,'* and *'Labour Laws and Organizations of Labour.'*

DR. FRAZER, the author of *'The Golden Bough,'* has been elected a corresponding member of the Royal Archaeological Institute of Berlin. A French translation of his book is now in preparation with an introduction by M. Salomon Reinach.

THE Wyclif Society, recognizing that Mr. G. M. Trevelyan's book on *'England in the Age of Wycliffe'* is the best proof of the width and depth of the great Reformer's work, and the fullest justification of the Society's resolve to print all his MSS. still inedited, has made arrangements with the author and his publishers, Messrs. Longman, by which a copy of Mr. Trevelyan's book will be supplied to every member of the Society.

MR. HENRY FROWDE will publish next week a new edition of the *'British Anthologies'* edited by Prof. Arber, under the title of *'Selections from the English Poets,'* the feature of which will be the inclusion of upwards of sixty authentic portraits collected with much trouble. A special design has been followed in the binding. The series consists of ten volumes in all, each of which will be procurable separately, the period covered being 1401-1800.

Drs. GRENFELL AND HUNT have left for Egypt to resume their excavations in the Fayûm for the Egypt Exploration Fund. That district will be the scene of two other expeditions in search of papyri, one French under Prof. Jouguet, the other German under Dr. Rubensohn.

PURSuing a vein he has already worked with success, Mr. Robert Barr has written another series of short stories founded on the practice of King James V. of Scotland of occasionally wandering amongst his subjects in disguise. These will appear in the first instance in *Chambers's Journal*, the title of the first being *'King James Explores.'* The February part of *Chambers* will also include papers on Selangor and its tin mines; *'Duties and Dangers of the Drug Dispenser,'* with special reference to the report on the sale of poisons by the Privy Council Committee; and *'Up from Slavery,'* a review of the autobiography of Booker T. Washington.

THE 2nd of next May is fixed for the annual banquet of the Royal Literary Fund at the Whitehall Rooms. The chair will be taken by Viscount Goschen.

MR. FISHER UNWIN has projected a new series, to be called *"The First Novel Library."* As the title indicates, it will consist of the first novels of such new authors as show exceptional talent. The first volume will be published immediately.

THE death is announced of Mr. F. A. Beer, the proprietor and editor of the *Observer*, which he inherited from his father.



Mr. Beer was well known as a picture collector who had secured some of the finest examples of the art of the last century.

ARRANGEMENTS are being made by a committee, of which Sir John Williams, M.D., is chairman, to bring out another part (covering the letter E) of Chancellor Silvan Evans's 'Dictionary of the Welsh Language,' the earlier instalments of which were issued with the financial assistance of the late Lady Llanover. It is estimated that about one-half the complete work will have been published when the end of E is reached.

MR. THOMAS GREENWOOD writes:—

"I am greatly obliged for the kind reference in last week's *Athenæum* to the issue of the first part of the second edition of the 'Memoirs of Libraries.' I am in entire sympathy with the view that the absence of an index to this volume is a marked disadvantage. The sheets, however, which have been bound together for this fragment were exactly as they were left by Edward Edwards, and I was convinced that the most reverent way of treating the sheets was to bind them up as he himself left them. The printing was finally stopped in January, 1886, and he died, as you are well aware, on the following February 7th. I have, I think, the whole of the existing manuscript of this book, and I am hopeful that it may be possible to do something with this MS., and that when it can be dealt with, an index of the first part will be practicable, and shall certainly be included."

THE Rev. Alexander Hetherwick, of the Church of Scotland Mission, Blantyre, B.C.A., is preparing a handbook of the Nyanja (Chinjanja or Mang'anja) language, shortly to be published by the S.P.C.K. Dr. Henry's 'Grammar' calls for revision in some points, and, moreover, deals with a different form of the language, as does also Miss Woodward's little book. Mr. Hetherwick has been known for many years as a linguist, and his 'Yao Handbook' is the standard work for that little-known language.

ON the 21st and 22nd of the present month Messrs. Branch & Leete, of Liverpool, will sell the residue of the library of books formed by the late Mr. Hugh Frederick Hornby, who, it will be remembered, bequeathed his fine collection of works illustrative of the fine arts and engravings after the pictures of English and continental artists to the Liverpool Corporation. The portion of the library to be sold by auction comprises a large number of works of a miscellaneous character, the majority of which are in fine condition, some being in bindings by Derome, Roger Payne, De Coverley, and other celebrated craftsmen. Mr. Hornby was a great collector of early editions of old English authors, and these are much in evidence, as also are works on heraldry, topography, and local history. This will be the most extensive sale of books that has been held in Liverpool for some years.

MR. WHITWELL, of Oxford, a helper of the 'New English Dictionary,' has been for some time engaged on an inquiry into the financial relations between Edwards I., II., and III. and the Italian bankers. He finds it difficult to ascertain the dates when the Lombard bankers settled in London.

MR. A. K. DONALD's re-edition of the poems of Alexander Scot, known from his

love-pieces as the Anacreon of Scotland, is ready for the Early English Text Society's extra series for the present year.

M. JACQUES FRANÇOIS HENRY FOUQUIER, who died last week in a *maison de santé* at Neuilly, was an exceptionally brilliant Parisian journalist. He was born at Marseilles on December 1st, 1838; he studied law and medicine, and travelled much in his early manhood in Spain and Italy. He settled for a time in Paris in 1861, and was at once attached to several newspapers: the *Courrier du Dimanche*, *L'Avenir National*, and *La Presse*. In 1867 he acted as special correspondent with Garibaldi's army. After September 4th, 1870, he was entrusted with a Government mission to Marseilles, and during his sojourn there started a newspaper with the title *La Vraie République*; shortly afterwards he was nominated general secretary of the department of Bouches-du-Rhône, and to this succeeded the appointment of "directeur de la presse" at the Home Office. He tried, but failed, to secure a seat in the Chamber of Deputies in 1888, but in the following year was elected representative for the division of Barcelonnette. Since 1873 he had been an incessant contributor, under various noms de guerre, to the Parisian press, such as "Spectator" in the *Événement*, the *Bien Public*, and the *Courrier de France*, "Colombine" in *Gil Blas*, and "Nestor" in the *Écho de Paris*. He contributed regularly to the *Figaro* and to *Le Journal*. His books include 'Études Artistiques' (1859), 'L'Art Officiel et la Liberté' (1861), 'Au Siècle Dernier' (1884), and 'La Sagesse Parisienne' (1885). M. Fouquier married in 1876 the widow of M. Ernest Feydeau, the author of several popular works; his stepson is M. Georges Feydeau, the well-known dramatic author, whilst his own son, M. Marcel Fouquier, is himself a journalist in Paris.

SPAIN has also lost an eminent journalist in Don José Maria Alonso de Beraza, of the Madrid journal *El Liberal*. He was one of the most enthusiastic promoters of the International Association of Journalists.

TWO new instalments of the great 'Bibliography for Switzerland' have just been published: one concerning anthropology, edited by Prof. Rudolf Martin, and another of early history, by Dr. Jakob Heierli. Both scholars are Zurich men.

THE Swiss papers report the death of J. Häberlin, the historian of Canton Thurgau, who was over seventy. Besides his historical writings, Häberlin published in 1874 a 'Leben Jesu,' from the standpoint of the advanced liberal party in the Swiss Reformed Church.

## SCIENCE

### RECENT GEOLOGY.

*The Earth's Beginning.* By Sir Robert Stawell Ball, LL.D., F.R.S. (Cassell & Co.)—Sir Robert Ball, in his last course of Christmas lectures at the Royal Institution, delighted the young people—and, for the matter of that, the older ones too—by his charming exposition of some 'Great Chapters from the Book of Nature.' These lectures, more or less modified, are here reprinted. There is, of course, all the difference in the world between the words as they fall

burning from the lips of a good lecturer and the same words printed cold upon the page. But for all that, the nineteen essays in this volume, which stand for the original half-dozen lectures, offer a most attractive introduction to a subject which to most people is naturally one of singular fascination. The title of the book seems hardly to suggest its scope. With the very beginning of our earth, in remote pre-geological ages, it certainly deals; but it deals with much more than this. The work is, in truth, an exposition and defence of the Nebular Theory, and it consequently treats not only of the probable physical origin of our own planet, but of all the members of the great solar family, including the central orb itself. To assist the beginner in realizing some of the fundamental facts of astronomy and physics, Sir Robert Ball introduces several characteristic illustrations. Here is one:—

"It may serve to impress upon us the fact of the sun's shrinkage if we will remember that on that auspicious day when Queen Victoria came to the throne the sun had a diameter more than five miles greater than it had at the time when her long and glorious career was ended. The sun that shone on Palestine at the beginning of the present era must have had a diameter about one hundred and seventy miles greater than the sun which now shines on the Sea of Galilee."

The "Smith Parable" (p. 302) is an amusing illustration of the overwhelming improbability that the orbits of the planets should, by fortuitous arrangement, have been practically in the same plane. In explaining the striking coincidences between the movements of the various members of the solar system—coincidences which, since the days of Laplace, have always been held to afford strong support to the nebular hypothesis—the author has to reckon with the well known exceptions to the grand concord, such as the retrograde motion of the satellites of Uranus and Neptune, and he ingeniously shows how the difficulty of such anomalies may be lessened, if not altogether removed:—

"The movements of the satellites of Uranus and Neptune do not disprove the nebular hypothesis. They rather illustrate the fact that the great evolution which has wrought the solar system into form has not yet finished its work: it is still in progress. The work is very nearly done, and when that work shall have been completed, the satellites of Uranus and Neptune will no longer be dissociated from the general concord."

The reader will do well to remember, in conclusion, that the details of the Nebular Theory are not established beyond all controversy, and that the earth's beginning and the origin of the solar system are matters on which we are still seeking, with humility, for fuller illumination.

*Contributions to Mineralogy and Petrography from the Laboratories of the Sheffield Scientific School of Yale University.* Edited by S. L. Penfield and L. V. Pirsson. (New York, Charles Scribner's Sons; London, Arnold.)—This volume contains reprints of fifty papers on mineralogy and petrography, representing a large mass of admirable scientific work carried on in the laboratories of Yale University. An introductory essay on the history of the mineralogical department is contributed by Prof. Penfield, and one on the petrographical department by Prof. Pirsson. Some notion of the activity of the Yale mineralogists may be gained from the fact that they have described no fewer than thirty-six species new to science, whilst they have determined the chemical formulæ and established the crystallographic characters of a large number of other species. Prof. Penfield, who edits the mineralogical part of this volume, has himself been of late years the most active worker in this department. The cultivation of mineralogical studies at Yale goes back to the beginning of the nineteenth century, when the elder Silliman was appointed professor of chemistry and mineralogy. In 1818 he founded, at New Haven, the *American Journal of Science*, a publication



which has exercised an immense influence in the development of scientific research in the United States, and in which most of the papers now reprinted in this volume originally appeared. The Sheffield Scientific School is a department of the University which has grown out of the beneficence of the late Joseph Sheffield, of New Haven. Mineralogy owes its flourishing position at Yale not less to the influence of the two Danas than to that of the two Sillimans. The 'System of Mineralogy' of the late J. D. Dana had a world-wide reputation and did much to foster the study of the science in America. At the present time the position of Yale as a centre of mineralogical research is most honourably maintained not only by the two professors who have edited this volume, but also by Profs. G. F. Brush and E. S. Dana, who are joint authors of the famous series of Branchville papers. Petrography, as a special branch of science, has only been developed in recent years, and the amount of work hitherto done has not been large, but under Prof. Pirsson it is giving much promise for the future. That Yale has reason to be proud of its Mineralogical Department is sufficiently attested by the volume now issued. It forms a noble contribution to the bicentennial publications of the University, embodying the results of a mass of research creditable alike in volume and in quality. It is in truth a work which would do honour to any seat of scientific learning.

*Summary of Progress of the Geological Survey of the United Kingdom for 1900.* (H.M. Stationery Office.)—This summary explains, with almost an excess of detail, the nature and progress of the work carried on during the year by the staff of surveyors in Great Britain and Ireland. The successive geological formations are treated in stratigraphical sequence, from the oldest upwards, each officer explaining as far as possible his own work. Perhaps the most interesting addition to our knowledge here chronicled is the discovery of mesozoic fossils among the ejected blocks of a huge volcanic vent in the Isle of Arran. The examination of the fossils in the rocks of this agglomerate proves that the old volcano must have broken through a crust of secondary strata, including a sheet of hard chalk not unlike that of Antrim. As the eruption was thus subsequent to cretaceous times, it is but fair to regard it as having been contemporaneous with the great Tertiary eruptions of the north-east of Ireland and west of Scotland. It seems, indeed, that the granite, pitchstone, basalt, and other igneous rocks of Arran form a connected series of eruptive masses of the same age as the volcanic rocks of Antrim and the Western Isles.

#### SOCIETIES.

**ASTRONOMICAL.**—*Dec. 13.*—Dr. J. W. L. Glaisher, President, in the chair.—Mr. W. J. Greenstreet was elected a Fellow.—A paper was read by Dr. S. C. Chandler on the history of the Greenwich reflex zenith tube designed and erected by Sir George Airy. His main points were mentioned in our 'Science Gossip' of December 21st.—Prof. R. A. Sampson gave an account of the original manuscripts of the late Prof. J. C. Adams on the perturbations of Uranus between 1841 and 1846. It was shown from these unpublished papers that Adams made no fewer than six different solutions of the problem in this period, and that the first of these solutions, finished in 1843, was much more complete than had hitherto been supposed.—Prof. Turner read a paper on a simple method of accurate surveying with an ordinary camera, in which he showed that results of great accuracy could be rapidly obtained by the photographic method.—Mr. Hinks read a paper on the accuracy of measures on photographs.—Other papers were taken as read.

**SOCIETY OF ANTIQUARIES.**—*Dec. 12.*—Mr. J. T. Micklethwaite, V.P., in the chair.—Col. J. G. Williams exhibited and read a paper on the three state swords belonging to the city of Lincoln. They consisted of (1) that reputed to have been given by Richard II. in 1386; (2) a perfect early fifteenth-century sword of unknown origin, now used as a

mourning sword; and (3) the state sword now in use, which dates from the mayoralty of John Kent, 1734. Col. Williams showed that the blade of this third sword was actually that of the King Richard II., which now had affixed to the original silver-gilt plated hilt a sixteenth-century blade that had belonged to another sword once in the possession of the city. He was most anxious that the original blade should again be fixed in its old hilt, and that so the Richard II. sword might be preserved in its former perfect condition, and with that view he had obtained permission to lay the swords before the Society. The feeling of the meeting was distinctly in favour of the sword being so restored.—Mr. W. Niven communicated an account (illustrated by drawings and photographs) of the interesting seventeenth-century Garden House at Beckett, near Shrivernham, which had already been described to the Society so long ago as 1782. It was then attributed by Daines Barrington to Inigo Jones, a suggestion Mr. Niven saw no reason to doubt, though no actual record of that architect's connexion with the building had been preserved or come to light.—Prof. Church, through the courtesy of Mr. T. B. Bravender, exhibited (1) a copper roundel with a shield of the arms of Vampage or Vampage, co. Worcester, Azure, an eagle within a tressure flory silver; and (2) a small bronze or latten seal bearing for device a rose within a double triangle, and the legend *PVR LA ROSE SV IEO FET*. Both objects were found during draining operations at Cirencester.—Sir J. C. Robinson exhibited a silver buckle or pendant of early fourteenth-century date, bearing two enamelled shields, of the arms of France and Castile respectively.—Mr. Hope pointed out that Blanche, daughter of Louis IX. of France, had married in 1269 Ferdinand la Cerda, Prince of Castile, who died during his father's lifetime in 1275. His widow survived until 1320, and this object had perhaps belonged to her, if the arms of Castile were ever borne by her husband.

*Dec. 19.*—Viscount Dillon, President, in the chair.—Mr. W. Gowland read a paper on 'Excavations at Stonehenge,' and exhibited a large number of stone implements and other objects of antiquity which had been found there. The excavations were made in connexion with the setting up of the great leaning stone, which was in an unsafe position owing to the presence of three serious cracks on its upper side. The method by which the stone was raised was devised by Mr. Carruthers; the engineering operations were superintended by Mr. Detmar Blow. Mr. Gowland, as representative of the Society of Antiquaries, conducted the exploratory work. After giving an outline of the operation of raising the stone, he described the registering frame and vertical rod by means of which the exact position of each object found in the various layers of the excavation was recorded and plotted on the sectional drawings exhibited. The material taken from the excavations was sifted through a series of sieves, so that anything larger than one-eighth of an inch could not have escaped observation. The nature of the layers and the objects found in them were described. The objects comprised chippings and lumps of the stones, stone tools, bones (none human), two Roman and a few modern coins, and fragments of pottery. The chippings and pieces of stone were those which had been detached from the stones during the operations of shaping and dressing. Prof. Judd, Dean of the Royal College of Science, kindly undertook the petrological examination of these, and an abstract of his report thereon was read. It was Prof. Judd's opinion that all the stones of Stonehenge were obtained in the neighbourhood, "the blue stones being boulders from the glacial drift of the district." All the stones were represented in most of the layers of the excavations, and both sarsen (the material of the larger monoliths) and diabase (of which nearly all the blue stones consist) were found together in all the layers, even down to the bedrock. Nearly 100 stone tools were found. They comprised flint axes, hammer axes and edged hammer stones, and quartzite hammers and mauls, the last weighing from 37 to 64 lb. each. All were of extreme rudeness, but they undoubtedly belonged to the latter part of the Neolithic age. A pick of deer's horn was also found. The excavations made perfectly clear the manner in which the stones were shaped and erected; but for the means used in their transport we had to turn to countries where primitive methods for moving heavy bodies are still, or have been recently, practised. As to their transport, Mr. Gowland showed by examples from Japan that no appliances which were beyond the reach of Neolithic men were needed. The method by which the blocks were shaped and dressed with the stone tools was described, also the manner in which the two largest monoliths had been erected. These monoliths were apparently the largest blocks which the builders of the monument had found, one being 25 ft. in length and the other 29 ft. In order to utilize their length to the utmost they embedded the shorter to a depth

of only 4 ft., i.e., half the depth of the other; and to make it secure packed large blocks of sarsen and the large stone mauls under and around its base. Mr. Gowland next showed, from the mode of occurrence of the chippings of stone and the manner in which the sarsen blocks had been set up, that the "blue stone" and the sarsen monoliths were contemporaneous, and that Stonehenge as a whole was of one date. As regards the age of the structure, no object of bronze, iron, or other metal was found, except in the superficial layers, and the only evidence that copper or bronze was known was a minute stain of copper carbonate on a piece of sarsen found 7 ft. below the surface. From this absence of metal, the extreme rudeness of the tools, and other evidence which he set forth, he had come to the conclusion that Stonehenge belonged to the latter part of the Neolithic age, when copper or bronze was known, but had not been applied to any industrial uses. The difficulty of giving an approximate date to this remote period would be evident to all. There were, however, several strong reasons (which he adduced) for his opinion that it should be placed about 2000 to 1800 B.C. That date, until further evidence was forthcoming, he said, he should continue to hold as the date of the erection of Stonehenge. That it was a sun temple, and not a sepulchre, there was abundant proof. As to its origin, it should be remembered that there had been an epoch in the life of many races during which they erected monuments of megalithic blocks of various forms. This was not always the result of copying, but rather the outcome of a similar development of the human mind. In Britain there was abundant evidence, in the various rude stone monuments distributed through its area, that this peculiar phase of mental development had reached a very high point. Why, then, should the origin of this crowning monument of megalithic art be sought for in other lands? Of its foreign origin there was, in fact, no proof, and its plan and erection alike could be ascribed to none other than our rude forefathers, the sun-worshippers of the Neolithic age.—Sir Norman Lockyer added a few remarks on the results of an investigation made by himself and Mr. F. C. Penrose (and lately communicated to the Royal Society) to endeavour to recover the date of Stonehenge from astronomical observations. From the data obtained they were inclined to place the date of the construction of the monument at about 1680 B.C., with a possible plus or minus error of 200 years.

**NUMISMATIC.**—*Dec. 19.*—Sir John Evans, President, in the chair.—The following exhibitions were made: Mr. R. A. Hoblyn, an unpublished pattern farthing of William and Mary; Capt. R. J. H. Douglas, cast of a small British gold coin, apparently the quarter of the piece reading *VO-CORI* (Evans, pl. i. 6); Mr. N. E. Barnsley, a gold coin of *BODVOC* (Evans, pl. i. 2), recently found at Sapperton in Gloucestershire, and a gold coin of Antonia, reverse *SACERDOS DIVI AUGUSTI* (Cohen, 4), found at Pinbury, near Cirencester; Mr. F. W. Yeats, three lead admission tickets—Glasgow Assembly, 1732, Pantheon Gardens, Spa Fields, Clerkenwell, May 3rd, 1772, and Mr. Cox's Museum, 1773; Mr. Prevost, eight medalets of the Royal Family; Mr. Lawrence, dies of the reverse of a short-cross penny and of the reverse of a shilling of James I.—The President read a paper on 'The Cross and Pall on the Coins of Ælfred the Great.' On two types of Ælfred the obverse inscription is so divided as to leave a vacant space, in the one case cruciform, in the other of the shape of a tribrach. It is suggested that these vacant spaces indicate a cross and a pall respectively. The pall would seem to be connected with the Canterbury mint. Sir John Evans suggested that this cryptic use of cross and pall may have been due to the fact that Ælfred had to make large payments of money to the heathen Danes.—Mr. Andrew communicated a paper on 'Some Ecclesiastical Mints in the Reign of Henry I.' The mints chosen for consideration were those of Peterborough and Reading, and Mr. Andrew gave an account of the history of these from their foundation (the former in the reign of Eadgar, and the latter in the reign of Ethelred II.) down to the time of Henry I.

**MICROSCOPICAL.**—*Dec. 18.*—Mr. W. Carruthers, President, in the chair.—Messrs. R. & J. Beck exhibited a new micrometer microscope, the body of which was made to traverse a long stage by means of a fine screw, the milled head being divided so as to indicate a movement of 1/100 millimetre. The body could also be placed in a horizontal position, when it could be used as a telescope to measure distant objects.—Mr. F. W. Watson Baker exhibited a number of microscopic specimens illustrating the development and structure of eyes. They were shown under twenty microscopes, and were the most perfect sections which could be obtained in this country and abroad.—Mr. Nelson sent three notes which in his absence were read by



the Secretary. The first was a description of Holtz-apfel's microscope. The date of it is 1830, and in it are found four original devices: (1) the clamp foot, for clamping the instrument to the edge of a table, predating a similar device of Varley's in 1831; (2) the back of the mirror is flat polished brass, so that monochromatic light may be reflected by it; (3) the stage is focussed by an excentric, which differs from and predates the somewhat analogous devices of Pacini and Plössl; (4) the movement of the lens-holder by means of a steel tape and pinion.—The second note was a description of the first English achromatic objective, made by W. Tulley. It was a triplet and was made at the suggestion of Dr. C. R. Goring, who paid 90*l.* for it. The focus of the combination is 0.933 inch, initial magnifying power 1072, N.A. .259, and the O.I. the large amount of 24.2.—Mr. Nelson then described the Chevalier-Euler achromatic objectives of 1823-4 and 1824-5. These were doublets, and in 1827 Mr. J. J. Lister put one of Chevalier's doublets as a front and a Tulley's triplet as a back lens. The focus of the combinations was 0.52 inch, and it was the finest microscopic objective that had up to that time been produced, and was strictly speaking the first really successful scientific microscope objective. Lister's labours in perfecting objectives and the great use they had been to the leading opticians of the day were referred to.—The third note was on 'A Useful Calliper Gauge.' It can be purchased at any watch-makers' tool-shop for three or four shillings. It is convenient for measuring the thickness of cover glasses, and for low-power work the scale may be placed on the stage of a microscope and the constant of an eyepiece micrometer found by comparison with the m.m. divisions.—The President gave an account of some investigations which he had made in reference to a disease that had caused great mischief in the cherry orchards in Kent. About fourteen months ago, when his attention was first called to it, the disease was prevalent over a considerable area, a noticeable feature in connexion with it being that in the autumn the dead leaves remained on the branches, instead of falling off, as they would if the trees were healthy. The leaves of affected trees were pervaded by the mycelium of a fungus which destroyed them, and as the food of the tree was prepared by the leaves the growth of the trees would as a consequence be arrested. The results of experiments in the cultivation of the fungus showed it to be one which belonged to the genus *Gnomonia*. Many of the fungi in this class passed through various stages in their life-history—for example, the mildew on wheat, which was first developed on the berberry, and then spread to the wheat, appearing first as rust, and afterwards as mildew from the same mycelium. The President referred to the absence in this country of any authority competent to investigate cases such as this; on the Continent, however, the Governments had taken up the matter, and the experts who had examined into it had found that to check the spread of the disease it was necessary to collect all the dead leaves and burn them. The President had consequently urged upon the fruit-growers the necessity of following this recommendation, but had only been able to persuade two growers to do so; both of these, however, had found it to be thoroughly effective.—Prof. A. W. Bennett enlarged upon the absence in this country of investigations into such matters by State-paid establishments, and described what was being done in the United States, where every State had its own experimental station.

**HISTORICAL.**—*Dec. 19.*—Mr. Frederic Harrison, V.P., in the chair.—Mrs. J. R. Green, Miss Alice Gardner, Miss E. Hurlbatt, Sir F. Pollock, Sir R. Jebb, Prof. D. J. Medley, and Messrs. Leslie Stephen, Sidney Lee, W. W. Fowler, H. A. L. Fisher, Maurice Hewlett, F. Haverfield, R. E. Prothero, L. A. Burd, R. G. Marsden, Stanley Leathes, Andrew Lang, B. H. Holland, A. Hassall, W. R. Willis, H. R. Tedder, R. S. Whiteway, W. D. Green, A. B. Fraser, A. R. Corns, E. J. Watson, and J. Hulme were elected Fellows.—The University of Pennsylvania was admitted as a subscribing library.—An exhibition of manuscripts and books was held in the library.—A paper was read by the Rev. Dr. F. A. Gasquet, President of the Benedictine Order in England, on 'Some Materials in the Vatican Archives for a New Edition of Polydore Vergil's History.'—A discussion followed, in which Dr. James Gairdner, the Rev. Dr. Cunningham, the Rev. W. Hunt, and the Chairman took part.

#### MEETINGS NEXT WEEK

- MON** Aristotelian, 8.—'The Philosophy of Probability,' Mr. A. B. Huxley.  
**TUES** Royal Institution, 8.—'Waves and Ripples in Water, Air, and Ether,' Lecture VI., Prof. J. A. Fleming. (Juvenile Lecture.)  
**WED** Geographical, 4½.—'Waves,' Dr. Vaughan Cornish. (Juvenile Lecture.)  
 — Society of Arts, 5.—'Photography and its Applications,' Lecture II., Sir H. T. Wood. (Juvenile Lecture.)  
 — Geological, 8.—'A System of Glacier Lakes in the Cleveland Hills,' Mr. P. F. Kendall; 'The Glaciation of Teesdale, Weardale, and the Tyne Valley, and their Tributary Valleys,' Mr. A. R. Dwyerhouse.

- THURS** Royal Institution, 8.—'Waves and Ripples in Water, Air, and Ether,' Lecture VI., Prof. J. A. Fleming. (Juvenile Lecture.)  
 — Mathematical, 5½.—'Non-uniform Convergence and the Integration of Series,' the President; 'Network,' Mr. S. Roberts; 'On Quartic Curves with a Triple Point,' Mr. A. B. Basset; 'On the Integrals of a Certain Differential Equation considered Geometrically,' Prof. W. Snow Burnside.  
 — Institution of Electrical Engineers, 8.—Discussion of the Technical Reports on the Institution Visit to Germany.  
**FRI** Astronomical, 5.—  
 — Philological, 8.—'Mænx,' Mr. R. W. Heaton.

#### Science Gossip.

THE *Comptes Rendus* contains a list of awards for 1901 of the prizes and medals in the gift of the Paris Academy of Sciences. M. Baubigny is nominated for the Prix Wilde, the foundation instituted by Mr. Henry Wilde, F.R.S., of Alderley Edge, Cheshire. The award is made on the ground of the recipient's work on the atomic weights. It is announced that the Prix Hughes, for original research in the physical sciences, will be allotted for the first time in 1903. This has been established as the outcome of the bequest of 4,000*l.* by the late Prof. D. E. Hughes, F.R.S., the eminent electrician.

THE Lalande Prize of the French Academy for 1901 has been awarded to M. Thome, Director of the Cordoba Observatory, for his work in the formation of a catalogue of southern stars, similar to the Bonn Durchmusterung, and already completed from 22° to 52° south declination; also for his undertaking to supply a gap in the great photographic survey of the heavens. The Valz Prize has been adjudged to M. Charles André, Director of the Observatory at Lyons, for his treatise, now in course of publication, entitled 'Traité d'Astronomie Stellaire,' a special feature of which is a tabular statement, carefully put together, of the works of astronomers which are scattered through a large number of periodicals and collections.

#### FINE ARTS

*Later Renaissance Architecture in England: a Series of Examples of the Domestic Buildings erected subsequent to the Elizabethan Period.* Edited, with Introductory and Descriptive Text, by John Belcher, A.R.A., and Mervyn E. Macartney. 2 vols. (Batsford.)

IN our review of Mr. Gotch's fine work on the earlier Renaissance architecture in England we expressed the hope that the later phase of the Renaissance might be similarly illustrated. This has now been admirably done in the two noble volumes before us. The work includes 170 large plates, of which 130 are photographic reproductions and 40 are geometrical drawings, whilst the text contains about 150 illustrations of plans, elevations, details, and sketches. The photographs reproduced have, as in Mr. Gotch's work, been taken by Mr. Latham, whose skill in this kind of illustration can scarcely be praised too highly. The geometrical drawings and sketches, too, are the work of some of the best architectural draughtsmen of the day, and the publisher deserves every credit for the excellent typography and finish of the volumes.

The introduction consists of a brief sketch of the history of the later Renaissance, a title which the authors have adopted to denote the character of buildings erected between the years 1640 and 1800. The history of the Renaissance movement in English architecture has recently been adequately told in Mr. Reginald Blomfield's scholarly work, and it was, therefore, the less necessary for the authors of these volumes to deal with it at length. Their

introduction is concisely written, and brings out the leading characteristics of the later as distinguished from the earlier Renaissance, which was to a large extent experimental, and in much of it Gothic treatment of plan and structure was retained, and overlaid with details borrowed either from Italy direct or from Germany and the Low Countries. The simplicity of the later Renaissance work may to some extent be attributed to a reaction from the coarse and grotesque ornament, ignorantly applied, which too frequently characterized the earlier examples. In the mansions of Thorpe and his school we find, however, symmetrical planning and a certain unity of conception which to some extent led up to the more advanced, if less picturesque work of the later period. This striving after unity—"the well-balanced design—a complete project, with every part rightly adjusted and with well-considered outline"—such are the aims of the later Renaissance as first interpreted by Inigo Jones, whose genius and knowledge of Italian architecture, acquired at first hand by travel, entirely changed the direction of architecture in England. It was fortunate that the English architects, through Jones, were so powerfully influenced by Palladio, the ablest architect of the late Italian Renaissance, whose works exhibit a fine perception of proportion and purity of detail in admirable contrast with the coarseness and extravagance of the barocco manner affected by many of his contemporaries. To Palladio's influence we may attribute, to a considerable extent, the sobriety and restraint which distinguish the best English work of the Renaissance, though national character no doubt counts for much in the same direction.

"Whatever the source or sources from which it may originally have been inspired, the work of the later Renaissance may justly claim to embody and present many of our national characteristics. The methods which prevail in it are thoroughly and carefully worked out in a distinctive manner, and though a grave and sober demeanour be reflected in English buildings, they yet possess a quiet, dignified charm, full of power and admirable restraint."

The authors admit, of course, that the methods developed during this period were subjected to abuses. So we have much dull and unimaginative work from inferior men, "the extreme of heaviness produced by the pompous and exaggerated forms of Vanbrugh," and the over-delicacy and smallness of detail affected by the brothers Adam. Still it was only during the latter part of the eighteenth century that architecture degenerated into a mere academic reproduction of Roman and Greek examples, and the vitality and vigour which characterized the earlier work were crushed out by rules and a striving after "correctness."

The editors state in their preface that no attempt has been made to classify their illustrations or to arrange them in chronological order. We cannot but think that the value of their work would have been very much increased if such an attempt had been made. As the exact dates of most of the principal examples are known and stated, and those of the smaller buildings can generally be fixed approximately, it would not have been difficult to adopt



a chronological arrangement which would have been most useful in illustrating the course of the development and decline of Renaissance architecture in England. The examples illustrated cover a wide field—practically, indeed, the whole field of architectural activity, with the large exception of ecclesiastical work, which is rather unfortunately excluded by the limitation of the scope of the work. The selection has been governed by the desire to illustrate the adaptability of the style to every purpose, large or small, monumental or domestic. The editors do not claim that all the examples illustrated are worthy of imitation, and the notes which accompany the plates are not only descriptive, but also include thoughtful criticisms of design.

Of the works of Inigo Jones, these volumes contain illustrations of the Banqueting Hall, Whitehall (1619–22), which is remarkable as the earliest building and at the same time one of the best designed in the new manner. The Queen's House, Greenwich, completed in 1635, is an example of dignified effect obtained by excellent proportion and simple details. The south front of Wilton, which was designed by Inigo Jones after the fire of 1648, is perhaps rather overpraised, though the central feature is particularly good. Of the two country houses attributed to Jones, Coleshill (1650) is an admirable example of the unbroken oblong plan, with great eaves cornice and hipped roof, which afterwards became such a favourite type, while Raynham (1636) has projecting wings at the ends, finished with "curly" gables, reminiscent of earlier work, but treated with great refinement. A comparison of the illustrations of these houses with those of Swateley (1630) and Kew Palace (1631) demonstrates the marvellously advanced character of Inigo Jones's work. Three plates are devoted to the staircase of Ashburnham House, Westminster, probably designed by Jones and carried out by Webb between 1650 and 1660—a charming work, which the editors describe as "one of the greatest achievements of English architecture." The oblong plan and somewhat heavy exterior of Thorpe Hall, built by Webb in 1656, show the influence of his master, but lack the fine air of distinction which characterizes Inigo Jones's work. Ashdown is a less interesting work by Webb. Abingdon Town Hall is a striking design of the same school, inspired by Jones, but not yet influenced by Wren.

Many fine examples of Sir Christopher Wren are illustrated, though the scope of the book, we may remind readers, excludes all his ecclesiastical buildings. The masterly design of Greenwich Hospital perhaps shows to best advantage the large handling and monumental quality of Wren's work, for, though several architects worked on it, the fine grouping is in the main due to him. The same qualities characterize his work at Hampton Court, which is illustrated by a plan and several plates and sketches. Of his smaller domestic buildings, one of the best is the house in West Street, Chichester, which is illustrated by a photograph and geometrical elevation. A comparison of these is instructive, as showing how much better the building looks in actual execution than the geometrical drawing might lead one to expect. Christ's Hospital is a good

example of Wren's method of treating brickwork, and shows how fine an effect he could produce with the simplest materials.

The architects who followed Wren are represented by illustrations of some of their best-known works, though it is but rarely that they rise to the high level which he attained. One of the finest houses illustrated is Houghton, Norfolk, designed by Campbell and carried out by Ripley, who added the domes, which certainly improve the effect of the building. Hawksmoor is represented by the entrance to Queen's College, Oxford; Kent by the west front of the Horse Guards; Vanbrugh by Castle Howard and the more interesting design of Seaton Delaval; and Gibbs by the Radcliffe Library, Oxford, and the Senate House at Cambridge. Of John Wood's work at Bath we have a fragment of a Palladian design for a town house, and Prior Park with its magnificent approach. Somerset House, by Sir William Chambers, is one of the very finest of the later specimens; and his design, in spite of its academic tendency, is much purer and stronger than that of most of his contemporaries.

The editors have "not always selected the largest or best-known works, but have, in many cases, given preference to obscure and smaller buildings, as being likely to prove of greater value to students of domestic work." Certainly no apology is required for this preference, and few of those who have no great liking for the "orders" and the "correctness" which was too frequently the goal of the fashionable architect's ambition can resist the quiet charm and unaffected simplicity of such buildings as the Judge's House, Salisbury, or the street houses at Stamford. Examples of dignified domestic interiors are illustrated by plans and details, as well as by photographs, and the editors notice the employment of Italian workmen on chimney-pieces designed by English architects in the national manner. Some simple and refined shop-fronts stand in admirable contrast with the vulgarity and display of most modern work of this kind. Whether the tendency of present-day architecture to "return to the principles which actuated Inigo Jones, Sir Christopher Wren, and their followers," will indeed "bring about a purity and dignity in design, and that freshness and vitality which is the sign of a living art," remains to be seen. In any case, these handsome volumes will serve an excellent purpose if they exert an influence towards "an increased regard for proportion and a greater simplicity and refinement" in architectural design.

EDWARD ONSLOW FORD, R.A.

THIS sculptor, whose brilliant career cast a new light upon the art he most affected, though he practised painting likewise, was born at Islington on July 27th, 1852, the son of a Londoner who followed commerce in the City. When he was very young he moved with his family to Blackheath, losing his father when he was barely twelve years old. The artist's mother, who survives her distinguished son, found as soon as he left the Blackheath School, where he was educated, that his mind and energies were bent upon an artistic career, and, as he had already shown considerable promise, took him in 1870 to Belgium and placed him in the Royal Academy at Antwerp, which reckons Sir

L. Alma Tadema among its famous living pupils. Like him, Onslow Ford was originally devoted to painting; but leaving Antwerp after two years of strenuous study and going to Munich, he entered the workshop of Prof. Wagnmüller, who was then the leading teacher in Germany and divided with the Ecole des Beaux-Arts, Paris, the honours of his profession. Under Wagnmüller's advice the pupil abandoned painting, and devoted himself chiefly to art in marble and bronze. His solid and vividly executed landscapes exhibited at Burlington House in 1896 and 1899, as well as numerous studies of other kinds known to his friends, show, however, his powers in that mode of art.

Before returning home Ford, being then barely twenty-one, married at Munich the third daughter of the Baron F. von Kreuzer, who survives him. With her he settled at Blackheath, and with a bust in marble of that lady, which was exhibited at the Royal Academy in 1875, he made his *début* in this country. In the following exhibition two busts confirmed the expectations which the previous one had raised, and compelled professional as well as general attention to every work which thenceforth left Ford's hands. The number of these examples, all of which are more or less admirable, is very large, amounting, we are informed, to not fewer than 250, or even more. As we show below, they represent a large proportion of the distinguished persons of the time. Only Chantrey and Woolner have rivalled Ford in the latter respect, but neither of these masters excelled him in the former. Owing to his example, the use of terra-cotta in sculpture was much developed at the Academy exhibitions; such a work was his 'Rev. Newman Hall,' which in 1878 made a considerable impression. It was in a public competition in 1881 that he, being then twenty-nine years of age, won the commission to execute the fine figure of Sir Rowland Hill, Ford's first statue of public importance, which is now in the Royal Exchange (R.A. 1882). The School Board of London in this year commissioned him to carve the portrait of Sir C. Reed (now in the office of that body). It was the popularity of the subject, not less than the fineness of the work representing Sir Henry Irving as Hamlet, a seated and intensely expressive example, which was at Burlington House in 1883 and is now at the Guildhall, that greatly added to the reputation of the sculptor. Sir Henry bought this capital piece from Ford, and gave it to the City. It was in the same exhibition that his admirably searching whole-length standing portrait of Gladstone made a great impression. It competes as a likeness with Woolner's famous bust of the same, which strikingly illustrates a different phase of the subject and a distinct form of sculptural art. The statue was executed for the City Liberal Club; the bust is at Cambridge.

Commissions of importance now followed each other rapidly in Ford's studio at Kensington, and among them was that for the statue of Archbishop Thomson of York, a work which succeeded where success is often greatly qualified. The beautiful composition called 'In Memoriam' (R.A. 1885) was the first of Ford's works of that nature which attracted notice. It was in 1886 that the charming and animated 'Folly,' a statuette in bronze, which the R.A.s bought with the Chantrey Fund (it is now at Millbank), illustrated a new phase of the sculptor's efforts and won the suffrages of the critics. Hardly less excellent was the fine 'Peace.' The Royal Engineers secured for their mess-room at Chatham from our sculptor the noble and pathetic bust of General Gordon, which is now in a place of honour there, and is the first of Ford's portraits of that commander. 'The Singer,' a bronze statuette (R.A. 1889), ranks with 'Folly,' 'Echo,' 'Gladness,' 'Music' (R.A. 1890), and 'Peace,' works distinguished by grace, freshness, and fancy of a high and subtle nature. He success-



fully and with perfect taste applied, perhaps for the first time in modern England, enamels of divers colours, gold, and precious stones, to the resplendent figure of 'The Singer.' In 1889 the Chatham Engineers went to Ford again, and he executed for them that memorable statue of Gordon, in an Oriental dress and mounted upon a fully caparisoned camel, which surprised the artistic world when, in 1890, the Academicians erected it in the courtyard at Burlington House. It is now on the Esplanade at Chatham. The Gordon Memorial Shield by Ford (1892) was given by the Engineers to the general's sister, and is a capital piece of goldsmith's work, which effectually proved how thoroughly he understood the conditions of design when so applied. The Gordon cenotaph in Westminster Abbey is by him, and a specimen of another order. The fine bust of Mr. A. J. Balfour was at the Academy in 1892, a year when the life-size nude figure known as the "Shelley Memorial," which is now at University College, Oxford, was in the same place and much admired for its beautiful execution and poetic design. Lady Shelley, who employed Ford for this work, intended it for a site in Italy, but, some objections being urged to that, she offered it to Shelley's college, where it now is. 'Applause,' a statue in bronze, followed in 1893, and was succeeded (1894) by the statue in marble of Gladstone. The Jowett Memorial for Balliol College (1897); Dr. Dale, for Birmingham; 'Justice,' a very impressive figure, part of the monument to the late Maharajah of Mysore; and 'Knowledge,' another part of the same, followed, and were succeeded by the large 'Memorial to Queen Victoria,' which is at Manchester, and concludes the long list of the artist's more ambitious works, with the exception of the distinguished equestrian group of Lord Strathnairn, which, mounted upon its finely designed and lofty pedestal by the sculptor himself, is now at Knightsbridge.

It was as a study for the memorial at Manchester that, with the Queen's sanction and constant aid, the famous bust of her late Majesty was executed. This profoundly studied and sympathetic reading is acknowledged to excel nearly every work of the kind. The illustrious lady declared that Ford was the only artist who really understood her face. She had three copies of the portrait made, one of which is now at Windsor, besides a limited number of smaller reproductions which she reserved to be used as special gifts. Further, she asked Ford to take from her a commission for a memorial of Charles I., to be erected in St. George's Chapel, Windsor; but she postponed the execution of that work on account of the war in South Africa. Besides those already mentioned, busts were done by the artist of Millais, Huxley, Herbert Spencer, Sir L. A. Tadmey, the Duke of Norfolk, Sir F. Bramwell, Sir G. Grey, Sir W. Agnew, and Messrs. Abbey, B. Riviere, Orchardson, M. R. Corbet, Henschel, H. Herkomer, and Dagnan Bouveret.

The artist was elected an Associate of the Royal Academy, in the place of C. B. Birch, in 1885; to the full membership of that body, in the place of Leighton, in 1895; and in July last, for his sculptures exhibited at the Paris Exhibition, Foreign Corresponding Member of the Institute of France. Among the works shown on this occasion were casts of the above-named Shelley Memorial, 'Echo,' 'The Singer,' and 'Applause.' Ford was already the recipient of a silver medal for contributions, including 'Peace' and 'Folly,' to the Exhibition of 1889. Before the latter date he was only known in Paris by the bust of Gladstone, shown there in 1883; thus the honours of the Institute were unusual as bestowed upon a comparative stranger. In London, besides the Academy, he had frequently contributed to the Suffolk Street Gallery, the Grosvenor Gallery (1878 till 1887), and the New Gallery (1888 till 1899). The whole of his output publicly seen amounts to

about a hundred examples. But his energy did not stop here; his advice and aid were at the command of all his friends. When his distinguished brother sculptor Harry Bates died in 1898, Ford immediately undertook the superintendence of his workshops as well as the finishing of his commissions. It is not wonderful that, working upon a constitution which was never very robust, such strenuous labours affected the artist's generally good health so that it began to decline about a year ago. Still, until within a very few days of his death on December 23rd no apprehensions were entertained of the fatal result due to an affection of the heart. A large assemblage of friends and artists of all grades attended Ford's funeral in the cemetery at East Finchley on the 27th ult.

Of the choice and noble qualities of the sculptor's work there cannot be two opinions. Rarely in modern art do we find so much knowledge, skill, care, and refinement combined and yet so fully varied as in the marbles and bronzes we have been considering. No one knew better than their author that the highest function of art is the cult of beauty not only in the expression of fine thoughts and the exercise of poetic and pathetic design, but also in whatever pertains to the technique of sculpture in all its applications. The exquisite finish of his imaginative statues and statuettes leaves nothing to be desired in that respect. Where elegance and animation rule in them, nature was never forgotten nor any of her charms neglected in favour of a barren idealism, least of all anything of the academical sort, or pseudo-classic traditions, or those crudities of the lower order which wilfully exhibit the accidents and defects of the human form. Mr. Ford's work reminds one of the Florentines of the quattrocento and early cinquecento epochs, in whose marbles and terra-cottas elegance, vigorous conception, and exquisite execution are united and invariably based upon nature, not confounded with types which are but eccentric departures from the truth. In these works of his their lifelike character is manifest at a glance, and leaves nothing wanting that is sincere as well as animated and beautiful. No modern sculptor was happier than Ford as a likeness-taker, witness the busts of Mr. Briton Riviere, Huxley, Henschel, and Sir W. Agnew, which are absolutely lifelike and faithful.

SIR JOSEPH NOEL PATON.

A LONG and honourable, though not very brilliant or original career came to an end suddenly through heart failure in the night of the 26th ult., when this venerable and popular painter, R.S.A., and King's Limner for Scotland died at his house in Edinburgh. Born at Dunfermline in 1821, he was one of the oldest survivors of what may be called the pre-Pre-Raphaelite epoch in art. It was a mistake, however, to class, as many critics did, his technique—careful and laboriously skilful as it was—with that which the Brotherhood, his contemporaries, favoured so strenuously. They were devoted to nature, but their education as painters, not less than the bent of their genius, compelled the study of passion and life. Paton turned to romantic themes, the legends of his country, the illustrating of costume, the painting of "moralities" and obscure allegories of a semi-religious, semi-sentimental order, while the chivalry of Scott was depicted by him with those conventions in which the more potent and original Maclise had clothed it. Technically, Paton's work resembled Maclise's in many of the inferior elements, but in variety, solidity, and brilliance it did not approach it; while as to design, Paton could certainly not have produced a picture equal to the 'Malvolio' which is in the National Gallery. In their "metallic" painting Paton and Maclise were alike unfortunate.

Paton, after a brief trial of his father's craft as a pattern designer and some artistic studies in the Edinburgh Academy in 1843, received most of his technical education in the schools of the Royal Academy, London, where he fell in with his lifelong friend Millais, and, like him, made his *début* while still very young. In 1844 he contributed to the Edinburgh Exhibition his first work, entitled 'Ruth Gleaning.' He was so well grounded in art that, sending a cartoon characteristically called 'The Spirit of Religion' to Westminster Hall in 1845, he obtained one of the three premiums of 200*l.* each which were then awarded. Armitage and Sir John Tenniel won the other two. At a further competition in 1847 he won the larger prize, 300*l.*, with pictures of 'Christ bearing the Cross' and 'The Reconciliation of Oberon and Titania.' 'The Quarrel of Oberon and Titania,' by him, was bought for 700*l.* by the Scottish Academy in 1847, and is now with its sequel in the Public Gallery at Edinburgh. In 1847, so rapid were Paton's steps towards fortune, he was made an Associate of the Scottish Academy. In 1856 the fuller honours of that society fell to him. Ten years later he was appointed Her Majesty's Limner for Scotland, and accepted knighthood at Windsor. In 1878 the University of Edinburgh made him an LL.D., on account, it is said, of certain poems we mention below.

From the days of his great success at Westminster up to recent times Paton sent forth a long procession of mostly large paintings, crowded with elaborate figures. The very titles of them suggest the direction of his impulses and the objects of his ambition. Their popularity was amazing, and so considerable that several of them were engraved at much cost and widely sold. On the whole, perhaps, that which may be called the most human, 'Home from the Crimea,' was bought by her late Majesty. Queen Victoria likewise bought 'The Good Shepherd,' a highly respectable work in the style of religious art imported from Germany, and accepted at that time as a crowning piece of pious design. Besides these his most ambitious productions were 'Thomas the Rhymer and the Queen of Fairyland,' wherein gleams of poetry penetrated a base of commonplace; 'Dante meditating the Episode of Francesca,' which was more than commonly recondite (1852); 'The Dead Lady'; 'The Pursuit of Pleasure,' a large and popular abstraction of an allegory that was engraved with great applause (1855); 'Home,' engraved, the picture being bought by Queen Victoria (1856); 'In Memoriam' (1858); 'Dawn'; 'Luther at Erfurt'; and 'The Dowie Dens of Yarrow,' illustrated in six pictures for the Association for the Promotion of the Fine Arts in Scotland, and engraved (1860). Three years later Paton illustrated for the Art Union of London 'The Ancient Mariner' by a series of outlines in the manner of Retzsch, but conventionalized and tamed. We note also 'Mors Janua Vitæ'; 'Faith and Reason,' where the artist was at home; 'Caliban listening to the Music,' which evoked the drastic satire of Palgrave that the painter "was an example of the intellectual illusion which mistakes interest in an art for a power in it"; 'Nickes the Soulless'; 'The Bluidy Tryst,' which we admire as the best of Paton's sincere and sterling romances in art (it has something of Rossetti and Maclise, limited by the artist's own conventions); 'Oskold and the Elle Maids' (1874); 'The Entombment,' 'Gethsemane,' 'The Man of Sorrows,' 'Thy Will be done!'; 'In Die Malo,' 'Ezekiel's Vision' (1893), 'Puck,' 'By Still Waters,' 'Queen Margaret reading the Gospel,' 'Satan watching the Sleep of Christ,' 'The Spirit of Twilight,' and at least a score more, besides a certain number of portraits, numerous illustrations to books of poetry and legendary lore, as well as a series having for their subjects the 'Prometheus Unbound' of Shelley and the



'Comus' of Milton. The artist produced two volumes of verse, 'Poems by a Painter' (1861) and 'Spindrift' (1867), the latter of which had a qualified success. Mr. Walter H. Paton, his younger brother, is a landscape painter of repute; his sister Amelia is the widow of Mr. David A. Hill, a well-known painter of Edinburgh, and herself distinguished there as a sculptor. Sir Noel Paton was, apart from his art, remarkable as an archæologist of the old-fashioned type, a collector and highly accomplished student of books and costume, especially of armour and weapons, the particular friend of many whose friendship was an honour, and kindly, upright, and chivalrous as a gentleman should be. Gossip used to say that his real Christian name was Neil, and his brother's Waller, the alterations being made for the sake of euphony.

His father, who died in 1874, was not only a pattern designer of some repute and an antiquary, but also for the last thirty-five years of his life an ardent student and expounder of the writings of Emanuel Swedenborg. To this circumstance is attributable the fact that one of his son's boyish efforts was an ideal portrait of the Swedish seer, which now hangs in the vestry of the Palace Gardens Terrace Church, Kensington, close to specimens of the work of that earlier Swedenborgian, John Flaxman.

### Fine-Art Gossip.

THE exhibition of six landscape painters at the Dudley Gallery, Piccadilly, is now open, and will be visible till the 31st. This is the seventh year of the exhibition. There has been one resignation, that of Mr. Hill, who has found the task of filling one-sixth of the wall space more than he can conscientiously do. His work will be missed, but his place, however, has been filled by Mr. Mark Fisher, who has for years been one of the leaders of the advanced school of landscape painters. The others, Mr. Allan, Mr. Aumonier, Mr. Peppercorn, Mr. Leslie Thomson, and Mr. Waterlow, exhibit as before.

THE Society of Oil Painters were exhibiting their pictures to critics yesterday and to-day.

MR. MAURICE RANDALL'S new works will be shown at the Woodbury Gallery, New Bond Street, during this month. For several of his paintings and drawings he has utilized the Port of London, catching the sea and river craft under way, at anchor, unloading, or being towed by tugs in and out between a fleet of red-sailed barges as they float past Limehouse, Greenwich, Gravesend, or on the lower reaches of the Thames. The east and west coasts provide other pictures.

MR. DAVID LAW, the water-colour painter and etcher, died last Saturday at Worthing. Mr. Law was a Scotchman, and his best work in landscape was concerned with Scotch subjects. As an etcher he had been known for over twenty-five years, and perhaps reached a higher level of popularity than any of his contemporaries. The record of his renderings of well-known pictures would be very lengthy.

UNTIL the 8th inst., inclusive, there may be seen at the Britannia Studio, Caroline Street, Eaton Square, a large painted window executed by Mr. H. G. Murray from designs by Mr. John P. Seddon, and intended for the decoration of the English Chapel, Taormina, Sicily.

THE obituary of the 28th ult. noticed the death, at the age of seventy-seven years, of Mr. Edward Henry Martineau, a member of the Institute of Architects, an architect of distinction, and well known in London, the younger brother of Robert B. Martineau, who painted 'The Last Day in the Old Home,' which, the gift of the deceased architect, is one of the

leading ornaments of the Millbank Gallery. The brothers were nephews of Miss Martineau.

THE New Year's number of the *Builder* contains a view of the celebrated Maximilian tomb in the Church of the Holy Cross at Innsbruck, with separate drawings to a large scale of eight of the principal bronze figures, by Mr. A. C. Conrade. Among the other illustrations are a large drawing of the new Westminster Cathedral, by Mr. Curtis Green, and a view of 'Somerset House before the Thames Embankment,' by Mr. W. Monk.

THE O.W. Paper and Arts Company has produced a new mixture for oil-painting, which combines the advantages of poppy oil and copal varnish. It is very thin, almost colourless, and bears out the pigment satisfactorily. The one disappointment of the company has been its writing-paper, which, though recommended as a useful and ornamental present, yet constantly fails, when folded in two, to fit the envelope. It is also necessary to use Blackwood's ink; any other is liable to run or show through the paper, thereby damaging its otherwise unchallenged elegance.

By arrangement with the Council of the Society of Antiquaries, the general meetings of the Hellenic Society will in future be held in the rooms of the Society of Antiquaries at Burlington House.

### MUSIC

#### THE WEEK.

##### THE INCORPORATED SOCIETY OF MUSICIANS.

THE opening meeting of the seventeenth annual conference of the Incorporated Society of Musicians was held in the Egyptian Hall of the Mansion House on Tuesday morning. The Lord Mayor, Sir Joseph Dimsdale, M.P., presided, and in his opening speech welcomed the members and hoped that they would feel that in the City of London and its Corporation they had those who would always offer them sympathy and support in their undertakings. Dr. W. H. Cummings, chairman, gave an address on 'Our Vocation,' in which he exhorted musicians to lead diligent lives, and to endeavour by example and precept to promote the highest development of their art, and he supplemented this wise advice with the remark that "their studies should not be confined to music alone, and especially should not be restricted to the music of the day." Music was formerly regarded as a frivolous amusement, and many instances might be quoted of celebrated composers whose parents, for this reason, strongly opposed their expressed desire to devote themselves to music. And this prejudice concerning a noble art was strengthened by the empty lives of most of its professors, and their empty minds so far as other subjects were concerned; while even of music they for the most part only knew how to sing, or handle more or less well some particular instrument. There have, of course, been many honourable exceptions; of the rank and file of musicians this may, however, be regarded as true. Although matters have improved, so that the value of a general education for a musician is largely recognized, the recommendation of Dr. Cummings is still of value. The prejudice has diminished, but it is not yet extinct; and though musicians as a body are more cultured now than formerly, there still remains much to be done before they

can be considered on a par with members of various other learned professions. The second piece of advice is one relating specially to music, yet the fact that so many musicians are almost entirely occupied with "the music of the day" proceeds from narrow-mindedness, from ignorance of the evolution of their art; they have little inclination to study early phases of that evolution, and frequently not even sufficient musical knowledge to appreciate and enjoy works which differ in form and character from those to which they are accustomed.

On Tuesday afternoon Miss Margaret O'Hea read a paper at the Cecil Hotel meeting on 'Results of the Modern School of Music.' She deplored the present sad deterioration in taste and lamentable reduction in the support given to good music; but there surely must have been many present who did not share her pessimistic views. Her paper ought to have been followed by another, entitled 'Audi Alteram Partem.'

In the evening an interesting concert was given, the programme consisting almost entirely of new works. First came a soundly written, clever, and pleasing symphonic piece by Mr. A. N. Wight. An 'Ode to Victory,' by Mr. Joseph Holbrooke, the composer of a promising symphonic poem, 'The Raven,' produced at the Crystal Palace in 1900, was of mixed character; it contained many excellent, some dull, and a few commonplace pages. The work was, however, heard to disadvantage at the end of a long programme. A suite entitled 'The Chilterns,' by Mr. Rutland Boughton, a pupil of Dr. Stanford at the Royal College of Music, proved of exceptional strength and originality. The composer, when his talent is fully developed, ought to do great things. There was an excellent orchestra of sixty-six players under the intelligent and vigorous conductorship of Mr. Allen Gill. Songs were contributed by Madame Emily Squire and Mr. Watkin Mills.

On Wednesday morning the chairman, Dr. H. A. Harding, read an admirable paper on 'The Educational Value of Musical Examinations.' He spoke of the constantly increasing demand for them, and pointed out the thorough, conscientious work to which they led, as one of many good results. He discussed several matters in which he thought there was room for improvement. One of these, and a most important one, concerned ill-judged questions tending to puzzle a candidate rather than to test his knowledge. Sir Frederick Bridge and Prof. E. Prout took part in the discussion.

#### CORONATION MUSIC OF THE PAST.

THE approaching coronation of King Edward VII. and his Queen naturally suggests a retrospect of the past. The earliest instance of the coronation of a king by an ecclesiastic in Western Europe is said on good authority to be that of Aidan, King of Scotland, by St. Columba in Iona, A.D. 574, but not until more than a thousand years later does the musical portion of the service assume importance. There are some interesting references to it in various documents and books; on the whole, however, the record is a meagre one, until we reach the reign of Charles II.

In the ritual for Ethelred, A.D. 978, we read that when the king is in the abbey, "clerus hanc



decanter antiphonam duobus episcopis præcinentibus: 'Firmetur manus tua'; and in that for Henry I., "chorus decanet antiphonam: 'Firmetur.'" Elmhams in his 'Vita et Gesta Henrici Quinti, Anglorum Regis,' in describing the coronation of that monarch, refers, after the sacrament, to the "Lituis aëra clangore rumpentibus," also to "aliis quibuscunque exquisitis instrumentis musicis."

The only music mentioned by Holinshed in his picturesque description of the coronation of Henry VIII. is the fanfare of trumpets announcing the arrival of "the Duke of Buckingham, mounted upon a great courser, richly trapped and imbrodered, and the lord steward in likewise on a horse trapped in cloth of gold," bringing in their train the first course of the coronation banquet. In connexion with the pageants, however, we read how "quæristers of Paules plaied on viols and sung"; also of "minstrels playing and singing."

In the detailed accounts of Elizabeth we hear of outdoor music only. As she went by water to the Tower preparatory to the usual progress through the City, she was escorted by the Lord Mayor and Aldermen, also by the citizens in their barges; and we read especially of the "bachellers barge" with its "great and pleasant melodie of instruments, which plaied in most sweet and heavenlie manner."

"The service for Elizabeth's coronation was celebrated in the Romish manner," says Burney; and Maskell states that "she was crowned according to the old rites, and with the celebration of the Mass." The anthem was not recognized until Elizabeth's Injunctions granting permission for the use of a "hymn or such like song in churches." The earliest record of the use of an anthem is supposed to be in Strype, who, in speaking of the Chapel Royal on Mid-Lent Sunday, 1560, says: "And Service concluded, a good Anthem was sung."

James I.—In a manuscript account of the coronation service, written in a hand which appears to be contemporary with the coronation, the singing of anthems is mentioned, but without details. In Prynne's account are named "Behold, O Lord our Protector," "Let thy hand be strengthened," "Sadock the priest," and "Be strong and of a good courage."

In the procession from the Tower to Whitehall, which, owing to the plague, only took place in March after the coronation, there are some quaint allusions to music. We read how, "to delight the Queene with her owne-country musicke, nine trumpets and a kettle-drum did very sprightly and actively sound the Danish march." Our present Queen may meet with a similar greeting, though possibly with more modern scoring. Then mention is made of a song "which, to a loude and excellent musicke, composed of violins, and another rare artificiaall instrument, wherein, besides sundre severall sounds effused (all at one time), were also sensibly distinguisht the chirpings of birds, was by two Boyes, Choristers of Paule's, delivered in sweete and ravishing voyce."

Charles I.—Thomas Tomkins (1586-1656), who in 1621 became one of the organists of the Chapel Royal, is mentioned in contemporary records as receiving forty shillings for composing "many songs against the coronation of Kinge Charles"; this may refer partly or wholly to sacred music. In the collection of Tomkins's sacred music published after his death, entitled 'Musica Sacra Deo et Ecclesiæ Anglicanæ,' there is an "O Lord, grant the king a long life," described in the index as "the coronation anthem." In Warren's edition of Boyce's 'Cathedral Music,' "Be strong and of a good courage" is noted as "one of the coronation songs." Then there are in Harl. MS. 6346 the words of "Zadok the priest" and "The king shall rejoyce," and against both is written the name of Tomkins. Only the two last-named are

given in the actual volume from which Charles I. is said to have followed the service, but in one case, against the anthem "O hearken thou," Sancroft wrote, "or some other Psalm." Against another Laud, then Bishop of St. David's, wrote (shortly before or shortly after the coronation), "This Anthem was newly appointed and made."

Charles II.—The 'Dictionary of National Biography' states that "at the coronation of

commission. After the Restoration he became "composer of the king's private music for voices." In the Harl. MS. 6346 his name is marked against "Behold, O God our defender." And Henry Lawes, as noted in 'Clifford's Divine Services,' wrote the anthem "Zadok the priest." Thus we can account for two of the five anthems mentioned in Baker's 'Chronicle' as having formed part of the service. The other three were "I was glad,"

*For His Majesty's Sagbute & Cornetts.*

62 *ML*

*Alce.*

*Cornetts.*

Charles II. (April 23, 1661) Cooke wrote all the special music." In Rees's 'Encyclopædia' we read, too, that "Cooke wrote the coronation anthem, according to Anthony Wood, for Charles II. A hymn in four parts composed by him is likewise said to have been performed in the chapel of St. George at Windsor, by order of the sovereign, on April 17, 1661." Henry Cooke was educated in the Chapel Royal of Charles I.; on the breaking out of civil war he joined the king's army, and obtained a captain's

"Let thy hand," and "O hearken unto the voice of my calling." Pepys and Evelyn, by the way, were both present at the coronation. The former, in referring to the proclamation, says: "But so great a noise that I could make but little of the musique; indeed, it was lost to everybody." And the latter speaks of "rare music with lutes, viols, trumpets, organs, and voices."

Although the information respecting the coronation service is not very full, there is



something of interest to say about the music performed as the king went from the Tower to Whitehall on the preceding day (April 22nd, 1661). There was a band of eight and another of six, at "Chrouched Friers" and Aldgate respectively, which received the king "with musick." Then at the Naval Arch near the Exchange, on the east side, was "Winde-Musick consisting of six persons," and on two balconies within the arch "Winde-Musick consisting of twelve Persons"; while "on the West-Gallery were placed six Trumpets."

Now in 'The Relation of His Majestie's Entertainment Passing through the City of London to his Coronation,' by John Ogilby, printed by Tho. Roycroft in 1661, we read: "The Principal Parts of the Musick, by His Majestie's Servants: All Composed by Matthew Lock, Esq; Composer in Ordinary to His Majesty." Also in the preface to Boyce's 'Cathedral Music' (1778) we find it stated that "the Music for the King's Entry was of his [Locke's] Composition."

The facsimile opposite shows one of the pieces of music written for that entertainment. There are in addition an Ayre, the first section of a Courante, a movement without title, and a Saraband. They are in a folio volume of music, the greater part composed and written by Locke himself; and every page in his own hand bears, like the one above, his initials M. L. This volume has the royal arms on the cover. Part-books (five in number) belonging to Dr. W. H. Cummings contain the Ayre, marked as Almond; the Courante mentioned above, complete; a Saraband, different from the one in score; another Almond and Courante; and the commencement of a third Almond; every movement signed "Mr. Locke." These part-books also belonged to the king.

The cornet was the predecessor of the haut-boy, and in good hands appears to have been a sweet as well as powerful instrument. The sackbut was a trumpet with a slide, like the trombone. In the procession from Westminster Hall to the Abbey, up to the time of George III., figured the sackbut players, also those of the courtal, or of the double courtal, an obsolete instrument of the bassoon kind. In Busby's 'Complete Dictionary of Music' it is written *courtalt*, and said to be derived from the French *court*.

**James II.**—Two great composers wrote music for the coronation of this king, Dr. Blow and Henry Purcell. The former, a pupil of Capt. Henry Cooke, became organist of Westminster Abbey in 1669, and of the Chapel Royal in 1676; but in 1680 he resigned the former post in favour of his pupil Purcell, resuming office after the death of the latter in 1695, and holding it until his death in 1708. On his monument in Westminster Abbey is written that he was "master to the famous Henry Purcell." For the coronation Blow wrote the anthems "Behold, O God our Defender," and "God spake sometimes in visions" (Harl. MS. 33,289). In the same volume there is also "Let thy hand be strengthened," possibly also composed for the coronation. Purcell contributed the first anthem, "I was glad," and the last (after the crowning of the queen), "My heart is inditing."

**William and Mary.**—Although Purcell was organist at the coronation, nothing definite seems to be known about the music. Sir Frederick Bridge is of opinion that Purcell's anthem "Praise the Lord, O Jerusalem," performed at the bicentenary festival of 1895, was written for this occasion. Then, again, the Blow anthem mentioned above ("Let thy hand") may have been performed.

**Anne.**—Here also information is meagre. William Turner's "The queen shall rejoice" and Jeremiah Clarke's "Praise the Lord, O Jerusalem," are the only two anthems of which we can find mention, and our authorities are

Harl. MS. 7341 and Warren's edition of Boyce's 'Cathedral Music.' Turner (1651-1740), fellow-chorister of Blow under Capt. Cooke, was a gentleman of the Chapel Royal. Clarke (d. 1707) became joint-organist (with Croft) of the Chapel Royal in 1704. He studied under Blow.

**George I.**—The only information we can find is that Croft's anthem "The Lord is a sun and shield" was performed. Dr. William Croft (1677-1727) succeeded Blow in 1708 as organist of Westminster Abbey; his appointment to the Chapel Royal he had, as mentioned above, received four years previously. His death has been attributed to an illness contracted at the coronation of George II.; he died, however, nearly two months before that event. In the account of the ceremony published in 1715 by order of W. Hawkins, Esq., King of Arms of all Ireland, we read that the choir "sung this Anthem, with several sorts of Instrumental Musick, as a Solemn Conclusion of the Coronation."

**George II.**—Handel composed the coronation anthems for this monarch. They were "Zadok the priest," "Let thy hand be strengthened," "The king shall rejoice," and "My heart is inditing a good matter." In the account of the coronation published by order of Ulster King of Arms at Dublin there is no mention of "Let thy hand," but in a contemporary German account published at Hanover this anthem is said to have been performed in its prescribed place. Dr. Crotch, in his edition of the Handel 'Coronation Anthems,' however, decides, on the authority of the Dublin official version, that it was omitted. Dr. Chrysander, on the other hand, thinks it highly probable that the Dublin description was prepared before the coronation took place, and that the anthem "Praise the Lord, O Jerusalem," put in place of "Let thy hand," may have been one which had been performed on previous occasions. With regard to this second Handel anthem, "Let thy hand be strengthened," Dr. Chrysander, in his preface to the German Handel Society's 'Coronation Anthems,' says: "Bei dem aus dem 89. Ps. entnommenen 'Let thy hand be strengthened' hat er [Handel] die Schriftstelle nicht angemerk't." In his 'G. F. Handel' (vol. ii. p. 170) Chrysander, however, puts Psalm lxxxix. 14-15 against it. But though the meaning is practically the same, Handel's words are not those of the Psalm quoted. Whence do they come? The earliest use of them which we can trace is in the coronation service of Charles I. (1626). The words are almost the same as those of the Septuagint (in the translation of Sir Lancelot Charles Lee Brenton, 1844). We also find them in 'The Book of Psalms, translated from the Latin Vulgate,' a 'Revised Edition of the Douay Version' (1876), though not in the Douay Bible itself (1610).

**George III.**—In Warren's edition of Boyce's 'Cathedral Music' Boyce is said to have composed eight coronation anthems, and in the catalogue (furnished by Mr. T. W. Taphouse) of that composer's manuscripts in the Bodleian Library, as given in an article, 'Dr. Boyce,' in the *Musical Times* of July last, signed "F. G. E.," are mentioned "The king shall rejoice," "Praise the Lord, O Jerusalem," "The Lord is a sun," "My heart is inditing," and "Behold, O God," as "presumably by Dr. Boyce." It is also stated that "the table of contents in a few of the volumes shows that the original music for the service was cut down to about half the projected length." In a memoir of Dr. Boyce in the Novello edition (1849) of Boyce's 'Cathedral Music' we read: "He [Boyce] declined writing an anthem on the occasion of his present Majesty's Coronation [George III.], to the words 'Zadock the priest,' alledging that it would be presumption in him to attempt it after Mr. Handel. His excuse was accepted, and he made one to other words, which was performed."

**George IV.**—The new music was composed by Thomas Attwood and William Knyvett. The former, born in 1765, studied at Vienna under Mozart, who held a high opinion of his talent. In 1796 he was appointed composer to the Chapel Royal. The anthem "I was glad," which he wrote for the coronation of this king, is one of his best compositions. Knyvett (b. 1779) was appointed composer to the Chapel Royal in 1802, and his contribution was "The king shall rejoice." Handel's "Zadok the priest" and Kent's "Blessed be Thou, Lord God of Israel," and Boyce's 'Te Deum,' composed for the coronation of George III., were sung.

**William IV.**—Attwood and Knyvett again wrote the new music: the former, "O Lord, grant the king" (in the opening symphony of which 'Rule, Britannia,' is introduced), and the latter, "The king shall rejoice." Handel's "Zadok the priest" was sung, and, after the crowning of the queen, his "Hallelujah" chorus.

**Victoria.**—Of the coronation music connected with our late Queen little need be said. The new music was by Sir George Smart and William Knyvett. The former wrote the 'Sanctus' and Communion responses to the Commandments, and the latter the anthem "This is the day the Lord hath made." These works were severely criticized at the time. The *Spectator* spoke of them as constituting a "libel on the state of art in this country." Attwood had commenced an anthem when death overtook him—the coronation took place on June 25th, 1838, but he died on March 31st. We have tried to obtain the title of this anthem. Through the kindness of Mr. F. G. Edwards a letter has been received from Mr. A. W. Attwood, grandson of the composer. He writes that the heir, "Carew Attwood, now ranching in Southern Texas, I fear destroyed whatever music there was packed away before the family vacated the Rectory [Framlingham, Suffolk]." Handel's "Zadok the priest" and "The queen shall rejoice" were performed, as also the "Hallelujah" and the 'Occasional' Overture of that master by way of conclusion.

### Musical Gossip.

HIGH opinions are expressed in the German papers concerning Dr. Elgar's 'Dream of Gerontius,' recently performed, as mentioned last week in these columns, at Düsseldorf. The *Kölnische Zeitung* speaks of the deep impression created by the work, and believes that many performances of it will be given in Germany. It may be mentioned that the excellent German version of Newman's poem is by Prof. Butts, conductor of the Düsseldorf society.

MR. E. H. LEMARE, the distinguished organist of St. Margaret's, Westminster, is successor of the late F. Archer as organist to the Carnegie Music Hall in Pittsburg, U.S. He leaves London this month.

WE learn that Miss Ilona Eibenschütz, the well-known pianist, is about to be married to Herr Karl Derenburg.

THE papers and extensive correspondence of the distinguished archæologist Karl August Böttiger, who died in 1833, are in the royal public library of Dresden. Among them are a letter from Weber to Böttiger, with whom he was on friendly terms, concerning the Klopstock festival of 1824, at which Weber conducted, among other things, the 'Eroica' Symphony; a letter written to Böttiger by Kammermusik-Fürstenau, who accompanied the composer to London in 1826, concerning the production of 'Oberon' at Covent Garden on April 12th of that year; a touching letter from Weber's widow, dated June 3rd (a mistake, evidently, for July 3rd, as Weber only died in the night of June 4th), to Böttiger; and, finally, a letter (July 3rd) from Fürstenau, who was still



in London, to Böttiger. In this last letter occurs the following passage:—

"The cantata which Weber sent to the king [George IV.] has met with the same fate which attends all sendings to persons in high places without previous consent, and any answer is scarcely to be expected. Beethoven met with the same experience here [*i.e.*, with his 'Wellingtons Sieg' in 1813]. I know that while Herr v. Weber was still alive Sir George Smart made many inquiries about it, but in vain."

These interesting letters have been published by Herr Ludwig Schmidt in the December number of the *Zeitschrift der Internationalen Musik-Gesellschaft*.

A good biographical notice of the late Eugène Sauzay, from the pen of M. Georges Guérout, has been privately printed. Sauzay was an able violinist, and he wrote an interesting book on the quartets of Haydn, Mozart, and Beethoven. He is said to have left memoirs of his art-career, which extended over sixty years.

Two 16mo volumes, entitled 'Storia della Musica,' from the pen of Signor Alfredo Untersteiner, have just been published by the Hoepli firm at Milan. M. A. Pougin, in *Le Ménestrel* of December 29th, speaks in high terms of the work, although he thinks the silence respecting Barbieri, Arrieta, Caballero, and other modern Spanish composers, somewhat contemptuous. In the new 'Diccionario Biographico de Musicos Portuguezes,' by Ernesto Vieira, there is a long notice of Barbieri, who is described as "the inspired author of 'Jugar con Fuego' and 'Diablo en el Poder.'" The first, a comic opera, was produced at Madrid in 1851; the second, a zarzuela, in the same city in 1856. Although a Spaniard, he is mentioned in this dictionary on account of his connexion with some classical concerts at Lisbon.

#### PERFORMANCES NEXT WEEK.

SUN.	Sunday Society's Concert, 3.30, Queen's Hall.
SUN.	Sunday League, 7, Queen's Hall.
MON.	Mr. Haydn Coffin's Concert, 3.15, Steinway Hall.
TUE.	Promenade Concert, 8, Queen's Hall.
WED.	Promenade Concert, 8, Queen's Hall.
THURS.	Promenade Concert, 8, Queen's Hall.
FRI.	Promenade Concert, 8, Queen's Hall.
SAT.	Saturday Popular Concert, 3, St. James's Hall.
SAT.	Promenade Concert, 8, Queen's Hall.

#### DRAMA

*The Liars: an Original Comedy in Four Acts.* By Henry Arthur Jones. (Macmillan & Co.)—To the rapidly enlarging series of printed plays of Mr. Henry Arthur Jones has been added 'The Liars,' the most readable and entertaining of all. This piece represents, so far as comedy is concerned, the high-water mark of Mr. Jones's achievement, no other piece—not even 'The Case of Rebellious Susan,' which most nearly approaches it—revealing observation equally fine and characterization equally brilliant. Pleasant enough in itself, the task of perusal becomes a veritable delight to those who can recall the first cast, which, in its class, was perfect. The ordeal of criticism has been safely passed and nothing more remains to be said except that the play, as now published, has a right to rank as literature. We regret to say that the work is rather carelessly printed. On p. 10 the last speech of Coke is a hopeless imbroglia. Coke, at one point, turns and addresses himself, then links his arm in his own, and finally takes himself off at opening. It is probable that for Coke we should, in one or two cases, read Sir Christopher Deering; but this is conjecture, or is at least reached by the process of exhaustion. This is not the only mistake of the kind, though it is the most important that we have discovered.

#### Dramatic Gossip.

DRURY LANE has had this Christmas a monopoly of pantomime, so far as the West-End houses are concerned. The spectacle provided is of lavish beauty. As a designer of cos-

tumes, Signor Comelli has known no equal, and the scenes with which the first and second portions of the entertainment conclude are of ravishing grace. Nothing approximate to them has been seen elsewhere. This is satisfactory so far as it goes, and is sufficient to establish the fortunes of the house. The management will, however, make another step in advance when, instead of entrusting operatic airs and sentimental ballads to trained vocalists, it gives us once more bright songs and sparkling effervescent dances from young actresses with a delight in their occupation. It is difficult to feel interest in Selim and Fatima in the hands in which these characters now are. We want the genuine Prince Prettyman and the laughing light-hearted Princess, and not people who emulate, as it may be supposed, performances in comic opera. The general opinion was that the spectacle was inspiring and the story dull. This impression was due in part to the fact that Mr. Herbert Campbell and Mr. Dan Leno had not felt their feet. A few cheerful songs and brisk dances by the young lovers would soon put a new complexion upon the whole.

THE beginning of the dramatic season, as distinguished from that of Christmas entertainments, synchronizes with the New Year. Wednesday, the 1st inst., saw the production at the Duke of York's of the 'Twin Sister'; Thursday, that at the Haymarket of 'Frocks and Frills'; and to-night witnesses the reopening of the Criterion with 'The Sequel' and 'A Pair of Spectacles.' Tuesday next will see the revival at the St. James's of the 'Importance of being Earnest.'

THE new play of Anthony Hope in preparation at the Garrick is said to be a modern comedy of manners with a substratum of politics.

'THE WILDERNESS' of Mr. H. V. Esmond is withdrawn to-night at the St. James's. Mr. Alexander reappeared as Sir Harry and Miss Eva Moore as Mabel Vaughan. Mr. Lyall Swete was Joseph Trevor.

IN the American scene in which, at Wyndham's, the action begins of 'Little Lord Fauntleroy,' a prominent picture presents what seems to be his juvenile lordship in front of a wicket with a cricket bat in his hands. It is not a matter of much consequence, but Lord Fauntleroy says: "I never saw cricket....but Mr. Hobbs took me several times to see base-ball." The experiment of having the part played by a boy is more successful than might have been anticipated.

'L'INCONNUE,' a sparkling three-act farce of M. Paul Garault, is the latest novelty at the Palais Royal, at which house it has enjoyed a success.

TO CORRESPONDENTS.—R. E.—J. M.—W. D. A.—received.  
A. J. M.—Many thanks.  
M. K.—Not required.  
C. F. R.—Searching for this.  
No notice can be taken of anonymous communications.

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SATURDAY, JANUARY 11, 1902.

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## LITERATURE

*The Last Days of the French Monarchy.* By Sophia H. MacLehose. (Glasgow, MacLehose & Sons.)

NOTHING hitherto published in English supplies the exact equivalent of this "simple yet detailed account" of French institutions before the Revolution. Miss MacLehose's work is conceived in the spirit of a scholar, and is written in an interesting, but unpretending style, whilst the illustrations which accompany it are illustrations in a true sense of the word, no mere embellishments. It is, in fact, in every respect a credit to the Glasgow press.

The book opens appropriately with two chapters on Versailles and its palace, headed by vignette portraits of Louis XIV. and Richelieu, and these are followed by three dealing respectively with the system of government and administration of justice, with "Privilege," and with the "Philosophes." A vignette of Rousseau heads the last-named, and much of the short chapter is devoted to his writings, but he is not generally classed with them as a thinker, though such an arrangement is no doubt convenient.

A clear account is presented of the Parlement—that institution which was so prominent in the last days of the *ancien régime*; and in one of the useful little notes, which form a not unimportant feature of the book, the etymology of "Lit de Justice" is explained. Others give precise definitions of terms such as "Lettres de Cachet," "Pragmatic Sanction," "Jurandes," and "Maitrises," an exact understanding of which is indispensable to the student of French history, but not always easy to come at; and we do not remember to have seen elsewhere so excellently simple a description of what constituted a *Pays d'État* as that which occurs in the chapter on Necker.

The narrative of events begins with the sixth chapter, where the formation of the Austro-French alliance is briefly treated;

and with the next, the Austrian marriage of the Dauphin, we fairly enter upon the last phase of the French monarchy. We are introduced to that "mass of intrigues and cabals," the Court of Versailles, in which the Austrian ambassador declared that honesty and straightforward dealing did not exist, and to the three parties (those of Madame Dubarry, of the *Dévotés*, and of Choiseul) into which it was divided.

Louis XVI. was well summed-up by his brother-in-law, the Emperor Joseph II., as "a mass of general good intentions in great need of a divine spark." He was tenacious of his prerogative, but had not imagination enough to support it by the exercise of personal dignity; he wished to promote reforms, but had not tenacity enough to support those who had been chosen to carry them out. Marie Antoinette in her early years as queen was entirely wrapped up in her pleasures, and made enemies both in the Court by her heedlessness of all etiquette and devotion to coteries, and among the people by her extravagance in the face of scarcity and deficits. She went to races when she should have been receiving ambassadors, and obtained lucrative appointments for her friends. When Joseph II. visited the French Court in 1777

"an outer magnificence and parade, an inner want of dignity, met the Emperor at every turn—in the palace itself, in the private rooms of the royal family, as well as in the rooms of the favourites. He found booths in the galleries of Versailles and on the landings of the staircases, where buying and selling went on; he found rough play and foolish jokes in the rooms of the king and his brothers, disorder and gambling at the races."

Madame de Guéméné's rooms were, he said, a very gambling hell; and he liked neither her, nor Madame de Polignac and Madame de Lamballe, his sister's chief favourites. Very soon after his departure his wise counsels were cast aside: it needed the terrible unpopularity which culminated at the period of the Diamond Necklace to bring the queen to a serious frame of mind. Then, unfortunately, it was too late to re-establish her position in public opinion.

Miss MacLehose has a keen eye for the significance of events. Among the incidents she singles out as symptomatic are the gay entrance into Paris, amid mutterings of "the Austrian," of Marie Antoinette and her sleighing-party in the terrible winter of 1776; the thirty-six hours' faro-playing among her set, for which special permission had to be wrung from the king, since the game was forbidden by law even to princes of the blood; the bankruptcy of the Comte d'Artois, brother of Louis XVI., and of M. de Guéméné, whose wife was *gouvernante* to the royal children; above all, the proceedings of the Government in connexion with Beaumarchais's 'Mariage de Figaro,' typical of their attitude throughout the years preceding the great Revolution.

The play, declared Louis XVI., when its representation was first mooted in 1781, "is detestable, and shall never be acted. This man makes light of everything which ought to be respected in a government." So for two years it was laid away in a drawer, though frequently taken out to be read to princes and archbishops. Then permission was granted, all arrangements made for per-

formance (including distribution of tickets to the Court), and carriages were waiting to take people to the play, when a royal express arrived forbidding it. Lastly, after six months, yielding to cries of "oppression and tyranny," and in consideration of some slight changes, the king sanctioned the production, which met with enormous success, all classes rushing to applaud "the derision of everything which ought to be revered."

The reforms of Turgot and Necker, the essential differences in whose spirit are admirably pointed out, were to a large extent defeated by the influence over Louis XVI. of Maurepas, the last of first ministers really imbued with the spirit of the old *régime*. After his death Vergennes continued to direct the foreign policy of France, but had no colleagues of importance till in November, 1783, M. de Calonne was appointed Controller-General of Finance. Calonne began in the old way. His policy, in the words of Martin, was "to spend largely in order to appear rich, and to appear rich in order to borrow largely." He raised loans and debased the coinage; but, in face of a growing deficit and national discontent, he faced round, took up some of the discarded projects of Turgot and Necker, and even proposed a land tax from which the privileged classes were not to be exempt. To support his scheme he induced the king to consent to the convocation of an Assembly of Notables. Louis, though warned by his War Minister that "in the present state of feeling the Notables may lead to the States-General, with what result who can guess?" took up the idea with enthusiasm, and could not sleep for pleasure.

But the Assembly disappointed both king and minister: the "Privilégiés" would by no means surrender their exemptions; they wanted further particulars as to the amount of the admitted deficit; and they denied the right of the Crown to impose taxes on its own authority. An attempt by Calonne to appeal from the Notables to the outside public only brought about his dismissal, the final impulse against him coming from Marie Antoinette. His successor invited her to attend the Council, and persuaded her to secure for him the position and title of Principal Minister; but the Parlement refused to register his edicts, and demanded the assembling of the States-General. The king found himself compelled to concede the demand, and sealed the death-warrant of the old monarchy. The irony of the situation lay in the fact that the Notables and the Parlement had resisted real reforms put forward by the king on the ground that they conflicted with the fundamental laws of the State!

The qualifications which we have to make in our approval of Miss MacLehose's work are few and slight. She writes that "it was in May, 1788, not quite a year after the trial of the cardinal, that Marie Antoinette was admitted to the Council" (p. 376); but on p. 334 she says that Loménie de Brienne invited her to be present "on taking office," which was in May, 1787. It is not quite accurate to say of Joseph II. that "he had brought about the dismemberment of Poland." Turgot should not be called Anne James Turgot, his name, of course,



being Anne Robert Jacques. While it is advisable to refrain from translating *Parlement* by Parliament (the one being a legal, the other a legislative body), we cannot hold the word "parlementary" to be defensible: it is neither French nor English. We do not like "pled" for *pleaded*. Granada and St. Kitt's should be Grenada and St. Kitt's. The author, besides providing an excellent list of authorities and an adequate index, supplies useful references to the British Museum pamphlets which she has utilized. Of the illustrations, all of which are well reproduced, we have already spoken.

*Poetical Works of Robert Bridges.* Vol. III. (Smith, Elder & Co.)

THE third volume of Mr. Bridges's poetical works has at last appeared. It contains two plays: 'The First Part of Nero,' issued in 1885, and out of print almost from the time of its issue, and 'Achilles in Scyros,' first issued in 1890, and reprinted in 1892. The latter should really stand fifth in the list of plays, but is coupled with 'The First Part of Nero' on account of the "inordinate length," as Mr. Bridges rightly admits, of that historical tragedy. "This play," he tells us,

"was not intended for the stage, as the rest of my plays are. It was written as an exercise in dramatic qualities other than scenic; and had its publication been contemplated, I should have been more careful not to deserve censure in one or two places: these however I have not thought it worth while to erase or correct."

Mr. Bridges does not tell us why he has not "thought it worth while" to amend what he himself recognizes as faulty in his work, and we fail to understand an admitted negligence in so scrupulous an artist. Is this air of haughty detachment from himself and from his public due to pride or to humility? It may be due to either or to both conjoined, but to the artist pride and humility should be equally unknown. He works for himself while he works for the fittest audience, and should think it "worth while" to rest satisfied with nothing short of the nearest he can come to perfection, even if there will never be any audience to judge him.

In some respects, despite the impossibility of fitting it to any stage, 'Nero' is the most dramatic of Mr. Bridges's plays. The characters are drawn solidly, they interest us; there is subject-matter in the story. Now very often Mr. Bridges's stories are mere webs of intrigue, which have hardly more than a kind of mathematical interest—the interest of seeing how a problem of unbodied numerals works itself out. We are in parks and gardens, among fantastic people who have inherited some Elizabethan form of Italian names, along with the Elizabethan trick of courtliness in otherwise spare and precise speech; they pass through the acts and scenes of serious comedies as if in step to some minuet music, with an elegant change of partners. 'Nero' deals vigorously with history, in a series of scenes which have at least an absorbing interest, if not an actually dramatic movement. Take the truly Roman character of Agrippina, a study in hard outline, the representation of a woman who is made of flesh and blood,

but not of our flesh and blood. There is in this portrait a perfectly just appreciation of Roman callousness, an indomitable quality of nature to which love and hate were, if not indifferent, at all events under mastery. It is a temper of mind which has been seen at its perfection only in ancient Rome and in Renaissance Italy, among descendants of the Romans, roused from some Christian lethargy of the Middle Ages to look back to their forefathers for the inspiration of life itself. In Agrippina Mr. Bridges shows what is more manly in this temper of mind, in Nero himself what is weaker and baser. Seneca shares it and philosophizes around it, justifying in the abstract what he is tempted to condemn in the concrete. In Poppæa an attitude of mind turns to a paltry enough vice, which draws to itself something mean out of even ambition. And all these people move quietly past on the stage of this chronicle-play, showing themselves complacently, and passing on.

The writing of the play is largely Elizabethan in manner, where that manner is most condensed and pregnant.

I have a medicine

Which he must drink for me, to save my life,  
says Nero, preparing the poison for Britannicus. Later on, Octavia enters with an attendant, bringing flowers for her brother's tomb:—

*Att.* 'Tis a good custom, lady,  
To honour thus the tombs of those we love.  
*Oct.* Custom! Is this a custom? Then I think I wrong my sorrow in such common shows.

*Att.* Nay, it doth ease affliction to be busy;  
And grief, that cannot reckon with a mystery,  
Is comforted by trifles.

*Oct.* Why, thou'rt wrong;

It brings no comfort.

*Att.* And 'tis kindly done  
To hide the fresh-cut stone. Death is hard featured  
In a new-built tomb.

Here again the accent is Elizabethan in its gentler manner. Where Mr. Bridges's individual style—the style of the 'Shorter Poems'—comes out most clearly is in such lines as

None answered, and awhile  
Was such delay as makes the indivisible  
And smallest point of time various and broad;  
or as

What,  
Asks she, is love? Ay, what? I love my dog;  
He is devoted beyond reason, pitiful  
In his dependence; he will scarce reproach me  
With some short wondering sorrow, if I strike him—  
I love my horse; he bears me willingly,  
Answering spiritedly; with all his strength  
Generous and gentle.

There we have at once what is most characteristic of Mr. Bridges, alike in language and cadence.

But it is in 'Achilles in Scyros,' the second play, that we find most of his elaborate and simple beauty. The play is a happy rendering of the story of Achilles living as a woman among women, and at length discovered by Ulysses. It is a sort of heroic pastoral, and unites, as Coventry Patmore asserted the finest literature should unite, "gravity of matter with gaiety of manner." It is true that the lyrical parts of the play are not equal to the parts written in blank verse. Mr. Bridges too often seems to write his choruses as if he wrote them to suit a plan rather than for their own sake. Except in 'Prometheus

the Fire-Giver,' there is almost always a certain mingling of experiment and formality in his dramatic lyrics. In 'Achilles' there is one passage (pp. 242–44) which is like an extract from the libretto of an opera. Here are a few lines:—

*Deid.* Alas, alas!

*Ch.* What hast thou found?

*Deid.* Woe, woe! alas, alas!

Pyrha's robe torn, and trampled on the ground,  
See! see! O misery!

*Ch.* 'Tis hers—'tis true—we see.

*Deid.* Misery, misery! help who can.

The unconscious humour of such a passage, with its jiggling verse, is amply rebuked by the calm and ornate dignity of almost any passage of blank verse to which we like to turn:—

See, while the maids warm in their busy play,  
We may enjoy in quiet the sweet air,  
And thro' the quivering golden green look up  
To the deep sky, and have high thoughts as idle  
And bright, as are the small white clouds  
becalm'd

In disappointed voyage to the noon.

By what deliberate freak does Mr. Bridges, after writing such lines as these, write such lines as we have quoted above? Undoubtedly he writes them on a theory—a theory, probably, of dramatic expressiveness. He wishes, we may suppose, to represent by the very movement of his verse the hurry and confusion of Deidamia and her companions. He aims, that is to say, at a mechanical kind of realism entirely out of keeping with the orderly and sufficient convention which the larger part of his drama obeys. Mr. Bridges is always a theorist; he has made many experiments in metre, with not less taste and learning than boldness. But he is occasionally so interested in the theory that he forgets to look at the result.

In spite of a few defects of his own choosing, Mr. Bridges is one of the few contemporary writers of verse who are poets both born and made. Many of his 'Shorter Poems' have the sudden, irresistible charm of the lyrics in the Elizabethan song-books, and they are like nothing which has appeared in English poetry from the time of Elizabeth to the present day. He stands aloof, in a place of his own, not without worshippers, but without the general applause, almost unknown to the crowd. He will live by his lyrics, not by his plays; but nothing that he has written is without some touches of an excellence in which he is unique.

*Annals of Christ's Hospital.* By E. H. Pearce. (Methuen & Co.)

FOR the purposes of the general reader Christ's Hospital has an excellent history, and without hesitation we may say it has now found an historian. Mr. Pearce combines evident feeling for his theme with the diligence and critical power of the investigator; when he allows himself rather than the old court books to speak, he has a clear style; he has the requisite respect for antiquities, and a sound judgment of men and matters. The many not directly connected with the school who have shown enthusiasm—possibly an enthusiasm not always according to knowledge—for the "religious, royal, and ancient foundation" will find in these pages not only charm, but also accuracy. The author has done wisely to refrain from



dividing his subject into chronological periods, because Christ's Hospital has been perpetually governed by courts and committees in comparison with which the reigns of individuals sink into insignificance. Dealing, then, with his matter under subject-headings, Mr. Pearce has been able, by his thorough investigation of the minutes of the courts, to put a new complexion on many points, some of which we may here notice.

The idea of the foundation of the City Hospital was sketched originally by Sir Thomas Gresham, accepted by Henry VIII., and finally carried out under Edward VI., and it appears that the young king does not deserve the extravagant eulogy which has been bestowed upon him in this matter. It is gratifying to see that the very large share which the citizens of London had from the earliest days in the development of Christ's Hospital is again and again recognized in the course of these pages, and equally so to find that short shrift is given to the modern popular agitator who asks why Christ's Hospital has been diverted from its original purpose of providing for foundlings. It is shown with some skill (p. 39 *sq.*) that, though the term "hospital" was regarded by the governors as of elastic interpretation, and though the authorities tried to ease present distress of many kinds, they made no resolution to do so in perpetuity, and early acted on the definite purpose of making the hospital a school for the poor by misfortune, the children ultimately to be apprenticed or preferred to the University. The downward limit of age was fixed at seven years in 1673. The long-suffering and generosity of the governors are a remarkable feature of their three and a half centuries of rule, to which Mr. Pearce now for the first time does justice. Thanks to his modern standpoint and critical method he is easily able to catch the wordy and pompous Trollope frequently napping, especially in matters concerning the evolution of the school buildings and site. To make out the disposition of the ancient buildings is no small undertaking, as the reviewer knows from the experience of a few weeks spent on this subject; but the various pieces of evidence have been fitted together with commendable skill, and the discovery of an old plan while the book was in the press has rendered conclusive many of the author's conjectures.

Among the many interesting topics the chapter which will probably appeal most to the general reader is the last, on 'Reform,' with its defence of the system of Donation Governors. With the greater part of this defence we are in cordial agreement, but we are not of those who wish to leave Camarina undisturbed—or, in other words, to see the school still struggling against its environment. How distinctly *sui generis* is Christ's Hospital must strike the old public-school boy who reads of town children coming into classes as paying pupils, of the want of a head master till 1891, of the system of removing from the grammar school to the writing school all the "superannuated, diseased, or dull," or the variety of life which is seen between the lines of the interesting chapter 'Out of School.' Mr. Pearce has a wealth of material; it is a pity, then, that he has in some instances allowed irrelevant matter to lure him aside;

e.g., to include a lengthy account of the church of the Grey Friars (p. 4), of a funeral (p. 280), or of a dispute between Mr. Treasurer Hawes and Mr. Secretary Pepys. There is one fault in this interesting book which we trust will be mended in future works from Mr. Pearce's pen. Putting aside his quotations from the old minutes—and even their charm cannot support the strain of incessant citation—we can hardly find anywhere three consecutive sentences without the use of inverted commas. He is a victim of a *citandi cacœthes*; he seems uneasy unless his sentence is a perfect mosaic of chips from different authors and languages. This is well meant, but is an irritating trick of style. He has been over-anxious to be readable. He has employed too extensively his antiquated extracts and flashing quotations, and has in many cases produced specimens of forced humour which border closely on the puerile. Thus he writes of Stynkyng Lane, "The very names must have made the Franciscan mouth water with their possibilities of sickness and smells"; or of Henry VIII.'s approaching end, "of which he can scarcely have received very definite information"; or mentions "one Richard Gutter, whose origin is perhaps set forth in his name." We could quote many such poor jests without the help of which the book would be the stronger, for there is no lack of humour springing directly out of the subject. Mr. Pearce should clarify his style of incessant quotation, of cheap humour, and of wantonly archaic phrases, and more often treat his reader to two or three smooth-reading pages without any sparks or shocks.

The *format* of the book is excellent. There is a good index, and the photographs, most of them by the Rev. D. F. Heywood, are as clear as could be wished and are well selected, although there is no lack of interesting material to draw upon.

*Lectures on the Study of Language.* By Hanns Oertel. "Yale Bicentennial Publications." (New York, Charles Scribner's Sons; London, Arnold.)

A CRITICAL review of the study of language by a competent observer who neither has philological wares of his own, generally in the form of "laws," to push nor acrimonious controversies to wage has long been wanted, and is now to some extent supplied by Prof. Hanns Oertel, who is to be congratulated on having comprehended within the limits of one volume so much of a subject the full treatment of which would take up a capacious library. The overweening confidence in their own opinions, both as to details and general statements, which has been the reproach of most writers on language ought to receive a shock of lasting effect from the temperate yet searching examination embodied in these very able lectures. They admirably fulfil their author's intention, which, he tells us, is

"to familiarize the student with a select number of the most important problems of general linguistics, to present these in their historical settings, to introduce him to the literature on these subjects, and, as occasion may offer, to point out opportunities for further research."

Prof. Oertel approaches his interesting subject from the outside, correcting and supplementing the impressions derived from the internal aspect by throwing the light of various other sciences upon linguistic phenomena. His attitude is rather that of a philosopher than of a mere linguist. His vision has a breadth unimpaired by excessive application to the microscope. In many respects our author's position coincides with that which has for many years been maintained in these columns.

The first fallacy to be upset is the notion that language is an organism and linguistics a natural science, which Max Müller made popular in England. One pernicious result of this "natural consequence of the romantic revival of the 'organic doctrine' as a reaction against the 'mechanical doctrine' of the Illuminati" is the "neo-grammarians" dogma that, as Paul once asserted, "every phonetic law operates with absolute necessity.....it as little admits of an exception as a chemical or physical law." This paradox, proposed by Leskien and advocated and used by Osthoff and Brugmann and a host besides, is convincingly exposed in all its pretentious absurdity in the most business-like and placid language. Its baneful influence on method is thus asserted:—

"Here is, to my mind, the fundamental methodological error in most of the discussions of 'phonetic law'; they begin at the wrong end; they start with a definition of phonetic law instead of ending with it; their method is deductive instead of inductive."—P. 267.

Prof. Oertel discerns regularity in psychological phenomena as well as "relative uniformity" in phonetic changes, with which psychological processes have been wrongly contrasted as irregular, "being considered so mobile that they were practically beyond the pale of 'law.'" The undue predominance of the physiological side of investigations has led to careless treatment of meanings, and so to the manufacture of examples for the support of special phonetic classifications by asseverating the affinity of forms which sound semasiology would have kept entirely distinct.

Only in one particular of any serious importance does Prof. Oertel appear to have abandoned his usual caution, and that is when, after rightly exhibiting the unsoundness of the theory of economy of effort, he himself proposes as the cause of certain phonetic changes increase of speed in utterance (p. 205 ff.). Yet for the changes formulated under Grimm's Law he suggests another cause as more likely, "namely, an increase in the force of the expired current," and afterwards speaks of speech "uttered with considerable speed and carelessness." He also very properly observes that "modifications in the transmission of speech may be either acoustic or visual." Now there is no proof that carelessness in speaking is confined to rapid utterance. Consequently it seems premature to attribute to increase of speed changes which may with equal likelihood be assigned to simple carelessness, or to emphatic utterance, or to accidents of transmission. Two or three points of detail illustrate the extreme difficulty of avoiding error when dealing with phonetics. On p. 202 French *mam'zelle* for "mademoiselle" is given as an example of



the fate of a forward consonant preceding a back consonant. Concerning the addition of a *t* to a final *s* we read (p. 206): "The same cause which led to the 'inserted' *t* after *s* in *ess're=estre=être* operates here also. The added *t* is the acoustic effect of an audible severance of the lateral contact of the tongue, while the expiratory current continues." This is a fanciful account. If the *r* position is in part anticipated by raising the point of the tongue before the severance of the lateral contact, the resulting position is very like a *t* position, and the acoustic effect of this *t* was not distinguished in transmission from the dental *t*. Here and in the Greek *ἀνδρός* we get assimilating action without assimilation of sound. In *ἀνδρός* the shutting off of the nasal passages for the *ρ* is anticipated, and so the end of the *ν* becomes the end of a *δ*.

We do not detect a pause in the *tt* of Italian *otto*. The glide from *o* to *t* is slightly lengthened or emphasized, the end being very slightly audible; but there is no pause in the articulation. Yet Prof. Oertel writes (p. 202): "The two *t*'s are the orthographical symbol for a long *t*, that is, between the moment of closure and the moment of explosion a small pause intervenes." On p. 214 we find "the necessary distinction between the original sonants (now turned surd) and the original surds." Why is the distinction necessary? Even if without it homonyms would have resulted, facts show that there is no necessity to avoid homonyms. Another remarkable statement is that "complete synonyms do not continue to exist side by side in a language" (p. 321). Surely *hoar-frost* and *rime*, *begin* and *commence*, are complete synonyms, and are continuing to exist side by side. Doubtless such cases are rare, and generally synonyms tend to diverge in meaning, like *robbery* and *bribery*. With regard to Latin *vespa*, we find (p. 222) "an original *\*vepsa* with a sequence *-ps-*, which is unusual for the Latin." Now we recollect at once *capsa*, *clepsit*, *inops*, *lapsus*, *nupsit*, *scripsit*, *sculpsit*, and *ipse*, and, on the other hand, *asper*, *caspes*, *crispus*, *cusps*, *hispidus*, *hospes*, *sospes*, *vesper*. The pronoun *ipse* alone made *ps* familiar in Latin, so that the suggested reason for the change to *sp* is far from satisfactory. In the modified form "*ps* is unusual for Latin after a vowel in nominal stems," it is less objectionable, but still not convincing. Such changes in groups of consonantal sounds may be due to inadequate attention or simply defective imitation. Prof. Oertel utters a judicious warning against the danger of the metaphorical application to language of technical terms belonging to physical sciences. We regard his adoption of "dynamic" and "static" as likely to lead to misconception. Causes or antecedent conditions in the sphere of historical science do not operate analogously to mechanical forces, and there is nothing gained by the transference of terminology.

The discussion of dialects and the lecture on 'Semantic Change' are especially suggestive and interesting. The whole volume bears plain evidence to the careful and discriminating study of a marvellously large mass of literature, and to the devotion of intellectual faculties of a very high order to single-minded pursuit of truth. We

select a characteristic paragraph for quotation:—

"Finally, word and thing are not the same. This is important in two respects. (1) Whether a thing shall be named or remain nameless depends upon the interest which the speaker takes in it. Just as Mrs. Delio's daughter correctly distinguished colors [two references and a quotation] while she was not able to name them correctly, so the prehistoric and historic nations may be poor in color names without failing to distinguish color. When Cicero (*de Orat.*, II. 4, 17), from the lack of a Greek equivalent for the Latin *ineptus*, concludes that the Greeks lacked an appreciation of this quality ('itaque.....non reperies'), he commits a frequent error. An inquiry into the development of the color sense upon a linguistic basis alone must thus be futile [a reference]. (2) A name is not inseparable from the object it designates. It may be transferred. Cognate terms therefore need not necessarily refer to the same thing, as is, for instance, the case in *φῆγος* and *fagus*."

The volume is dedicated to the memory of Prof. W. D. Whitney, and we cannot mark our sense of its very high value more impressively than by pronouncing it an appropriate and worthy memorial of that eminent scholar and philologist.

*Prosperous British India: a Revelation from Official Records.* By William Digby, C.I.E. (Fisher Unwin.)

VARIOUS persons who have held, or are holding, high positions in the Government of India have from time to time expressed opinions, based on their knowledge of the country and the information at their disposal, that in spite of all misfortune the condition of India is improving. Lord Curzon, in his speech on the Indian Budget (March 28th, 1901), ventured to question whether India is becoming poorer, and asserted that the symptoms it exhibits are not those of decaying or impoverished populations. Sir Henry Fowler has remarked on the lightness of the burden put on the land, an opinion shared by Sir John Strachey, who has further recorded his acquiescence in John Stuart Mill's belief that the British Government in India was "not only one of the purest in intention, but one of the most beneficent in act, ever known among mankind." And last August Lord George Hamilton, Secretary of State for India, is reported to have said in the House of Commons:—

"There is a small school in this country, as well as in India, who are perpetually asserting that our rule is bleeding India to death. Since I have been Secretary of State I have taken great pains to collect and investigate any information or evidence I could obtain, no matter from what quarter it came, which by facts, figures, or other reliable information tended to support this allegation. I admit at once that if it could be shown that India has retrograded in material prosperity under our rule we stand self-condemned, and we ought no longer to be entrusted with the control of that country. But no such facts, figures, or evidence have I ever been able to obtain. That a section of the public both here and in India believe this allegation is clear from their constant and unwearied repetition of the charge. But this belief is founded not on figures, or facts, or economic data, but on a plausible syllogistic formula that they are never tired of repeating." These remarks proved more than Mr. Digby could bear, and the present volume of over

700 pages, including a good index and crammed with the data of which Lord George lamented the absence, is his reply.

A minute examination of the allegations and figures cannot be made in these columns. It must suffice to say that the author claims to produce evidence supplied from official sources which shows "the rapidly growing and now alarming impoverishment of both country and people," and that "by the principles of our rule, deliberately adopted, the impoverishment is made inevitable." The issue is plain: optimist and pessimist cannot both be right, and Mr. Digby unhesitatingly declares for the latter, roundly abusing the Secretary of State's optimism as a mockery and a frivolity, the exhibition of which when numbers were suffering from famine was not merely a blunder, but a cruel wrong. He is not alone in his opinions and in his excursion to the sea of troubles which surrounds the administration of India, for

"Mr. Dadabhai Naoroji has circumnavigated its shores, and Mr. Romesh Dutt and Mr. Hyndman have indicated many of the perils of the way, while Mr. A. J. Wilson, of the *Investors' Review*, never wearies of well-doing where India is concerned, nor does Sir William Wedderburn ever falter," &c.

And he might add the Indian National Congress, whose president, at a meeting in Calcutta held on December 27th, 1901, urged measures and made complaints very much the same as those set forth some six weeks before in the book under consideration.

For some readers it might suffice to say *noscitur a sociis*; the names mentioned are not those which carry with the governing classes the greatest weight on Indian affairs, though the opinions are sufficiently pronounced. Nevertheless, whilst remarking that the over-statement, wrong language, and indifferent taste in which views are expressed and criticisms made in Mr. Digby's book damage rather than help his cause, we may set forth briefly a few matters which should be kept in mind when the question of improvement of Indian administration is considered.

There is the poverty of large classes of the people. In parts this is accentuated by the great number of peasants who cultivate small holdings, and borrow beyond their means till they are in the hands of native money-lenders. In India the evil is enhanced by peace enforced by the British Government, the *pax Britannica*, and by measures taken to combat famine and pestilence. The better these succeed, the larger and poorer is the population. To meet this, where it is possible and expedient more land is brought under cultivation, canals for irrigation are dug, and the means of carriage whereby produce may become more negotiable are provided.

And there is further the cost of all that may be included under the head of administration. Some relief in this respect may be and very likely is possible, but as regards most of it the local officers are the only safe guides. Outsiders, even if they have had experience, would shrink from doing more than suggesting where economy seemed possible. Such a case is the further substitution of native for European agency in various departments. A good deal has been done in this direction during the last



forty years, with results sometimes satisfactory, sometimes the reverse; still, the official door is gradually being opened wider, even at some loss in efficiency. But the question of how far it is safe to go must be decided by the responsible men on the spot.

Another instance where some economy may be practicable is in the cheapening of establishments. In India, unless a policy of the patriarchal sort (which seems now to be impossible) were introduced, it is difficult to see how any great and justifiable saving could be effected; but if Parliament would be content to confine interference with the Government of India to a minimum, it is probable that a material reduction in the establishment of the India Office might be made.

Finally, critics who inveigh without measure against the cost of governing India, and what they delight to call her tribute, may be invited to recollect that a large part of the money raised by taxation is spent in that country to the direct benefit of its people. This includes a great proportion of the pay of the entire establishment, including army, police, and the various other departments. Expenditure on public works, so far as labour is concerned—that is, the greater portion—goes to the natives; this is supplemented by borrowed money spent on canals and railways, on which great numbers of natives are employed in positions varying from those which are highly paid, and involve responsibility, to that of the ordinary labourer.

In manufactures, too, signs are not wanting of the swing of the pendulum. Hitherto English machinery has superseded by less expensive goods the beautiful and useful products of native industry. But mills are being set up in India, steam and water power are being utilized, whilst the vastly cheaper labour seems not unlikely to bring Indian manufactures again to the front.

Mr. Digby's book, though we neither admire nor greatly trust it, may serve a useful purpose if it disturbs a too complacent official optimism, and leads those concerned to consider how the administration of India may be improved; but effectual reform must come from those who understand and appreciate the problem in all its bearings, and who, moreover, are, from their position, responsible for the measures adopted, not from a clique which delights to assume that its own country is in its dealing with others invariably in the wrong. Such persons are too much in evidence just now, and may without offence be recommended to study the proverb that it is an ill bird which fouls its own nest.

*Chronicles of the House of Borgia.* By Frederick Baron Corvo. (Grant Richards.)

REDUCED to a reasonable bulk (say two hundred and fifty pages, small crown octavo) by the pruning of its redundant and affected verbiage, purged of its many blunders, and furnished with an index, Frederick Baron Corvo's 'Chronicles of the House of Borgia' might have taken a respectable place in one of the many series which nowadays present history in neat snippets. In the form of a huge volume containing the twelfth

part of a cubic foot of solid matter, and weighing within an ounce or two of three pounds, it affects the reader with a sense of disproportion. No facts are given regarding the only two interesting members of the house—the Pope and the Saint—which have not long been familiar. Even the process of taking off a little of the black from the memory of the Pontiff has been carried by the late Bishop of London and others as far as it will reasonably go; we are ready to believe that insanitary conditions and unwholesome feeding were enough to account for most or all of the mysterious deaths which half-admiring contemporaries credited to the "Borgia venom." It may even be allowed that Alexander was not very much worse in his private life than most other potentates of the period; though in that case it is rather difficult to account for the impression which prevailed to some extent in his own time, and almost universally in the next age, when Popes had begun to be fairly decent again. It cannot have been entirely personal spite; other Popes, say Boniface VIII. or Paul II. or Pius V., had plenty of personal enemies, but we do not remember in their case to have come across precisely the same class of biographical details as those with which most of the chroniclers and diarists embellish their pictures of Alexander VI. Even if, as in the case of his unfortunate predecessor, John XXIII., at Constance, "the grosser charges are suppressed," enough remains to make us hesitate before accepting our author's estimate that "as Pontifex Maximus, EARTHLY VICAR OF JESUS CHRIST OUR SAVIOUR, He merits reverent gratitude" (we preserve the author's typography); or that his Pontifical acts "will compare favourably with those of any Supreme Pontiff, from Simon, Who is called Peter P.P., to Gioacchino Vincenzo Raffaele Luigi, Who is called Leo P.P. XIII."

From a sentence in the preface we infer that the author, who is pretty obviously at the beginning of his studies of human nature, has been bitten by the fashionable doctrine of the *Uebermensch*, and thinks he sees his way to a somewhat startling application of it. Only be unscrupulous enough, he would say, and you establish your right to be judged by another code of morals than that by which the average man has to regulate his conduct. Why should not we try how this works out in the case of one who was the supreme representative not of morality only, but also of a religion which claims to base morality on a divine revelation? Another condition, by the way, seems to be required before you can benefit by the doctrine in question: you must be of good family. Pope Julius II.—our space does not allow us to adopt the baronial fashion of calling every Pope, whenever mentioned, "the Lord So-and-so, P.P. so-many"—had the misfortune to begin life as a fisher-boy, and he accordingly is faithfully dealt with, and his plebeian origin cast in his teeth at every opportunity. Yet even with him the forms are preserved, and the reader notes with some amusement such phrases as "this treachery of the Holiness of the Pope." It need hardly be said that Savonarola is in no favour. He is more than once spoken of as a "mattoid," other terms of the same delectable jargon

being applied to Alexander himself, who is called "nevrotic" (*sic*), while Julius is a "psychic epileptic." Touching Savonarola, however, our author has means of information not generally accessible, for he is able to state, what has always baffled the Frate's biographers, the exact nature of the charges on which he was condemned.

One comparative novelty there is in the book—namely, the defence of a view originally, we believe, maintained by a French-Spanish writer of the seventeenth century ("proverbially discredited," says Hallam, "for want of veracity"), that Caesar Borgia was the son, not of the prelate who has always passed as his father, but of Cardinal Giuliano della Rovere, afterwards Pope Julius II. It is said—we do not know on what authority—that Madonna Vanozza, the mother of the most numerous of Cardinal Borgia's families, had previously been the mistress of the other cardinal; that the birth of Caesar took place shortly after the transference of her affections from the one cardinal to the other; and that the undoubted hostility of Rovere towards Borgia was that of an unsuccessful rival. As a theory this is no doubt very pretty. Unluckily it is in the teeth of the unquestioning belief, not only of contemporaries as to Caesar's parentage, but also of them and posterity, that not Caesar, but the unfortunate Duke of Gandia, was the eldest of Vanozza's children. Further, one may ask, Why, if Caesar were not Alexander's son, did Alexander make him a cardinal immediately upon his own accession, having long before pushed his interests with Sixtus IV., and secured the administration of his property? Neither at eight years nor at eighteen can he be said to have been the Pope's "most serviceable subject," or to have needed "rewarding with lavish generosity." Again, if he were the eldest, the succession of his brother and not himself to their half-brother's duchy of Gandia in 1481 (or 1488—the family dates are rather uncertain) would have been tantamount to an open repudiation by Borgia of his paternity, in which case we should surely find some evidence of contemporary doubt.

The author makes a great display of what he would call "meticulous" accuracy in small matters of detail, ritual, nomenclature, and the like. He is right no doubt in holding that "Sixtus" is a mere barbarism for "Xystus," both names taking the same form in Italian. But it is pedantic to go back on the established usage of centuries and write on every occasion "the Lord Xystus P.P. IV." And then, what about "Calixtus"? He is wrong, by the way, in saying that the well-known P.P. stands for "Pater Patrum." It is merely the MS. abbreviation for "Papa," as the medal of Julius II., which he reproduces, might have shown him. He is wrong again in supposing that before Harvey taught the truth about the circulation, "the blood was conceived of as stagnant in the flesh"; Dante knew better than that. It does not, of course, follow that Innocent VIII. underwent any operation for the transfusion of blood. So far we are with the author, as also in his scepticism on the subject of the wholesale poisoning attributed to Borgias and others, to which he devotes a long chapter. That they would have been glad enough to have



the resources of the modern poisoner at their command we do not doubt; but that natural causes were sufficient to account for the great majority of the suspicious deaths of the period is, as we have said, at least equally certain. But it is not correct to say of the personage who is known to ordinary students of Italian literature or science as Baptista Porta, and to barons, it would seem, as Messer Giambattista della Porta, that, "born in 1445, dying in 1515, he was an exact contemporary of Borgia," because, as a matter of fact, he was born and died just a hundred years later. Nor is any of his works called 'De Occultis Litterarum Notis.' Our author is apt to be a little unfortunate with his Latin and Greek. Thus we read of nephews *strictæ diete* and of simony *strictæ diete*, where we can hardly believe that the fault lies altogether with the printer; also of ἀδελφία. We should have liked some reference for the statement that "Cæsar Fridericus Ahenobarbus Semper Augustus abjectly crawled to, and waited at, the gates of the huge Englishman, Nicolas Breakespeare, the Lord Hadrian P.P. IV.," for the usual authorities make no mention of any incident that can with any approach to accuracy be described in these terms. Nor, as a matter of detail, did any indication of the colour of Frederick's beard ever find a place in his official title, if, indeed, it was used at all in his lifetime. Lauenburg, not Lauenberg, was the duchy from which Bismarck took the title which he said he would use as an incognito.

The account of the saint of the family, Francis, Duke of Gandia and General of the Jesuits, is interesting and not devoid of shrewd touches, but somehow its rather artificial eulogy leaves the reader with less admiration for a really beautiful character than the more critical study by Sir James Stephen.

As we said in reviewing a former work by the author, he evidently has capacities both of study and of writing, and if he will eschew cheap paradox and the affectation of profound research (for which so far he shows no justification) and of minute accuracy in trivialities, he may do well enough. He is fond of mottoes; we will give him for his next edition one that will show at least the opinion of Alexander's cleverest contemporary touching his character:—

Portato fu fra l'anime beate  
Lo spirito di Alessandro glorioso;  
Del qual seguìro le sante pedate  
Tre sue familiari, e care ancelle,  
Lussuria, Simonia, e Crudeltate.

Evidently Machiavelli knew that simony was an offence before the existence of the Bull 'Cum tam divino.'

*Œuvres Complètes de Paul Bourget.*—Romans:  
III. *Le Disciple—Un Cœur de Femme.*  
(Paris, Plon.)

THE fifth volume of the large and inconvenient edition of M. Bourget's works now in course of publication contains two of his most characteristic novels. 'Le Disciple' is a study after Stendhal; it is a reduction of 'Le Rouge et le Noir,' that arid masterpiece, into the terms of a somewhat naïve, somewhat bourgeois, cynicism. It is written

carefully, conscientiously; it is a minute study of a certain kind of will and temperament. If 'Le Rouge et le Noir' had never been written it would have the merit of originality. But the resemblance is fundamental, and the differences non-essential; so that it is difficult to appreciate even those good qualities which a work done at second hand may have. Here, as always, M. Bourget takes himself very seriously. He dedicates the book "à un jeune homme," and he addresses the young man as follows:

"C'est à toi que je veux dédier mon livre, jeune homme de mon pays, à toi que je connais si bien quoique je ne sache de toi ni ta ville natale, ni ton nom, ni tes parents, ni ta fortune, ni tes ambitions,—rien si non que tu as plus de dix-huit ans et moins de vingt-cinq, et que tu vas, cherchant dans nos volumes, à nous tes aînés, des réponses aux questions qui te tourmentent."

And he assures the young man that "something of his moral life, something of his soul," will depend on the answers which he meets with in these volumes.

M. Bourget's sense of responsibility has always been awake to a somewhat morbid degree. He seems really to imagine that the whole career of a young man between eighteen and twenty-five is likely to be changed by the reading of a novel such as 'Le Disciple.' There is, perhaps, a little vanity in the fear, but there is more than vanity. His love of books for their own sakes causes him to exaggerate the moral influence of books. His admiration of the novel as a form of art causes him to exaggerate its importance as an educator of the mind and of the sentiments. He does not realize how little the reading of novels has to do with any one's inner life, and how rarely the most inveterate or the most indifferent reader of novels thinks of applying the lesson taught by some fictitious situation to any situation which has arisen in his own personal experience. No reader ever looked into the eyes of a character in a novel and said: "There am I, there I recognize my own soul." And if the person in the book and the person in real life are not identical, how can the one be a model or a warning or a safeguard to the other? Even if the action you have just committed comes back to you reflected from the pages of a book, of what good or harm to you will be an analysis of motives which cannot possibly correspond in every particular with your own motives as you have felt them? No; 'Le Disciple' never did harm to any young man, and 'Un Cœur de Femme' never did good to any young woman.

For the second novel is a study in "modern love" which attempts to unravel the old question, Can a woman honestly love two men at the same time? It is more in M. Bourget's natural manner than 'Le Disciple,' it is a study of his favourite corner of the world. "Clubmen" and marquises pass elegantly across the pages; "society" is very keenly realized in its whole force; the game of the passions is played strictly according to the social rules. M. Bourget knows the world of which he writes, and he analyzes that world, or the aspect of that world which lies just between the surface and the depths, very keenly. But he is neither exactly of it nor wholly aloof from it. He seems at times to be almost in awe of his own

characters, or of what they represent in the world he is watching, and can speak solemnly of his hero as "ce séducteur, ce roi de la mode, ce blasé." He can use phrases of this sort: "à détailler Mme. de Tillières avec ce coup d'œil respectueusement indiscret dont les libertins bien élevés enveloppent les femmes"; and he seems unaware of the ludicrously "bad form" of his language. He takes seriously so many things which can only be taken lightly, with a pedantry in pettinesses which is not only tedious, but inaccurate as psychology. He seems to be always straining after some comprehension which never comes to him, setting judgment to do the work of instinct, not always successfully. The quality of his style is like the quality of his mind: slow, anxious, much too conscientious. Take this sentence, for example; it is typical of the writer: "Les joues un peu dégarnies se marquaient du pli un peu amer où se trahit le désenchantement de l'homme qui a souri avec dégoût de trop de choses." How heavily that says what it has to say! how little of the French alertness there is in it! A great wit of our time said of Sir Walter Besant that he had exhausted the obvious. Alas! there are writers, even in France, for whom the obvious is still inexhaustible.

#### NEW NOVELS.

*The Velvet Glove.* By Henry Seton Merri-  
man. (Smith, Elder & Co.)

WE are pleased to find our author back in Spain. If he has a weakness, it is for a gentleman, and we cannot help thinking that the best type of Spaniard appeals to him strongly as a dignified man of action rather than words, a man who hates fuss and never makes a scene. Whether this type can or could be found is another question; but, however that may be, the Sarrions, father and son, like General Vincentes and Concha the priest, who pleased us so much in a previous Spanish novel, 'In Kedar's Tents,' are excellent examples of the reserve, the delicacy, and the good taste which characterize the true gentleman. 'The Velvet Glove' is a good story, told in the author's best manner. Perhaps in the earlier chapters we trace a slight tendency to overload the narrative with moralizing, but this passes off as he warms to his work, and we have nothing but praise for the skilfully interwoven plot and the artistic development of character in the later chapters. Juanita especially pleases us; she is so simple and so honest a girl that she cannot fail to make a good wife. Erasmo Mon shows well the quiet persistence and patience of the Jesuits in gaining their ends. For the latter the author does not conceal his aversion, and he deals them some hard knocks, but neither unfair nor undeserved. Two scenes especially show him at his best—that in the chapel in the Calle de la Merced, and that which ends the book. Both show a fine dramatic instinct and self-restraint, rare indeed nowadays, but all the more welcome. 'The Velvet Glove' is among the author's best novels and will add to his reputation.



*Hearts in Revolt: a Tragi-Comedy of Youth.*

By Henry Gilbert. (George Allen.)

'HEARTS IN REVOLT' has many and grave faults, yet it is nevertheless a remarkable book. It is ill constructed, it is sometimes coarse in expression, and it is very often tedious. But Ernest Guest and the men and women who surround him are real living folk, whom we seem to see and hear as they go about their dreary work and their soulless play. Briefly told, the story is this. Ernest Guest is the son of a journeyman printer, and lives in a mean street in South London. He has a drunken mother, whom he loves, and a brutal and vicious father, whom he hates, and life is so black that the lad denies God and grows up in sullen revolt. Mr. Gilbert's presentment of the miserable home is powerful and unutterably sad, and there is nothing to relieve the gloom. Ernest tries, indeed, to solace himself with young companions, but he tries in vain. His mother poisons herself, his father disappears, and Ernest vows to devote himself to study alone. But the life of the intellect does not satisfy him; women enter into his life, and the rest of the book is concerned with his unhappy relations with Constance Nevile, a beautiful and consumptive *dévote*, and with Claire Moring, whom he marries. 'Hearts in Revolt' is not really a novel, but a study of a personality, of the evolution of a complex and not very attractive character in a more or less Paterian fashion, but with much less than Paterian delicacy or insight.

*Herb of Grace.* By Rosa Nouchette Carey. (Macmillan & Co.)

FROM the sombre underworld of 'Hearts in Revolt' it is a far cry to the every-day atmosphere of 'Herb of Grace.' Miss Carey's puppets and their manner of play are known and admired by many; there is nothing striking about them, but they are straightforward and clean-minded, and altogether respectable. 'Herb of Grace,' which deals with the love affairs of Malcolm Herrick and his stately Elizabeth, is pleasantly written and introduces many pleasant people. There is a villain, of course, but he is a clumsy and unsuccessful villain at best; the good folk win the day, and the best of them is the Rev. Rupert Carlyon, a gentle and kindly old man, "as meek as a mouse and as good as gold."

## CANADA AND THE UNITED STATES.

*University of Toronto Studies*, in the department of history, is now in the fifth volume, the London publishers being Messrs. King & Son. The editors deserve the praise for this volume which has been properly bestowed upon those which preceded it. All the subjects that have special relation to Canada are treated with skill and discrimination. No work of note has been overlooked, while each has received a due amount of attention. For the reader of English books the perusal of these studies must be at once useful and attractive, as he finds in them a condensed account of all the works on Canadian history which deserve to be read. The notices are not confined to books, but also embrace articles in magazines and reviews. Very often an article in a magazine or review may deserve as much consideration as a work in one volume or many. The editors of these studies have shown sound judgment in all the writings selected for

notice, though sometimes they have been more complaisant than critical. To Mr. De Roo's 'America before Columbus' they award a measure of praise which is excessive. Once they take the editor of the 'Dictionary of National Biography' to task for failing to give ample praise to Sir Daniel Wilson, whose services to the higher education were great, but whose lasting work is not inaptly set forth in the 'Dictionary.' One of the useful things in these 'Studies' is the notification of publications which are not generally known, such as a magazine published in and dealing with Newfoundland, "our oldest colony," and with Prince Edward Island.

*The Diplomatic History of the Southern Confederacy*, which Dr. James Morton Callahan has written and the Johns Hopkins University has published, has great value for the historian and for the reader who is interested in the subject. From a literary point of view the book has a merit which Lord Hailes lauded and at which Macaulay scoffed. It has many of the characteristics of an almanac. Facts are set forth fully without any more fuss than days of the week or months of the year. The author is as unbiassed as an almanac maker, and we think he is quite as accurate. He sets nothing down without adequate authority, and he neither extenuates nor exaggerates anything. In consequence of this aloofness on his part his story has the greater historical value. He was permitted to read the Confederate diplomatic history "which is now in manuscript in the United States Treasury Department." Though many of the papers relating to the Confederacy were destroyed, Mr. Benjamin having carefully burnt those in his possession, yet a large number have been preserved and are now accessible. The impression made upon the reader of the story which Dr. Callahan has told is one of surprise that a struggle so hopeless should have been continued so long. Many of the Confederate leaders knew that the end was inevitable long before it came, yet they acted as if victory would be the reward of their efforts. Some of them determined to fight on at all hazards, and it appears probable that they were influenced by Micawber's expectation of something turning up. The representatives of the Confederacy in Europe met with rebuffs in all the countries to which they turned for support, with the exception of France, and the Emperor of the French was readier to encourage than to help them. Their bitterest and most unexpected discovery was to find that cotton was not king; in other words, they had miscalculated their chances in Europe as much as they did those in North America. They held that the North could not fight and that England would not permit their ports to be blockaded, and they were completely and bitterly undeceived. Dr. Callahan is minute, and, we think, quite accurate in his presentation of the diplomatic panorama, and no fault can be found with him as regards his statements about the policy and conduct of England. The last page but one of his very useful work contains the following welcome words:—

"The lapse of years, and mutual interests and sympathies, have tended to heal the wounds of war and the irritations of reconstruction, and to-day an undivided nation looks upon England not with the jealousies and suspicions of former days, but as a friendly power, and even as a possible ally in case of national danger."

*The History of South Carolina in the Revolution of 1775-1780* (New York, the Macmillan Company; London, Macmillan & Co.) is Mr. McCrady's third contribution to the history of his native State. The prospect of a series of histories relating to each of the thirteen American colonies is ominous. Few persons have read all the histories of them in their collective state. Yet the reader who begins this book will not quarrel with the author. He has succeeded in writing a very attractive story,

and his greatest merit is to have excluded extraneous matter. To the majority of English readers the story of the American revolution is largely that of New England and of Virginia. Hostilities began at Concord, and, despite the success of the British troops at Bunker Hill, Washington compelled General Gage to evacuate Boston. Yet the struggle for rights which it was deemed had been violated by the Parliament of Great Britain was as energetic in the South as in the North. The essential difference between the extreme North and the extreme South has not been set forth more clearly than in Mr. McCrady's pages, this being that antipathy to the Church of England was the motive force in New England, while members of the Church of England were conspicuous in South Carolina among the opponents of the English Ministry. If the home Government had not been grossly ignorant or misinformed, affairs in North America would have been differently, and possibly better managed.

*Loyalism in New York during the American Revolution*, by Alexander Clarence Flick (New York, the Macmillan Company), is one of the studies in history emanating from Columbia University. The author, who is Professor of European History in Syracuse University, has performed his task with what it is the custom to call German thoroughness. The greater part of the material at his disposal is in manuscript. Prof. Flick's labour must have been great, while the new information which he supplies is comprehensive. Some readers of the title-page may be misled by "New York" standing alone, and they may think that the city of that name is the subject of the work, whereas it really treats of what was once the Province, and is now the State, of New York. The strict impartiality displayed by the author is as commendable as his industry. He is careful to set forth the facts, leaving the reader to draw his own conclusions; as a result we obtain a better acquaintance with the position of the American loyalists than we have had hitherto. Prof. Flick makes it clear that they were heartily opposed to the taxation of America by the British Parliament, and not less heartily opposed to a revolution in the form of government under which they had lived. When the Declaration of Independence was issued, every American had to choose between remaining a British subject—a title which had generally been his pride—and thus becoming a traitor to the United States of America, and declaring himself a citizen of the latter newly born nation, and consequently becoming a traitor to the Crown. The loyalists were resolved to get their grievances redressed by constitutional means, while the Whigs were determined upon separation from the motherland. The number of those who, from the outset, decided to battle for independence was larger in Massachusetts and Virginia than in New York, and most of the New Englanders and Southerners who aimed at cutting the connexion with the motherland were both unscrupulous and able men. The loyalists were beaten, and they were despised by the victors. Their actual conduct has never been set forth so favourably and fairly as by Prof. Flick in these words:—

"When independence became the great issue, the loyalists took the same view the North did in the late rebellion: they held that 'loyalty' was one of the highest virtues; that the supporters of the majesty of law and the established Government were acting an honourable part; that the national State, the Constitution, and the flag must be preserved, and that rebellion must be suppressed at all hazards, and even, if necessary, by the sword."

How the loyalists fared after peace was made is shown in many figures now published for the first time. Every historical student should read what Prof. Flick has written.

*Historic Towns of the Southern States* is the title of the third volume of the series of



"American Historic Towns," edited by the Rev. Lyman P. Powell, and published in New York and London by G. P. Putnam's Sons. In this volume, as in those which have preceded it, the illustrations are alike interesting and praiseworthy, while the character of the letter-press is unequal. The editor truly says that the names of most Southern towns described in this volume are best known owing to the great civil war in the United States. With Richmond is associated the great struggle for its possession and its defence by McClellan, Grant, and Lee. If it had not been for blockade-running little would have been heard of Wilmington by the present generation. In like manner, Vicksburg is now chiefly familiar owing to its capture by General Grant. The most noteworthy, in some respects, of the towns described is St. Augustine, near which some French Huguenots attempted to found a settlement and were barbarously massacred by Menendez, a pious Spanish general: a massacre which the French general De Gourgues avenged when he captured the Spanish fort, and hanged his prisoners to the trees on which his countrymen had been done to death. He afterwards nailed up a plank upon which the inscription was burnt that the Spaniards were executed because they were "traitors, thieves, and murderers." Louisville, in Kentucky, has the attraction to cultivated English readers of having been the abode of George Keats, the brother of the poet. The house which he built for himself in 1835 was admired as "The Englishman's Palace."

*The History of Suffrage in Virginia*, by Mr. Julian A. C. Chandler, which is issued by the press of Johns Hopkins University, contains an interesting and, in some respects, novel account of how voting has been conducted in Virginia from the earliest days to those in which we live. This small work is destined to form part of a constitutional history of Virginia, but the author publishes it now because the facts set forth in it may be of service to those who are framing a new constitution for the State. In 1619 the first representative assembly which met in the New World was elected by the "inhabitants" of the colony of Virginia, these inhabitants not including the natives, but being the white settlers who displaced them. When the conditions under which the right to vote accrued were first defined and enforced it was restricted to "housekeepers," who might be freeholders, leaseholders, or tenants; but not more than one member of a family could acquire the right to vote. Shortly afterwards the suffrage was extended to all freemen, and then every possessor of half an acre of land was an elector. A free negro or an Indian was on the same footing as his white brother till 1723, when negroes, mulattoes, and Indians were disfranchised, even though they possessed freeholds. It is noteworthy that, when a charter was granted in 1693 to the College of William and Mary, a clause in it empowered the president and professors to send a Burgess to the General Assembly. The new constitution adopted in 1776, when the colony declared itself to be an independent State, did not alter the suffrage, and Hening, the historian of Virginia, declares that under the new constitution the State was "practically as aristocratic in its government as it had been under the government of England." A change was made by the General Assembly in 1785 to the effect that every possessor of fifty acres of uncultivated land might exercise the suffrage; but, with this exception, the suffrage as fixed before the Revolution remained in force till 1830, when a new constitution was framed and adopted. A complete change was made in 1850, the suffrage being conferred on all free whites over twenty-one years of age. This was what Jefferson had advocated in 1776. Many other alterations

after the civil war are clearly narrated. It is curious, but not uninteresting, to find the author writing of what was done in 1850 that it is a moot question in Virginia whether "the best and safest government is that which gives the suffrage to an enlightened property-holding class."

*The Old Plantation*, by James Battle Avirett (New York, F. Tennyson Neely Co.), is a curious rather than an instructive work. The sub-title, 'How we lived in Great House and Cabin before the War,' does not fully explain the writer's purpose. This is done, however, in the introduction, by Dr. Hunter McGuire, late Surgeon-in-Chief to General Stonewall Jackson, who states that the author vindicates his people "from the ignorant aspersions of 'Uncle Tom's Cabin' and kindred exhalations from a distempered brain." Dr. McGuire's views of history are peculiar. He states that the power generated by the French Revolution crossed the Channel, and, "intrenching itself in Exeter Hall, London, it threw its forces across the Atlantic and fortified them in Faneuil Hall, Boston." Whatever effect the French Revolution had in England, nothing was due to Exeter Hall, which was not opened for public meetings till the 29th of March, 1831. One of the earliest and most important public meetings in London for the suppression of slavery was held in 1825, the place of meeting being Freemasons' Hall. Among the best speeches then delivered was the maiden public speech of Macaulay. Dr. McGuire is wrong also in stating that the raid by John Brown was due to "that bold, bad, strong book, 'Uncle Tom's Cabin.'" It is certain that Brown was not indebted to any one for the ill-fated scheme for freeing the slaves, over which he had pondered for many years. Dr. McGuire states that the author of this book was "chaplain on the staff of that matchless cavalier, General Turner Ashby, Chief of Cavalry under Stonewall Jackson," and that "he has patiently waited for nearly forty years to tell his own story." The story is interesting, and it shows clearly that, on one plantation, the slaves were well treated and led happy lives; yet it is true that the lives of slaves in general were intolerable, and that as much mischief was done to the masters by the existence of slavery as to the slaves themselves. Since the war many things have changed for the better in the South, and the Southern States are as prosperous now as they have ever been. Among the bygone things which the author laments is the ham—"that lordly dish," as he calls it, "which always confronted the mistress of the plantation, after the soup and fish had been discussed." Doubtless it is very sad that the Southern hams have lost their savour; still, it is difficult to understand why good hams should be considered concomitants of slavery. The author is on safer ground when maintaining that the enfranchised negroes are not perfect specimens of humanity, though he appears to be unaware that the bondage in which they or their parents were held is the cause of many of their shortcomings. Their race had been so long enslaved that their eyes are still dazzled by the light of freedom. Though this volume is readable, its author has hardly, as he asserts, answered Mrs. Stowe's book "by stern facts."

#### ACTS OF THE PRIVY COUNCIL.

*Acts of the Privy Council*. Vol. XXIII. (Stationery Office).—This volume, which carries on the record of the Privy Council's doings from July, 1592, to the end of that year, is largely concerned, like its predecessor, with the English contingents in Normandy and Brittany supporting the French king, and with the means taken for finding and maintaining them. The opening pages deal with the dispatch of some two thousand five hundred

men from the Low Countries to France, while recruits were also raised at home, London and the adjacent counties alone being called on to supply sixteen hundred men, the careful entry of whose coat and conduct money shows that their "coates" cost four shillings, while their pay was eightpence a day. The very gaoles were searched for likely warriors, and a prisoner in Newgate condemned to death for a small felony was reprieved as being "a verie tall soldiour and of good service." The leakage of recruits was large and continuous, although there are signs that a class of professional soldiers who served willingly was being formed. One occasionally catches glimpses of a conflict between the patriotic zeal of the Council and the queen's passion for economy, and the condition of the fleet was such that the Vanguard, a "shippe of greate importance and length," had to be recalled as not fit to be at sea in stormy weather. The editor discusses at considerable length information on Irish affairs contained in this volume, which supplies a dreary picture enough of penury, corruption, and maladministration, such as must have made the sister island a standing terror to the Council. In England the religious difficulty, which had seemed to be growing less, was now again reviving, and recusants who had been allowed to return to their homes were once more placed in custody; a long and important entry also deals with the oaths to be taken by justices of the peace, the names of well-affected commissioners for the purpose being recorded under each county. From Herefordshire there was sent up a recusant who was found in possession of "Popishe trashe, as a portas, a stole, and other tromperie." The Council appears to have been sorely troubled by questions of piracy and privateering, and Sir Walter Raleigh, as the editor observes, "was vicariously engaged as usual in reaping the harvest of the sea." Several entries in this volume relate to the ravages of the plague in London. With the miscellaneous matters coming before the Council we dealt in our notice of the previous volume, so will only mention here the "foule outrage" in Northamptonshire, where some justices of the peace scandalized the Council by quarrelling "in open sessions." It can safely be said that this series of "Acts" will form an invaluable supplement to Harrison's famous description of Elizabethan England.

*Acts of the Privy Council*. Vol. XXIV. (Stationery Office).—The present is of less interest than usual, but occasional entries show the chief anxieties of the Government at the time—war, plague, piracy, "recusancy," and Ireland—together with its care for commercial matters and for those which we should now deem of merely private interest. The drain of recruits, mostly unwilling, dispatched to the aid of Henry IV. was suddenly stopped by his timely discovery that Paris was worth a Mass; but fears were entertained for the safety of Ostend, which was garrisoned by English troops, while a small field force, under Sir Francis Vere, was also employed in the Low Countries. Almost modern are the glimpses of sick and maimed soldiers, and the evidently unaffected sympathy and care for their sufferings shown by the Council. Then, as now, the Scilly Isles were being carefully fortified, and, on its being ascertained by experiment that their beacon fires could be seen in fair weather from Cornwall, a small force of the trainbands was kept in readiness to be dispatched in answer to a signal. At Plymouth also, and on the Solent, fortifications were strengthened, for a Spanish squadron had been sighted off the Channel Islands. Suggestive of our own time is the leave given to a wounded officer to come home on full pay for two months that he may have the benefit of "the Bathes." But most



modern, perhaps, is the provision of an isolation hospital for plague patients at Kingston, where the authorities "caused an house to be made in the fields dystante from the towne, where the infected might be kept apart." The Council impressed on the London authorities the success of this measure and the importance of "restrayninge of the infected and separatinge them from the sounde," enjoining on them also "to suppresse all those that sell olde apparrell, a trade in no wyse to be suffered in the tyme of the infection." The same enlightened policy is seen in the prohibition of fairs and other gatherings, the cleaning of the streets, and the preparation of proper statistics. Infected houses were ordered to be distinguished not by mere painted crosses, but by red ones "nayed fast upon the dores," and the inmates were kept in by a watch. To the now growing party of the Puritans the plague must have brought compensation in the restrictions on stage plays in and about London, and even at the universities. Though it only served as an excuse for closing the college gates during Stourbridge fair, the Puritan influence is seen in the Council's complaint that "common plaiers do ordinarily resorte to the University of Cambridge, there to recite interludes and plaies, some of them being full of lewde example and moste of vanity," the Vice-Chancellor being directed to suppress them within five miles of Cambridge, "and especialle in the towne of Chesterton." A queen's messenger, it is interesting to observe, was sent into Kent to apprehend "Christofer Marlow" and "bring him to the Court in his companie." The jealousy of the "strangers" who had settled in London in such large numbers is shown in this volume by a warning to the Lord Mayor against the designs of the "apprentyes," which seems to have averted such an outbreak as took place two years later. The entries on this point, we observe, are not properly indexed. A curious instance of State interference is seen in the imperative direction to Magdalen College, Oxford, to elect one of its members to a fellowship because he was nephew to one of her Majesty's servants, whom she wished to "gratifye." Mr. Dasent appears to be editing the Register with praiseworthy care, but a slip may sometimes be noted. The long entry on a dispute as to a fair relates to that which was held at Hatfield Broadoak, and which Lord Rich's neighbour, Mr. Ray of Thremnall, wished to transfer to his own green. And the editor seems to have overlooked the interest of the entry relating to the sufferings of "Mr. Peter Wentworth" in the Tower and the slight alleviations allowed him. Wentworth was that sturdy upholder of liberty in the House of Commons who aroused more than once the wrath of the Tudor queen.

#### BOOKS FOR THE YOUNG.

*Cosey Corner; or, How they Kept a Farm.* By L. T. Meade. (Chambers.)—To all children, even when unaided by the pious wish to make money for their parents, the idea of living alone and managing for themselves without the interference of grown-up people is alluring. Consequently this pretty but not very convincing story of L. T. Meade's will find favour with juvenile readers, though it may help them to realize that the practical management of even the smallest establishment is not all play. Certainly the young people—aged respectively fourteen and thirteen—are unusually precocious, too precocious to be satisfactory as children at all, and it is a relief to turn to their younger brother and sister, whose naturally childish spirits break away from the severe restraint of perpetual housework and weeding, and lead them into all sorts of exciting adventures. It is probable, however, that this hazardous experi-

ment of the Ross children could never have been started, and would certainly not have prospered, but for the generosity of Farmer and Mrs. Burgin, still more for the timely appearance of "Mr. Inquisitive," who turns out to be their father's hard-hearted creditor in the pleasantest possible disguise.

A book by Miss Bessie Marchant is always a treat. She is a careful and industrious student, so that she never fails to be instructive, whether she writes of her own country and her own times or of far-off lands and bygone days, and she is moreover a born storyteller. In *Perilous Times* (Gall & Inglis) and *Among Hostile Hordes* (same publishers) are good examples of her work. 'In *Perilous Times*' is "a tale of old Canterbury" in the time of Queen Mary. "'Twas an ill day for Canterbury when Mary came to the throne," says a fair maid of Kent, who suffered terrible things for the faith. Tales of persecution must be harrowing, and we hear of "honest Canterbury folk mewed up in a dungeon" and starved and beaten and burnt; but luck turns at last with the death of the unhappy Mary, and we leave the ancient city rejoicing with the rest of the realm at the accession of Good Queen Bess. 'Among Hostile Hordes,' "a story of the Tai-ping rebellion," takes us into the heart of China, and shows us what befalls the intrepid "foreign devils"—traders, doctors, missionaries—who take their lives in their hands and venture to carry the things of the West into the Middle Kingdom. The hero is one Don Armstrong, a plucky little English lad, whose adventures are truly wonderful. He saves the life of General Gordon, and that ill-fated hero is naturally a conspicuous figure in Miss Marchant's thrilling romance.

*The Doctor's Niece* (Blackie & Son), one of Miss Pollard's admirable historical tales, is a study of life on the borders of Brittany in the period of the Chouans. Miss Pollard's power of presentation is great; she makes one see that wild land, hear the haunting Chouan cry, and suffer and rejoice with the country folk, noble and peasant. The doctor's niece—really no kin to the brave and kindly old doctor—is a charming heroine, and the story of her life is among the "books for girls" which we can heartily commend.

L. T. Meade is undoubtedly a popular writer, but we cannot help regretting that she has written *A Very Naughty Girl* (Chambers) and *Girls of the True Blue* (same publishers). Both are domestic tales dealing with the modern girl, who is represented as living in a dark and tangled underworld of trickery and deceit. The adult people are all singularly dense and unobservant, and the unhappy children plot and scheme and strive unnoticed. One longs for a good breath of fresh air to blow away all the cobwebs.

"*My Pretty*" and her *Little Brother "Too"* (Chambers) is a charming little collection of stories by Mrs. Molesworth, who dedicates the book to her first grandson. Few writers understand children so well as Mrs. Molesworth, and 'My Pretty' will be a welcome addition to the nursery shelf.

We sometimes incline to think that we have had enough of Wonderland stories, but *Wonders in Monsterland*, by E. D. Cuming (George Allen), introduces us to a new country—which is really a very old country—and we are glad to make its acquaintance. The book is the outcome of a suggestion that the author should "write a book for children to introduce them to the dead monsters of long ago." Mr. Cuming assures us that "care has been exercised to avoid encroaching upon the province of the teacher"; but the assurance is superfluous. The children who are lucky enough to come across 'Wonders in Monsterland' are not at all likely to take it for a task-

book, but will heartily enjoy the fun and frolic of an excursion to the land of long ago.

*Maggie McLanehan*, by Gulielma Zollinger (Chicago, McClurg), is a nice little story for young girls. It has no plot, but it gives a pretty picture of an orphan girl with a baby sister to look after, and it shows what can be done by self-reliance, sweet temper, and determination to work hard and do one's best. The author's buoyant optimism carries the reader along cheerfully, and one would gladly hear what happened to Maggie when she grew older.

#### OUR LIBRARY TABLE.

*With the Ophir round the Empire* is a pleasant little volume. Mr. W. Maxwell, like all who write such books, has sometimes to tackle subjects he does not understand, as, for example, when (p. 318) he rejects with scorn a "disingenuous proposal" to let the French "fortify and use as coaling stations, in return for the withdrawal of the French claims on the shores of Newfoundland," "the French islands, St. Pierre and Miquelon." An English Prime Minister was, indeed, almost impeached in 1783 because the right so to use those islands was no longer denied to France, but in 1814 and 1815 no attempt was made to renew the older prohibition, and Mr. Maxwell may take it from us that France has the right, though "a French *place d'armes* at the mouth of the St. Lawrence" is, of course, useless to France unless she has the command of the sea. There is more satisfaction to be gained by dwelling on Mr. Maxwell's account of an allocation of the curé of Quebec, in which he names the fact that the white flag bearing the fleur-de-lis still reminds us of the France of Louis XV. in the arms of the second province of the Dominion. The leopard of England figures in them. The motto is "Je me souviens." The interpreter explains that it is the duty of Quebec, faithful to the British Crown, never to forget that Catholic France founded Canada. Does the Bourbon flag of France, either in its later white or in its older blue form, survive elsewhere than in our dominions? A question for *Notes and Queries*! Mr. Maxwell is an admirer of Sir George White, and takes the hardest view of the "advice" as to Lady Smith said to have been tendered to him by Sir Redvers Buller. There are evidences of haste in the volume. We find "Bourniot" for *Bourinot*, and "would" for *should*. In the excellent New Zealand part there is some unfortunate repetition. It is not the case that New Zealand has "an area several times smaller than that of any of the Australian states," for New Zealand is larger than two out of the six, and considerably exceeds in size the powerful and wealthy Victoria. In describing the wealth of New Zealand Mr. Maxwell writes, "There is gold in Otago and Coromandel." The former province of Otago and the county of Coromandel contain gold, but the former Westland division of the former province of Canterbury deserved notice, and even the county of Westland should have been named in respect of gold production. We hardly think with our author that the Parliament House at Melbourne "outwardly resembles" the Palais Bourbon. A more important matter is that he believes that popular feeling in Australia agrees with an Australian paper in expecting Imperial Federation. The fact is that while many leading Australians agree with Canadian, New Zealand, and Newfoundland opinion in favour of federation—upon terms—the set of opinion in the Australian electorate continues to be the other way. Were this not so, closer relations would already have come into existence. The volume is published by Messrs. Cassell.

To produce a good old book and make it a new one without offence is a great feat, which Messrs. Freemantle & Co. have accomplished



in their sumptuous, admirably printed and illustrated edition of Leigh Hunt's book on Kensington, *The Old Court Suburb*, in two volumes. Since Kensington is strongest in its eighteenth-century interests, Mr. Austin Dobson was the very man to write the graceful introduction and brief notes here provided. Our only complaint is that Mr. Dobson knows so much that he does not think it necessary to add notes where they would have been useful, in cases, for instance, where time has retrieved the reputation of old families and buildings. And one modern improvement ought certainly to have appeared at the end—an index. Three artists contribute to the illustration of the book with conspicuous success. Mr. Railton provides the rather airy and sketchy, but generally delightful studies of buildings now expected from him, while Mr. E. J. Sullivan and Mr. Claude Shepperson really "embellish" the volumes with their views of old-time dresses and figures. They even make the hoop and the coalscuttle bonnet tolerable. Mr. Sullivan's faces drawn from portraits are not wholly a success, but better perhaps than some of the hard lines in which modern faces have been caricatured. The sketch of Count D'Orsay may be compared with Mr. Tree's impersonation, and there is a good deal of interest in Leigh Hunt's view of the Gore House pair.

*Stonyhurst: its Past History and Life in the Present.* By the Rev. George Gruggen, S.J., and the Rev. Joseph Keating, S.J. (Kegan Paul & Co.)—No public school in England can boast of a more romantic history than the Jesuit College of Stonyhurst, if we may reckon that history to date from the original foundation of Father Parsons's college in 1592 at St. Omer, the *alma mater* of Titus Oates. Certainly few schools have passed through such strange vicissitudes, abroad or at home, or have shown a more rapid development in recent generations. Perhaps the most remarkable feature of this institution of old-world traditions and habits is its ready adaptability to its new English environment and its aptitude to learn from its rivals. Fifty years ago Stonyhurst was just emerging from isolation, and the school, by its affiliation with the London University, was taking a noticeable part in the educational life of the country; but there were then traces yet remaining of a strange uniform, rude diet, and primitive methods, partly of old English and partly of foreign origin. There was more than a trace of now obsolete games. A barbarous cricket, played on gravel, with clubs for bats and stones for wickets—a survival of such a game as Robert Parsons may have played in his Somersetshire school—was in full swing; and the oddly named "London cricket" was still held in suspicion as if it carried with it some taint of heresy. On the other hand, when Stonyhurst boys, at a later time, played and won their first match against an ordinary public school, the wholesome change was not altogether welcome to some guardians of Evangelical orthodoxy. A well-known Protestant journal promptly pointed out to governors and masters on the losing side the inevitable consequences—the "enticements to idolatry"—of "allowing the Israelite to mingle in the Moabite games and dances." The progress made in study and the methods of study seems to have been as marked as that in the ways of civilization and comfort. Indeed, the last stage in this progress—or at least the new departure taken since 1895, when it was decided to abandon the connexion with the London University and to adopt the Oxford and Cambridge Higher Certificate as the natural goal of the ordinary school course—forms the *raison d'être* of this new history of Stonyhurst, following so closely as it does upon the more sumptuous volume published by Father Gerard in 1894 in commemoration of the centenary of the college on English

soil. The historical part of the present work by Fathers Gruggen and Keating pretends to be little more than an abridgment of the interesting and instructive story well told by Father Gerard; but it seems that the passing of half a dozen years is enough to put the former work out of date in all that regards the present economy of the school and its curriculum of studies. In any case, we have here in a convenient form a complete handbook or guide not only to the daily life and studies of the boys, but also to the magnificent pile of buildings which have grown out of the old, half-ruined mansion of the Shireburns, to the natural history of the district, the apparatus of the famous observatory, the MSS. and incunabula of the library, and the sacred relics of the chapel. On one point alone may an outsider notice with regret a sign of degeneracy: the theatrical performances, which in old days, whether at St. Omer, Liège, or Stonyhurst, were as characteristic of the Jesuit college as the Latin play is of Westminster, are not what they once were. In the past generation the boys spent their Christmas holidays at the school, and were able to give their whole minds to the performances, which, as a rule, were excellently and profitably carried out. Nowadays it seems that there is less time available for the theatre, or fewer lads to take their place in it. Shakspeare has given way to farce or extravaganza. Surely the play is the one link with the past which it should be a point of honour with both master and boy to maintain in all its pristine glory. It only remains to be said that the authors have furnished their volume with several good illustrations and a very unlikely-looking portrait of Father Parsons. They have scored, moreover, a point against their predecessor, inasmuch as they provide the reader with an index, which Father Gerard failed to do.

*The Vicar and his Friends.* Reported by Cunningham Geikie, D.D. (Longmans & Co.)—Dr. Geikie is an unusually liberal-minded and scholarly Churchman, and his theological views, as expressed in these conversations between the vicar of a remote parish and his few enlightened neighbours, are as sound as they are fearless. The position of woman, the Ten Tribes, and some of the other matters with which these good people occupy themselves are of less interest, though in every chapter the author, through one or another of his mouthpieces, manages to give us the benefit of some of his philosophic and scientific studies. His prolonged and somewhat savage attack upon the episcopal bench seems to be rather uncalled for. A book in this form necessarily contains a good deal that is desultory and some repetition. But if the Vicar and the Doctor are long-winded, and John is a prig, much valuable information may be obtained from their disquisitions by the persevering reader who does not approach them in too light a spirit, and at the same time can appreciate a little dry Scotch humour.

MESSRS. NEWNES's thin-paper edition of what we still regard without any question as *Shakspeare's Plays and Poems* fills most conveniently a gap we have often wondered at in these days of publishing enterprise, containing as it does the whole works in a small compass, yet in a type consistent with perfect comfort to the eye. The three volumes are tastefully bound in limpskins, each with an ingenious frontispiece by Mr. E. J. Sullivan. There is a glossary, and the only thing we miss is the dedication to the 'Sonnets,' surely an essential part of them. We shall be surprised if the edition is not widely patronized. In the "Caxton Series" of the same publishers *In Memoriam* has been reissued, with illustrations by Mr. Garth Jones, which do not lack imagination, but show an over-use of the

restless curves of modern work in black and white.

WE have on our table *The Geographical Journal*, Vol. XVII. (Stanford),—*Madras Government Museum: Anthropology, Nāyars of Malabar*, by F. Fawcett (Madras, Government Press),—*Report on the Geology of the Philippine Islands*, by G. F. Becker (Washington, U.S., Government Printing Office),—*Papers for Working Men*, by the Right Rev. A. F. W. Ingram, D.D. (S.P.C.K.),—*The Legends of Genesis*, by H. Gunkel, translated by W. H. Carruth (Kegan Paul),—*Meanings and Methods of the Spiritual Life*, by H. W. Clark (Allenson),—*Addresses to Working Lads*, by the Right Rev. A. F. W. Ingram, D.D. (S.P.C.K.),—and *A Key to Unlock the Bible*, by J. A. Beet, D.D. (R.T.S.). Among New Editions we have *The English Language*, by W. H. Low (Clive),—*Modern Business Methods*, by F. Hooper and J. Graham (Macmillan),—*The Life of an Elephant* (Seeley),—*The Evolution of Sex*, by Prof. P. Geddes and J. A. Thomson (Scott),—and *Madeira and the Canary Islands with the Azores*, by A. S. Brown (Low).

#### LIST OF NEW BOOKS.

##### ENGLISH.

###### Theology.

Fiske (J.), *Life Everlasting*, cr. 8vo, 3/6  
Kerr-Smith (W.), *Atomism and the Eucharist*, cr. 8vo, 3/6  
Keshub Chunder Sen's *Lectures in India*, cr. 8vo, 5/  
Peloubet (F. N.), *The Teachers' Commentary on the Acts of the Apostles*, 8vo, 5/  
*Fine Art and Archaeology.*

Candid Friend Christmas Album, imp. 8vo, 10/6 net.

Finishing the Negative, 8vo, 2/6 net.

Graham (A.), *Roman Africa*, roy. 8vo, 16/ net.

Hunt (J. H. L.), *The Old Court Suburb*, edited by A. Dobson, 2 vols. 8vo, 42/ net.

Thomas (J.), *The Pantheon at Rome: Who Built It?* 2/6

###### Music.

Alternative Hymn Tunes, edited by Rev. C. W. A. Brooke, cr. 8vo, 2/6

###### History and Biography.

Callahan (J. M.), *Cuba and International Relations*, 8vo, 12/6 net.

Gilbert (S. H.), *Rhodesia—And After*, cr. 8vo, 5/ net.

###### Geography and Travel.

Maxwell (W.), *With the Opbir round the Empire*, cr. 8vo, 6/

###### Education.

Monroe (P.), *Source Book of the History of Education for the Greek and Roman Period*, extra cr. 8vo, 10/ net.

###### Philology.

New English Dictionary on Historical Principles, edited by Dr. J. A. H. Murray: Lap—Leisurely, 4to, sewed, 5/

###### Science.

Cooper (W. R.), *Primary Batteries, their Theory, Construction, and Use*, 8vo, 10/6 net.

Curschmann (H.), *Typhoid Fever and Typhus Fever*, edited by W. Osler, roy. 8vo, 21/ net.

Emery (W. d'E.), *Handbook of Bacteriological Diagnosis for Practitioners*, cr. 8vo, 5/6 net.

Hadley (W. J.), *Nursing, General, Medical, and Surgical*, cr. 8vo, 3/6

Isler (C.), *Well-Boring for Water, Brine, and Oil*, 10/ net.

Knight (J. H.), *Light Motor Cars and Voiturettes*, 3/6 net.

Manual of Electrical Undertakings and Directory of Officials, 8vo, 12/6 net.

Packard (A. S.), *Lamarck, the Founder of Evolution*, 9/ net.

Remsen (I.), *A College Text-Book of Chemistry*, 8vo, 8/6 net.

Williams (F. H.), *The Röntgen Rays in Medicine and Surgery*, 8vo, 25/ net.

###### General Literature.

Alexander (Mrs.), *The Yellow Fiend*, cr. 8vo, 6/

Davis (W. S.), *God Wills It!* cr. 8vo, 6/

Earle (A. M.), *Old-Time Gardens*, cr. 8vo, 10/ net.

Englishwoman's Year-Book, cr. 8vo, 2/6 net.

Peattie (E. W.), *The Beleaguered Forest*, cr. 8vo, 4/

Rijs (J. A.), *The Making of an American*, 8vo, 8/6 net.

Skinner (T.), *The Stock Exchange Year-Book for 1902*, 8vo, 28/

##### FOREIGN.

###### Theology.

Heikel (I. A.), *Eusebius's Werke*, Vol. 1, 14m. 50.

Huyghe (C.), *Commentarius in Epistolam ad Hebræos*, 3m. 50.

###### Fine Art and Archaeology.

Neumann (C.), *Rembrandt*, 28m.

###### Music.

Schulze (C.), *Stradivari's Geheimnis*, 8m.

###### History and Biography.

Schiller (H.), *Weltgeschichte*, Vol. 4, 8m.

Wiegand (W.), *Friedrich der Grosse*, 4m.

###### Anthropology.

Stratz (C. H.), *Die Rassenschönheit des Weibes*, 12m.

###### Science.

Apáthy (S.), *Die Mikrotechnik der thierischen Morphologie*, Part 2, 7m.

Gegenbaur (C.), *Vergleichende Anatomie der Wirbelthiere*, Vol. 2, 20m.

Weinberger (M.), *Atlas der Radiographie der Brustorgane*, 25m.



## SOME NEW VERSES BY MARY LAMB.

MESSES. HODGSON are including in their sale next Tuesday week a Lamb item of exceptional interest. It is an original and, we believe, unpublished MS. poem by Mary Lamb to Emma Isola, transcribed in the handwriting of Charles Lamb, with a note by the latter respecting an allusion to Sara Coleridge, all on one sheet. The poem reads as follows:—

"To Emma, learning Latin, and desponding.  
Droop not, dear Emma, dry those falling tears,  
And call up smiles into thy pallid face,  
Pallid and care-worn with thy arduous race.  
In few brief months thou hast done the work of years.  
In new tasks hardest still the first appears.  
A right good Scholar shalt thou one day be,  
And that no distant one; nay, even She,  
Who now to thee a star far off appears,  
That most rare Latinist, the Northern Maid—  
The language-loving Sarah of the Lake—  
Shall hail thee *Sister Linguist*. This will make  
Thy friends, who now afford thee careful aid,  
A recompence most rich for all their pains,  
Counting thy acquisitions their best gains.

Mary Ann Lamb.  
Enfield, 22 Augst. 1827.

The young lady, alluded to in these lines, is the Daughter of our honoured friend, S. T. Coleridge, Esq., and Translatress of a 'History of the Abipones.'  
C. L."

## THE ROYAL HISTORICAL SOCIETY.

THE fifteenth volume of the new series of this Society's *Transactions* contains only five historical essays, but three of these are of considerable length, and all are of undoubted value as contributions to historical research. Mr. C. H. Firth leads the way with an admirable paper on the 'Later History of the Iron-clads,' which is a sequel to the essay on the 'Raising of the Iron-clads,' contributed by the author to a previous volume of the series. This monograph should also be studied in connexion with Mr. Firth's Cromwellian battle-pieces which have appeared in other numbers of the Historical Society's *Transactions*. Mr. Reddaway contributes a short and very readable paper on the 'Advent of the Great Elector,' which contains some instructive references from the Foreign State Papers to the diplomatic relations of the ruler of Brandenburg with England on the eve of the Great Rebellion. The above much-neglected source of political information has also been resorted to by Miss M. B. Curran, who gives copious extracts from the official correspondence of an English diplomatic agent in Paris between the years 1669 and 1674. This obscure diplomatist was one William Perwich, whose shrewd comments upon the political and commercial affairs of Charles II.'s French ally, during the crisis of the third Dutch War, would seem to show that Charles's Foreign Office was better served than has been usually supposed. The paper by Miss L. M. Roberts on the 'Peace of Lunéville' (for which the Society's Alexander Medal has been awarded to the author) is a long and important discussion of the diplomatic negotiations preceding that eventful treaty. Here again the Foreign State Papers have been laid under contribution, a fact which will at least be appreciated by the many continental students of this period.

The only mediæval study in the volume is in the form of certain original texts concerning 'Peter's Pence' from the Vatican archives, edited, with an historical introduction, by Dr. O. Jensen. This is an elaborate and scholarly piece of work on a subject of peculiar interest to English mediæval scholars, and one which has hitherto met with adequate recognition in France and Germany only. In its present form Dr. Jensen's work is presumably intended as the forerunner of a still more exhaustive study. The Royal Historical Society is certainly to be congratulated upon its enterprise in printing materials which should serve as a substantial basis for further researches upon a very interesting and difficult subject.

Simultaneously with the volume noticed

above, the Royal Historical Society has issued a new volume of its *Publications*, being the fourth and concluding volume of Mr. C. H. Firth's invaluable edition of the Clarke Papers. It is only necessary to add to our former estimate of the excellence of this well-known edition that the high standard of historical scholarship reached in the previous volumes is fully maintained. The papers included in the present volume cover the years 1659 and 1660. There are also several useful appendices, and an excellent index to the contents of the last two volumes.

## "BOOKS WANTED."

IN connexion with the letters of Mr. W. Roberts and Mr. J. H. Slater, I send you an extract from an article on the subject which appeared in the *Publishers' Circular* in October last:—

"And the finding of such a treasure brings up a point which must often have troubled the conscientious collector. What ought he to do if he finds through the ignorance of the owner that he is offered some book, or coin, or engraving, at a price perhaps not the hundredth part of its real value? Ought he, with as much nonchalance as his excited feelings will allow him to exhibit, to buy the treasure, walk leisurely away with it until he gets round the corner, and then bolt—for fear the late owner may want it back? Ought he to send the late owner anything, anonymously or otherwise? and if so, in what proportion to the real value of the find? Perhaps in the old days, say of Alfred the Truth-teller or Don Quixote, such a question would have been an insult—who could doubt what either of them would have done? But nowadays? Well, we asked the first connoisseur we met if he returned any of the value when he made a 'find.' His reply, in the simple but significant slang of the day, was, 'Not much.'"

R. B. M.

MAY I be permitted to trespass briefly on your space in reply to the comments made by one of your correspondents on the above subject? It appears to me that, with all respect to W. F. P., whose authority to speak as a book collector will not be questioned by any reader of the *Athenæum* or *Notes and Queries*, he goes somewhat beside the mark in his references to the "finds" made by rarity-hunters. The original question at issue was, the "immorality" of endeavouring to acquire rare books at absurdly low prices.

My contention was, and is, that no collector I have ever met (and the number is not small) is averse to buying for a nominal sum that which he knows to be worth considerably more. Nor, for the matter of that, is any bookseller, if he have any sense. Of course, it would be a far more satisfactory state of things if every lover of old books were in the happy position of being able to order his correct Elzevirs, his Shakspeare Quartos, and his uncut Shelleys from a leading bookseller without stipulation as to price, but, unfortunately, your true "collector" is not as a rule a millionaire, and has to wait his opportunity. Not but what this has its compensations, inasmuch as nothing is prized so much as that which cost much trouble in acquiring, and I again say that the true "collector's" greatest treasures—at all events, in the book world—are those which have been picked up at odd times and at odd prices.

As for the contention that the advertisements which formed the original subject of this discussion are calculated to mislead and decoy the forlorn ladies (mark the endeavour to infuse additional pathos into the subject) who sit at home unconscious of the value of the volumes bequeathed to them by some ancestor, I would simply put the matter in this way: Wherein consists the "immorality" of buying from them for twenty-five shillings a book which in all probability they would gladly sell for twenty-five pence, and whose ultimate destination, if not sold to the wicked bookseller,

would probably be the rubbish-heap or the auction-room "bundle lot"?

In conclusion, it seems to me that your correspondents wish to argue that what is sauce for the collector goose is not sauce for the dealer gander, and, despite W. F. P.'s disbelief, there are, have been, and always will be book-buyers on the alert for bargains, just as there are, have been, and always will be "unsuspecting" booksellers, though I will admit that the wisdom of the serpent is perhaps more evident with the fraternity than the guilelessness of the dove. Still, pamphlets worth many pounds have been bought from catalogues for 2s. 6d., and may be again.

E.

## REPORT ON THE BEVERLEY HISTORICAL MSS.

I MUST crave for space to answer the reply of your reviewer. He based his attack on what he conceived to be the heinous crime of having published for the Historical MSS. Commission a worse edition of certain Beverley Town Documents after having published more accurate editions in (a) a Selden Society volume, (b) a Surtees Society volume, and having carefully avoided any reference to either of these volumes.

My reply was complete. As to the Selden volume, the Historical MSS. Commission report (1) was made five years before the Selden volume, and therefore could not have referred to it; and (2) did not profess to be, was not, and could not be merely another edition of the same documents; but was a short abstract of a few of them, with many other documents. There was some excuse for his mistake as to the Selden volume, though as the report was dated the year before it appeared and the same year as the Selden book, this might have put him on his guard; but he could not know that it was really made five years before.

But there is no excuse for the allegation as to the Surtees volume. I have shown (1) that the volume did refer to the report; (2) that it did not contain, either in the text or introduction, any "edition" of any single document contained in the report, being concerned with an entirely different subject. Still less is there any excuse for his again referring to "one of the two editions," with the implication that the Surtees volume was one of such editions.

In point of fact, there were not even two "editions," in the strict, or in the ordinary, sense of the word, of any document described in the report, but one—viz., Archbishop Thurstan's charter. Here on the two points on which he challenged my reading he says he "prefers Stubbs's." This is merely an *ad captandum* way of putting it with intent to deceive the reader into thinking that he is supporting that great authority against me. Yet he abused me before for not stating (though I had in express words stated) whence Stubbs got his edition—viz., from Rymer, whom your reviewer describes as "notoriously inaccurate."

I have since, through the courtesy of the Town Clerk of Beverley, obtained another sight of the Thurstan charter, and also of Archbishop William's charter. I am bound to admit that, seen under a strong electric light, with a strong magnifying-glass, the reading of both charters was probably 18, and not 8, as I thought. As to the other disputed reading, the words are not in a crease or erased, and are perfectly clear—not *eadem liberatam lege*, but, as I said, *eadem libertatis lege* in Thurstan's charter, and *ea libertatis lege* in William's charter. A. F. LEACH.

\* \* \* Mr. Leach again misquotes us, and still obscures a plain issue. He is silent as to "the defects of a flagrant description" which it was our duty to point out. He had an opportunity of refuting our published instances. We think that he will scarcely



improve his position by the merest quibbles as to the meaning of an edition, or the application of our reference to another work. We have already stated that we are not concerned with the circumstances in which this report, signed by Mr. Leach, made its appearance. We observe that our conjecture as to the reading "xviii." in the Thurstan charter is confirmed, and we gladly accept Mr. Leach's emendation *libertatis* as the reading of the original charter. We cannot insert any more letters on this subject.

#### EMENDATION IN MILTON'S 'SAMSON.'

DR. GARNETT showed less than his usual keenness of literary sense in accepting Prof. Sampson's emendation of Milton's lines:—

And had performed it if my known offence  
Had not disabled me.

If the case were reversed, if it were proposed to read "my known" instead of "mine own," I should be filled with admiration for Prof. Sampson's ingenuity; as it is, however, I think the probabilities of a mistake in dictation tell in favour of the received text. I will state my objection thus: (1) Were I the poet dictating, I should feel, in the very act of uttering the words "my known offence," that there was an ambiguity of sound likely to betray the scribe into error. I should either divide the two words very emphatically, or else resort to the simple expedient of spelling. It may be said, too, that the somewhat unusual phrase implies conscious deliberation in its construction, and Milton would certainly have taken pains to see that his scribe had not made a mistake. (2) Were I writing from another's dictation and heard the words "my known offence," the chances are that I should guilelessly write "mine own offence," and so, I think, would most people. On the other hand, the probability of my writing "my known offence" where the other was meant is exceedingly remote.

After all, "known," in the sense of "notus," is so much in Milton's way of writing that there seems to me not the least necessity for alteration. It is the amended phrase that I should call "feeble and insipid," not the original.

GEORGE SAMPSON.

#### THE BOOK SALES OF 1901.

II.

THE sale of Americana and other works held by Messrs. Puttick & Simpson on March 28th has already been referred to. On that occasion Hamor's 'True Discourse of the Present Estate of Virginia,' 1615, small 4to, sold for 50*l.*, an increase of about 15*l.* in as many years, and there were many other books of a similar kind which brought good prices, though not the large sums most of them will realize later. The excessively scarce argument in favour of the divorce of Henry VIII. from Catherine of Aragon, by Robert Wakfeld, which Wynkyn de Worde printed, without date, realized 62*l.* Only four copies are known of this book, which is remarkable as being the first English printed work in which Oriental characters were used. On April 15th Mr. J. S. Stevens dispersed the Crowley Library of ornithological works, and on October 28th an important collection of books on natural history was sold in the same rooms. Reeves's 'Conchologia Iconica,' 20 vols., 4to, 1848-78, brought 84*l.* (half morocco, uncut); the *Ibis*, 1859-1900, with the indexes, together 42 vols., 8vo, 75*l.* (half morocco and 8 unbound parts); Lord Lilford's 'Birds of the British Isles,' with the index, 8 vols., 1885-97, 8vo, 63*l.*; Dresser's 'Birds of Europe,' 8 vols., 1871-81, and the supplement, 56*l.* (half morocco); Gould's 'Birds of Asia,' 7 vols., 1850-83, folio, 51*l.* (half morocco); and E. T. Booth's 'Rough Notes,' 3 vols., 1881-87, folio, 25*l.* 4s. Good copies of the better-class works on all branches

of natural history are undoubtedly increasing in value. On April 19th a copy of Shakespeare's Third Folio, 1664, realized 385*l.* It measured 13½ in. by 8½ in., and was clean and generally sound throughout, though folios 49 and 51 had unfortunately been omitted by the binder. At the same sale two series of engravings by Moreau le Jeune, illustrating the manners, customs, and costumes of the French nobility, 2 vols., 1774-7, atlas folio, sold for 395*l.*, and a set of the original parts of 'Vanity Fair,' clean, in their yellow wrappers, 46*l.* On April 18th Messrs. Branch & Leete sold the library of the late Mr. Duncan Graham for good but not large amounts as prices go; and then we come to the Fraser sale at Sotheby's on April 22nd and seven subsequent days. The total number of lots in the catalogue was 1,852, and the amount realized, 20,334*l.* Sir William Fraser possessed a large number of extra-illustrated books relating to sport, costume, and biography, works on military subjects, club life, and the stage, together with many desirable books which are rightly regarded as classics. Among them were two copies of the original edition of 'The Vicar of Wakefield,' printed at Salisbury in 1766, 2 vols., 8vo, one of which realized 80*l.* and the other 65*l.*; and Gray's 'Odes,' 1757, 4to, a highly important and interesting volume, containing numerous MS. annotations in the handwriting of the poet, the autograph MSS. of the song written for Miss Speed commencing "Thyrsis when we parted swore," of an epitaph 'On a Child,' and other pieces, 370*l.* This volume sold at Daniel's sale in 1864 for 110*l.*, while another of his choice possessions, containing a copy of the first edition of the 'Elegy' and other pieces by or relating to Gray, together with many portraits, views, &c., brought 195*l.* as against 40*l.* in 1864. R. Bentley's 'Designs' for six poems by Gray, 1753, folio, the poet's own copy, containing on the fly-leaf the 'Ode to Poesy' in his own handwriting, a slip containing an additional verse to the Elegy, and a few notes, sold for 400*l.* (Daniel's sale, 30*l.*). The original autograph MS. and the proof-sheets, with corrections, of 'Lalla Rookh' produced 330*l.*; and a collection of 210 engravings of ladies and fancy subjects in mezzotint, stipple, and line, by celebrated English engravers of the latter part of the eighteenth century, no less than 1,450*l.* A collection of fifty-two original drawings by Rowlandson brought 435*l.*, and another series of seventy-five drawings and studies by the same artist, 160*l.* It is impossible to deal with the Fraser sale as it deserves. No fewer than eighty-eight pages of 'Book-Prices Current' are devoted to it, and to that report reference must be made as occasion requires. On May 6th and following days Messrs. Sotheby held a miscellaneous sale which realized nearly 8,000*l.*, the feature here being the famous Bunyan, with the engraved portrait of the author dreaming, supposed up to that time to have been first issued with the third edition. This brought 1,475*l.* As to the copy itself, see *Notes and Queries*, Seventh Series, i. 227, 272, 336, 376. Allot's 'England's Parnassus,' 1600, 16mo, sold for 50*l.* (old sheep); Brathwaite's 'Arcadian Princess,' 1635, 8vo, 21*l.* 10s. (original calf); Burns's 'Poems,' 1794, 8vo, with inscription in the poet's autograph, 65*l.*; Burton's 'Anatomy of Melancholy,' 1621, 4to, 42*l.* (morocco extra); 'The Village Coquettes,' with alterations in the handwriting of Dickens and autograph letter, 64*l.* (title wanting); 'The History of Friar Rush,' 1649, 4to, 76*l.*; the first issue of Milton's 'Tractate on Education,' a single sheet of eight unnumbered pages, 4to, without date (but 1644), 74*l.* 10s.; Painter's 'Palace of Pleasure,' 2 vols., 1566-7, 170*l.* (morocco extra, two leaves in facsimile and some mended); a portion of the original MS. of 'Ivanhoe,' 340*l.* (Evans's, 1831, 12*l.*); Sir

Philip Sidney's 'Astrophel and Stella,' n.d. (1591), 4to, 200*l.* (morocco extra); and many other extremely rare books were sold. Mr. Edward Quaille's collection, sold on May 10th and 11th, contained some choice manuscript Horæ, and on the latter day 3,055*l.* was realized for nineteen illuminated MSS. at Sotheby's, though this is as nothing to the 33,217*l.* obtained for the further portion of the Ashburnham manuscripts (the Barrois Collection) sold on June 10th and four following days by the same firm. On May 16th and two following days another very important sale took place, 661 lots realizing 4,666*l.*, while the late Sir Henry Hope Edwardes's library, comprising almost precisely the same number of entries in the catalogue, brought 11,033*l.* These two sales contained much important material, sufficient, indeed, if annotated, to fill a folio. A MS. on vellum, consisting of 269 leaves, the English translation of the Bible by John Wycliffe and his followers, dating from about 1410, realized 1,200*l.* The extreme importance of this was much commented upon at the time, the text varying comparatively little from the complete version finally compiled by John Purvey in 1388, and collating closely with the "later version" as reprinted from the Royal MS. in the British Museum, and published by Sir F. Madden and the Rev. Josiah Forshall in their work on the Wycliffe Bible, 2 vols., 1850. The books forming the library of Sir Henry Edwardes were, almost without exception, in very fine condition, and excellent prices were realized for the whole of them. Bacon's 'Historie of the Raigne of King Henry VII.,' with Latin inscription by the author, 1622, folio, sold for 110*l.*; Boccaccio's 'Decameron,' the original uncastrated edition printed by the Giuntas, 1527, 4to, made 29*l.*; the London (Paris) edition of 1757, 5 vols. 8vo, with the set of suppressed plates, 52*l.* (morocco); Brathwaite's 'Barnabee's Journal,' first edition, n.d., 102*l.* (original calf); Breydenbach's 'Sanctarum Peregrinationum Opusculum,' 1480, folio, 120*l.* (morocco, with all faults); 'Cronica del Rey don Rodrigo,' 1499, folio, 260*l.* (morocco extra); 63 folio volumes of De Bry's 'Collection of Voyages,' 1590-1634, made up of first, second, and third editions, 345*l.* (morocco extra); 'Dialogues of Creatures Moralized,' printed probably by Rastell, n.d., 4to, 325*l.* (morocco extra); 'Dives et Pauper,' printed by Pynson, 1493, folio, 100*l.* (*ibid.*); 'Garden of Grave and Godlie Flowres,' 1609, 4to, 88*l.*; one of the rarest books relating to America, viz., Harriot's 'Merveilleux et Estrange Rapport,' printed at Frankfort in 1590, folio, 134*l.* (morocco extra); a complete set of the works of Thomas Hearne, the antiquary, 86 vols., large paper, 50*l.*; a copy of the first book printed at Oxford, the 'Expositio' of St. Jerome, 1478, 4to, 360*l.*; a complete copy of Saxton's 'Maps of England and Wales,' 1579, folio, 90*l.*; Sidney's 'Countesse of Pembroke's Arcadia,' 1613, folio, formerly belonging to "Sidney's sister, Pembroke's mother," with inscription by Sir Robert Kerr, 255*l.*; and important books by the score which it is impossible to enumerate here. This library, like that of Sir William Fraser, would require a descriptive treatise to itself. Other collections dispersed previous to the close of the season comprised a portion of Mr. E. J. Stanley's library, which realized 6,358*l.*; the library of Mr. Alexander Bain, and other properties, 6,866*l.*; a collection of books from miscellaneous sources, about 2,000*l.*; the library of an Italian collector, 8,628*l.*; another miscellaneous collection, 3,071*l.*; and various properties, 4,969*l.* From May 20th to the last day of July an extraordinary number of valuable books and manuscripts were dispersed, the whole realizing more than 76,000*l.* Caxton's 'Ryal Book' and Shakespeare's First Folio (1,720*l.*) may be described as the gems. The following may also be noted: Blondel's 'Architecture François,' 4 vols., 1752-6, 77*l.*



(old French calf); a collection of miscellaneous papers and documents, copied from those forged by Ireland, with a long inscription by him, 1796, 4to, 121l.; the 'Hyperotomachia' of Poliphilus, 1499, folio, 143l. (old French morocco); Spenser's 'Faerie Queene,' 1611, folio, formerly belonging to Drayton, with his autograph and MS. corrections in red pencil, 85l. (original calf); Turner's 'Liber Studiorum,' 1812, folio, a subscription copy, 118l.; 'Biblia Polyglotta,' 6 vols. folio, 1514-17, 99l. (vellum); Montaigne's 'Essayes,' the first English translation, by Florio, 1603, folio, 48l. (morocco extra); a collection of thirty-eight sale catalogues, illustrative, so far as prices are concerned, of the gradual appreciation of Shakspeare's plays, 1658 to 1829, 150l.; Drayton's 'Poems,' 1619, folio, 46l. (original calf); 'Officium Beate Marie,' printed at Venice in 1493, 8vo, 395l.; a complete collection of fifty plates, copies of ancient Italian Tarot cards, by Andrea Mantegna (?), 540l.; 'Psalterium cum Hymnis,' printed by Verard at Paris in 1487, folio, 200l.; two copies of the Kelmscott Chaucer, bringing 81l. and 83l. respectively; a good copy of the first edition of the first English and Latin dictionary, known as the 'Promptorium Puerorum,' printed by Pynson in 1499, 205l.; Shakspeare's Second Folio, 136l. (perfect); and a fine and unusually long series of works by Savonarola, including the extremely rare 'Dyalogo della Verita Prophetica,' a quarto without imprint, but numbered 16 in Audin's list, which sold for 150l.

At one time there used to be good and ill periods in every auction season, so far, at any rate, as books are concerned, and the worst period was that covered by the last three months of the year. This, however, is gradually changing, and things have been quite brisk of late. On October 29th Messrs. Hodgson sold for 665l. 'L'Œuvre' and 'Figures de Différents Caractères' of Antoine Watteau, published respectively in 2 vols., without date (1735-40). The four volumes were bound in three, and had the arms of Louis Joachim Potier, Duc de Gesvres, on fine contemporary morocco covers. A descriptive account of these volumes is given by Mr. Lewine on p. 572 of his 'Eighteenth-Century Art-Books,' 1898. The recent sale of the late Mr. F. S. Ellis's collection of Kelmscott and other books yet remains fresh in the memory. Blake's 'Songs of Innocence and Experience,' 1789-94, realized 700l. as against 146l. in 1882, though here a question of quality as well as of similarity is involved. Many of Mr. Ellis's Kelmscott Press books were presentation copies, and an unusual number were printed on vellum. The Chaucer on that material in a Doves binding realized 510l., while the series of designs by Burne-Jones, redrawn by Mr. Catterson Smith, brought 800l. The presentation copy of the first issue of 'The Glittering Plain,' on vellum, sold for 114l. Another noticeable sale was that which included the collection formed by the late Mr. W. Stradling, of Chilton Priory, from the 2nd to the 7th of December inclusive, when some 6,200l. was realized. On this occasion 129l. was paid for Byron's 'Poems on Various Occasions,' 1807, with some verses, stated in the catalogue to be in Byron's handwriting. This, however, was questioned at the time of the sale, and the book in the original boards, but the back with the label missing, was sold not subject to return. Later on the first edition of 'The Vicar of Wakefield,' 2 vols., Salisbury, 1766, brought the record price of 126l., as against 85l. in May last year. Higden's 'Polychronicon,' printed by Caxton about 1482, sold for 349l. (imperfect); the first edition of Isaac Watts's 'Hymns,' 1707, 140l. (original calf, some headlines cut into); while Sir Walter Scott's 'Waverley,' 3 vols., 1814; 'Woodstock,' 3 vols., 1826; 'Chronicles of the Canongate,' 2 vols., 1827, and 'Anne of Geierstein,' 3 vols., 1829, all original editions and

uncut, realized 118l. Twelve months before, almost to the day, the 'Waverley' alone brought 115l. Perhaps no books are liable to be so greatly influenced by questions of condition and bindings as original copies of the novels of Sir Walter Scott. The prices realized from time to time would, if tabulated, constitute a bibliographical barometer which would be seen to rise and fall in the most surprising manner with every minute change.

J. H. SLATER.

### Literary Crossip.

MESSRS. LONGMAN have nearly ready an important book entitled 'Tribal Custom in Anglo-Saxon Law,' being an essay supplemental to (1) 'The English Village Community,' (2) 'The Tribal System in Wales,' by Dr. Frederic Seebohm. This is an attempt to approach the understanding of the Anglo-Saxon laws from the point of view of tribal custom, after a previous study of the laws of the continental tribes most nearly related to the Anglo-Saxon invaders of Britain. The result has an important bearing on the social position of the twelve-hynde and twy-hynde classes, and especially of the Anglo-Saxon Ceorl.

MESSRS. LONGMAN have also in preparation 'Essays and Addresses by Sir James Paget,' selected and arranged by Mr. Stephen Paget; 'Letters of the Princess Lieven during her Residence in London, 1812-1834,' edited by Mr. Lionel Robinson; 'Seventy-one Days' Camping in Morocco,' by Lady Grove; and two volumes by the late Dr. Creighton, 'Historical Essays and Reviews' and 'Educational Papers.'

MR. FISHER UNWIN will publish over here shortly another volume issued in America from the press of the Johns Hopkins University. The title is 'Contemporary American Opinion of the French Revolution,' and the author is Dr. Charles Downer Hasen. He divides the book into 'Opinions of Americans Abroad,' such as Thomas Jefferson, Gouverneur Morris, and James Monroe; and 'Opinions of Americans at Home.' The volume is no study of party politics; how the men of the time viewed the ideas of the time it is Dr. Hasen's simple purpose to show.

THE Syndics of the Cambridge University Press have reluctantly accepted Lord Acton's decision, necessitated by his recent serious illness, to relinquish the editorship of the 'Cambridge Modern History.' The first volume of the work, edited by Lord Acton, with the assistance of the Master of Peterhouse (Dr. A. W. Ward), is in an advanced state, and will be published by the Press not later than next autumn. The editorship of the 'History' has now been entrusted by the Syndics to Dr. A. W. Ward (who will be editor in chief), Dr. G. W. Prothero, and Mr. Stanley Leathes. They will adhere as far as possible to the plan of the work laid down by Lord Acton, and to so much of the distribution of chapters as had already been arranged by him.

THE volume on 'Shooting' will very shortly be added to Messrs. Dent's "Haddon Hall Library." The author is Mr. Alexander Innes Shand. Illustrations have been provided by Mr. J. Smit and Mr. H. L. Richardson.

THE question of the formation of a British Academy of Letters (to use the current expres-

sion) has assumed a phase which is regarded as favourable to the early establishment of an association for the promotion of studies of a philosophico-historical character, as distinct from purely scientific branches of learning, and it is probable that before long a body having this aim, and possessing, it is hoped, a charter of incorporation, will be brought into existence.

WE regret to notice the death of Prof. E. E. Morris, who had only just reached this country on a visit from Australia. After holding various posts as a schoolmaster in England Mr. Morris went to Australia, and since 1883 had held the Chair of English, French, and German in Melbourne University. His publications include the 'Age of Anne' (1876), 'The Early Hanoverians' (1885), and 'Austral English' (1898), a valuable and well-considered dictionary of Australian words and phrases with ample references, which is a standard work of a much-needed sort.

MESSRS. PUTTICK & SIMPSON will include in their sale at the end of this month a remarkable series of fifty-eight long autograph letters from Southey to Mrs. Hodson. The correspondence, which dates from 1827 to 1839, is of great interest, with many references to Wordsworth, Henry Taylor, Frere, W. S. Landor, and others, in addition to much valuable matter relating to Southey's views on religion and politics.

MR. W. E. RHODES writes:—

"Like Mr. Whitwell, I have for some time been engaged on an inquiry into the relations between Edwards I. and II. and the Italian bankers. The results of my inquiries will be shortly published as one of the essays in a forthcoming volume of 'Owens College Historical Essays,' written by various members of the College in commemoration of its jubilee. I have not gone very minutely into the history of the Italian merchants in England before the accession of Edward I., but the earliest loan I can find made by them to the English Crown is one made to Richard I.'s ambassadors at Rome in 1199 ('Rot. Chart. Johannis,' Rec. Comm., p. 31). The term Lombards can scarcely be applied in strict accuracy to the bankers of the first two Edwards. Most of them (Antonio Pessagno of Genoa is the one important exception) came from Tuscany. They seem to have had resident representatives in England, who varied from year to year, and frequently returned to Italy after spending some time in England. Amerigo de' Frescobaldi, however, one of the representatives of the Society of the Frescobaldi till his banishment in 1311, held several manors by grant of the Crown. But, as is well known, the Frescobaldi had to hastily betake themselves to Italy again in face of the hostility of the Ordainers. I have seen in the Public Record Office a small roll (inventoried in the Second Report of the Deputy-Keeper, Appendix, p. 62) endorsed 'De concessionibus factis societati Bardorum de Florentia in Lombard Street,' which contains particulars of the acquisition of certain lands by the Bardi in that quarter of London in the latter part of the reign of Edward II. This acquisition of land points to a definite settlement. We know indeed that Gualtieri de' Bardi received the rights of English citizenship from Edward III."

THE initial volume in Mr. Fisher Unwin's new series "The First Novel Library" is 'Wistons,' by Miles Amber. It will be published shortly, but the exact date has to be arranged with the American publishers, for the sake of obtaining copy-right over the seas.



AN interesting addition to Indian history has just been published in Calcutta, 'The Memoirs of Maharajah Nubkissen Bahadur,' by Mr. N. N. Ghose, editor of the *Indian Nation*. Mr. Ghose has ransacked the archives of the Government of India and the Government of Bengal, and has been assisted by researches made by Dr. A. F. Murison at the British Museum and in the library of the India Office; while a mass of valuable papers, which have hitherto not been accessible to the general public, have been placed at the disposal of the author by the Sobhabazar Raj family, the descendants of the Maharajah, at whose instance the biography has been written. The volume abounds in details concerning Clive and Hastings (whose Persian secretary and chief native adviser Nubkissen was), drawn from materials of which the ordinary reader and historian are ignorant.

LOVERS of books will be sorry to hear that Mr. Bain has left 1, Haymarket. It is true that he will not be any great distance off, but many will be sorry for the disappearance of the shop which they have frequented so long, and which he and his late brother made a favourite resort of bookbuyers who like rare as well as new books, and a little gossip thrown into the bargain.

OF the 35,513 German students who matriculated in the winter term, 6,857 entered at Berlin and 2,066 at Bonn. While 10,330 have taken up the study of law, 5,739 entered for medicine. The agricultural entries show a slight increase, though they only number 921.

THE fourth volume of the great Pauly-Wissowa encyclopædia has just been completed. It contains, like its forerunners, nearly 3,000 quarto pages, and brings this colossal undertaking up to 'Demodorus.' The monograph on Delphi (200 pages) is probably the most important in this section. To complete four such volumes in six years is a remarkable performance, on which we congratulate Prof. Wissowa.

THE death is announced of M. Jean de Bloch, the Russian banker, whose works 'The War of the Future,' 'Is War now Impossible?' and 'Modern Weapons and Modern War' made a good deal of noise of recent years. His predictions were, however, not verified, and his volumes are more valuable for the mass of matter bearing on the subject they contain than for expert views.

## SCIENCE

*Reports of the Cambridge Anthropological Expedition to Torres Straits.*—Vol. II. *Physiology and Psychology*. By Dr. W. H. R. Rivers. (Cambridge, University Press.)

THIS is the first published of a series of volumes dealing with the anthropology of the Torres Straits. This district was chosen partly because the natives were amenable and partly because they are still sufficiently primitive to yield results valuable for comparative purposes.

It would be impossible within the limits of a review to indicate all the important psychological problems raised in

this book. As will be readily supposed, the procedure adopted required little, if any, conscious introspection on the part of the natives, and was completely "unwissenschaftlich." But involved herewith is the limitation of psychological inquiry to matters more or less directly sensory. It has long been affirmed by travellers that savages have a much higher degree of sense acuteness than is found among Europeans, and every general reader is more or less acquainted, for example, with marvellous stories of long-distance vision. Dr. Rivers draws a necessary and valuable distinction between (1) visual acuity, which depends on the power of the eye as an optical mechanism, and (2) the attention to, and identification (the author's word, "discrimination," seems to have too sensory an implication) of, minute indications given by the sense organ. Nor must it be forgotten that visual tests have been made in surroundings familiar to the savage and unfamiliar to the white man. The savage can see better because he knows better what to look for. There is a story told by Baden Powell in 'Aids to Scouting' which, though the positions are reversed, aptly illustrates this point. By knowledge of the circumstances, Powell inferred a man under the tree before he saw him, but said he saw him; and the shikari against whom he was matching himself "marvelled at the vision of the white man." It became necessary, therefore, to apply tests of visual acuity which would render a comparison with European vision really profitable. On p. 32 ordinary clinical methods of testing visual acuity are rather severely criticized, and we commend a consideration of this paragraph not only to psychologists and oculists, but also to public bodies which may undertake investigations as to eyesight. The conclusions, briefly summarized, seem to be that the visual acuity of the natives is somewhat superior to that of Europeans. Moreover, Europeans in performing eyesight tests often break down from fatigue, but this very rarely occurred in the Torres Straits. On the other hand, the natives did not show the rapid improvement which Europeans did. It seems probable from consistent results in other departments of psychological inquiry that fatigue and improvement run closely together in mental operations. It is too early to do more than suggest a general relation, but quantitative work bearing upon this point should be accumulated. "Unfortunately, in the case of such people one is unable to discover upon what sensory basis their answers depend." The implication is that with Europeans the case is different, but it is very doubtful indeed whether any but highly trained and naturally gifted psychological observers would be unlike the Murray Islanders in the respect deplored. On p. 35 slight hypermetropia is described as the normal condition of the savage and the child. We need to remember that the hypermetropia is relative to our own normal vision, and is not necessarily a defect. Myopia appears to be very rare among savage peoples. Among school children, however, of the same races it seems to be increasing; but the state of knowledge is such that short general statements can only mislead, and the interested reader is referred

to the historical summary (p. 36). The suggestion that the certainty and rapidity with which people of these districts can find the contents of dark houses may be due to a rapid accumulation of "visual purple" should not be overlooked, though we should prefer some comparative experiments to indicate, if possible, what share the purely "motor memory" has in this result.

"We know that the growth of intellect depends on material which is furnished by the senses, and, at first sight, it may appear strange that elaboration of the sensory side of mental life should be a hindrance to intellectual development."—P. 42.

The tone of surprise which is here apparent lends, from the non-materialistic standpoint, all the greater value to the utterance. Dr. Rivers seems to have been convinced, somewhat in spite of himself, that this minute and continuous attention to the things of sense is not only not favourable to intellectual life, but even destructive of it, and we commend these remarks to all ultra-Froebelians and believers in education "according to nature." We learn that the savage takes little, if any, of that æsthetic interest in nature "which is found among civilized peoples," and this again is regarded as due to the minute discrimination and identification of each separate object. It is often said among us that a botanist never sees a "flower"; "petals," "stigma," and "stamens" are the "things" for him. But we must not too readily accept the implied compliment of general æsthetic interest. Only certain classes of civilized persons have an æsthetic interest in nature. Mr. Hoop-driver, we may remember, in Mr. Wells's 'Wheels of Chance,' wondered, not at the beauty of the country flowers, but at the fact that they had not any names. For us, too, who are reproducing and multiplying sensory distractions in town life, the antithesis between rapid and continuous sensory readjustments on the one hand, and thoughtful elaboration on the other, is full of warning.

Has there been a development of the colour sense in man within historical times? Gladstone raised this question, and answered it in the affirmative in 'Studies in Homer' (1858). Profs. Geiger and Magnus also took the same view on philological grounds, but men of science generally have denied any necessary connexion between colour language and colour sense, and Grant Allen's book 'The Colour Sense' seemed for a time to end the discussion. Dr. Rivers's work lends support to the view that defective nomenclature is often associated with defective sensibility. To a trained psychologist this statement looks truistic and commonplace, but definite quantitative tests are necessary to convince the mind biased with the philosophy of natural science, and these tests are here provided. It is not found that in all cases defective sensibility accompanies defective nomenclature, but there is a strong tendency in that direction, and, moreover, a tendency to place together all those colours to which the same name is given. Among the Murray Islanders red-green blindness seemed absent. There was confusion between green and blue, and black and blue, and blue and violet, whilst there was some reason to suspect blue-yellow blindness, so rare among Europeans. Women



did not appear to know the names of colours so well as the men, and were less critical as to shades of colour. Among the western tribes of the Torres Straits similar defects in colour nomenclature prevailed. We are reminded that the modern Egyptian peasant has the same word for "black" and "dark blue"; that in the Welsh language only one word, "glas," exists for "green" and "blue"; that there is no word for "brown" in many primitive languages, nor in Welsh, nor in the Arabic of the Egyptian peasant; and that the confusion of "brown" and "violet" is very common—e.g., Middle High German "brûn" means violet. Recent investigation among English school children from three to five years of age shows likewise an extremely defective terminology, though it does not seem, so far as the work has at present proceeded, that the colours which they cannot name are identical with those with which primitive races have the most difficulty.

We do not assert that merely to name wrongly is proof of defective sensibility, for obviously the sensations may be confused, or the names may be confused, or both. And we should suppose that accurate naming would be likely to follow (it could not precede) accurate sensory discrimination. It remains, therefore, to apply tests of a more immediately objective nature than that depending on native terminology. Mr. Lovibond has invented a simple apparatus, the tintometer, by which glasses can be shown, some coloured so faintly as to be almost indistinguishable from colourless glass, while others gradually lead to a high degree of colour. Murray Islanders are found to be more sensitive to red and less sensitive to blue than Europeans; they conform, moreover, much more nearly to one type than the English observers with whom they were compared. Defective sensibility to blue, Dr. Rivers suggests, may be owing to the pigmentation of the *macula lutea*, which is supposed to be greater in black-skinned people. Young English children seem to learn the name "blue" very readily, and, regard being paid to the general parallelism between the child and the savage, the pigmentation account of the defect is consistent; but the same defective terminology for blue with which we have found defective sensibility to co-exist appears in other races which are not black, and, presumably, not so strongly pigmented. Contrasted colours seem less vivid than with Europeans. In this section we read of the "(objectively) grey patch," and, in reference to the contrasts seen, that "some of these were no doubt accidental." As long as the "(objectively) grey patch" is understood to mean what is seen by certain persons under certain conditions, and as long as the term "accidental" merely implies our incapacity for fitting things into convenient intellectual compartments, no harm can arise.

Experiments on preference in colour show that for the Murray Islanders a colour must be brilliant and saturated in order to be popular. Our own children seem to exhibit the same preferences. But we must refrain from hastily erecting a perfectly uniform type of primitive colour sense; e.g., it is probable that among the Loyalty Islanders red-green blindness is more common than among Europeans. To the student of lan-

guage the nature and origin of native colour names will be of much interest. With us many of them are derived from objects of aesthetic importance, such as "rose," "violet," &c.; with them mainly from things of practical importance. The curious unanimity with which the word for "blood" has become the colour name for "red" is remarkable. The excessive and often unnecessary reduplication, resembling the meaningless syllabic repetition of children, is also notable to the philologist as well as to the psychologist.

With regard to visual spatial perception, we find that in the bisection of horizontal lines native adults generally make the left half too long, though this tendency is nearly absent in the children. English psychological students make the left half too small, and some Girton children were more inaccurate in the same direction.

In the over-estimation of vertical lengths as compared with horizontal lengths we find Murray Island men most inaccurate; then come the Girton and Murray Island children, then English psychological students, who were least inaccurate; but, as Dr. Rivers points out, many of the last were acquainted with the illusion, and some had been trained to overcome it. But this visual illusion, which is so widely spread that it is invariably present in English school children, has as yet no satisfactory explanation. Difference in retinal curvature is certainly not quantitatively sufficient. The greater muscular strain involved in vertical eye-movements as compared with horizontal eye-movements will not satisfactorily account for it, since the illusion is present when a figure is instantaneously exposed, in which case movement has no time to take place. Dr. Rivers's own suggestion is that the field of vision is oval, and that we tend to regard the shorter vertical axis as equal to the longer horizontal axis. This admits of an easy test, for with monocular vision, as the field is not so oval, the illusion should be less pronounced, and we may await quantitative results on this point. In visual illusions, however, which depend almost certainly upon complicated relationships between different lines, it would seem that the Murray Islander is less liable to err than the European.

Possibly a rather longer description of the various methods adopted would have made the volume more interesting to the intelligent amateur and not less valuable to the specialist. Individual drawings and tables of individual results would have made things clearer.

The philosophical importance of such work as this cannot easily be over-estimated. Much will be gained when we can get rid of the legacy of the early psychologists and evolutionists—that the one eternal, immutable, and identical thing is the "sensation," and that if you could put all men face to face with the same material objects they would at least see, hear, and feel pretty much the same. That "sensation" cannot err, though judgment may, can no longer stand as a philosophical basis. Sensations must lose their atomic independence, their elevation above the world of error, and become subject to the flux and growth of all other mental factors. The philosophic

value of this book is that it shows "sensations" as growing and changing, not simply in acknowledged illusion, but in normal process.

ONE of the chief causes of the commercial decadence of Great Britain is the lack of sympathy between producer and inventor, between manufacturer and investigator. Of this lamentable conservatism no better instance can be quoted than the almost complete absence of what we may call the "cellulose industry" in this country. From sheer necessity our powder factories do prepare nitro-derivatives of cellulose for the manufacture of guncotton, cordite, and other explosives, and there is also a half-hearted making of celluloids of various compositions. But the keen study and manufacture of cellulose in its innumerable commercial and industrial applications have not received the attention they deserve at the hands of the British manufacturer. The consequence of this apathy is that English chemists probably take less interest in the chemistry of cellulose than of almost any common organic compound. In an interesting account of their *Researches on Cellulose* (Longmans & Co.) Messrs. Cross and Bevan actually state in their preface that "to the matter of the present volume, excluding our own investigations, there are but two contributions from English laboratories." The first seven chapters are to a great extent a review of the multitude of continental and American theoretical researches into the structural formulæ of cellulose and other carbohydrate molecules, but are mingled, perhaps almost unavoidably, with many German and other eminently practical investigations on cellulose derivatives such as "lustracellulose," &c. The chapters on the constitutional formulæ and the tissue composition of plants will well repay careful study. The last chapter is the best and most useful, dealing as it does with the industrial and technical aspect of the subject. A book of this kind was greatly needed, but we venture to suggest that, although the authors have done much to supply this demand, they might have done more. The book is to a large extent a disjointed compilation of numerous papers, often with the original German headings, followed by a short review of the contents—a kind of amplified (and sometimes rather chaotic) bibliography. Perhaps two volumes, one on the chemistry of cellulose and one on its commercial applications, would have been better. Still it is most desirable that advanced students, casting about for a subject to specialize in, should read Messrs. Cross and Bevan's interesting *résumé* of what has been accomplished in the chemistry of the carbohydrates, and the suggestions of the enormous field for research which remains for enterprise, with, it may be whispered, the possibility of a fortune in the background.

*Charles St. John's Note-Books, 1846-1853 Invererne, Nairn, Elgin.* Edited by Admiral H. C. St. John. (Edinburgh, Douglas.)—Any notes by the author of the fascinating and now classical sketches of 'Wild Sports and Natural History in the Highlands' must necessarily be of value, and we therefore welcome the publication of the journal which was kept by Charles St. John, chiefly during his residence at Invererne, near Forres. Not long ago this diary was found among his papers by his son, and there is a great charm in the freshness of these original records, as well as in the rough and spirited pen-and-ink sketches which illustrate many of the incidents described. It is true that the more important observations were utilized in St. John's second work, 'Sport and Natural History in Moray,' but the editions of that book issued by the same publisher in 1863 and 1882 respectively are both out of print; while for the same reason there is justification for the reproduction in the present volume of the interesting memoir of the author by the late



Cosmo Innes, as well as the chapter entitled 'Life at Rosehall.' In the latter is described the successful stalking of the "muckle red stag," the original of "the muckle hart of Benmore" of the *Quarterly Review* in 1845; and the head of this prize, with ten visible points, is now figured (with a favourite terrier in the foreground) opposite p. 18. Valuable also is the introduction by the editor, who describes his return to Moray after many years of absence, and especially his revisiting of the Loch of Spynie, where his father and John Hancock found the shoveler duck nesting as a great rarity in 1851. He found that there were several broods in 1897, owing to proper protection. Except in the neighbourhood of Nairn and Elgin, there was little chance to catch the eye, but the streams had suffered sadly from the deposits and refuse of distilleries and mills; while the present system of elaborate netting, not only at the mouths of rivers, but along the entire coast-line, makes it a matter for surprise that any salmon can ascend the rivers at all to spawn:—

"If they succeed [in reaching the river] they are met with the seine; boats with nets are kept at the head of the pools; a watchman is placed at the tail, where the fish can be seen as they pass up over the shallows; on his giving the signal that a salmon has ascended the seine is shot out, and a hundred to one the fish is caught."

As might be expected, the upper waters are severely poached, even in the spawning season; while equally responsible for the decrease of salmon is the slackness with regard to the enforcement of the legal close time, of which Admiral St. John gives the following instance:

"One Saturday afternoon I arranged with the man in charge of five nets to go out with him when he examined the bag for salmon. When I reached his station I found him very dubious whether he would go at all. 'Why not?' I asked him. 'There is too much wind, and I am thinking there'll be a bit of a sea on.' 'Won't you be fined?' I said. 'I'm no thinking so.' 'Then I understand if you cannot take the "wall" off for the close time from to-night till Monday on account of the weather being too rough you won't be fined?' 'That's so,' he answered. The point—rather a fine one—whether the weather was sufficiently rough to make it impossible to lift the net was left to this man. No overseer's or inspector's opinion was available or necessary. This way of working these nets along a stretch of coast where hundreds of nets are set is certainly not conducive to the increase of salmon."

Very pertinent are many more of the Admiral's remarks on the subject, but we must not quote too much from a little book of hardly 120 pages. It is printed in fine bold type, as well as freely illustrated, and a better complement to the series of works by Charles St. John could hardly have been devised.

*Découverte et Évolution Cartographique de Terre-Neuve*, par Henry Harrisse (Henry Stevens), is one of those works of erudition and patient research which we expect from time to time at the hands of its learned author. It is an attempt to throw fresh light upon the vexed history of the discovery and exploration of Newfoundland. With this object in view the author has carefully examined and compared the charts of about one hundred and fifty cartographers, beginning with that of Juan de la Cosa, and if the results secured are in many respects inconclusive, this is due to the fact that nearly all the charts of the original discoverers are lost, and their discoveries can be traced only on general maps, frequently the work of most incompetent compilers. We are thus without any of John Cabot's charts, although we know that such charts existed, and are safe in assuming that Juan de la Cosa in 1500 was able to utilize them. The author formerly held the opinion that Cabot landed on the coast of Labrador. We are glad to find that he has given up this untenable theory. He now suggests that Cabot first saw the American continent in a comparatively southern latitude, and then sailed eastward, along the coast, until he parted with the land at Cape Race. To us it

seems more probable, as assumed by Dr. S. E. Dawson, that Cabot made his first landfall in Bonavista Bay, and that in the course of a second voyage, in 1498, he extended his discoveries in a westerly direction, perhaps as far as Cape Sable, if not beyond. Mr. Harrisse, in discussing this problem, rejects, as a matter of course, the well-known legend of Sebastian Cabot, whom he alludes to as a "downright liar." The coast reached by Gaspar Cortereal in 1500 and 1501 was undoubtedly the east coast of Newfoundland, as is proved by the "Cantino chart," drawn at Lisbon immediately after the receipt of information of this discovery. It is equally certain that Cartier, in 1534, passed through Belle Isle Strait into the Gulf of St. Lawrence, although in this he may have been anticipated by one of the many fishermen who in his days, as now, frequented this part of the world, and whose names have not reached posterity. Incidentally the author deals with a good many questions only remotely connected with the history of Newfoundland. His disquisition on the mysterious city of Norembegue or Anorambegues, whose inhabitants were civilized and spoke a kind of Latin, is particularly interesting. The name first appears on Deslien's Dieppe chart of 1541, and the author naturally rejects the fanciful theory that the name is a corruption of "Noroenbygdh," supposed to mean Norwegians' Land, and suggests that it had its origin in a sailor's yarn first told at Dieppe by one of the companions of Verrazano in 1524. The volume is most liberally illustrated—there are nearly two hundred maps—but we wish that the author had given us a modern outline of Newfoundland with the nomenclature of the old maps. Perhaps Mr. G. R. F. Prowse, who has published the prospectus of a work dealing with the same subject, will supply this desideratum.

#### DOMESTIC ECONOMY.

*Domestic Economy in Theory and Practice: a Text-Book for Teachers and Students in Training.* By Marion Greenwood Bidder and Florence Baddeley. (Clay & Sons.)—If students of domestic economy really require to learn elementary physiology, we can see no reason why they should not use Huxley's or any other good text-book, instead of having one specially written for themselves. This, the theoretical portion of these pages, is supplied by the first of the two writers, and it seems rather hard on her to be referred to in the prefatory note (by the "President of the National Union for the Technical Education of Women in Domestic Science") as "an author who has lived in the clear atmosphere of scientific truth." Perhaps the atmospheric conditions may be responsible for some of the physiology here. At a normal pressure we could not "readily imagine" that the carbonic acid in soda-water "might act mechanically, stirring up the nerves of the intestinal walls, or perhaps the muscles themselves, and thus provoking muscular contractions." The carbonic acid does not "promote movements of the intestines," if for no other reason than because it never reaches them. The ideas put forward on nutrition are occasionally no less curious. We read, for instance:—

"Sometimes, indeed, the life of the tissues is already too sluggish—for example, in such disordered conditions of the body as lead to excessive stoutness. To give a diet of fats and carbohydrates here would be most unsuitable; the foodstuffs which are needed are such as will excite thorough chemical change, so that the substance of the cells makes itself (*i.e.*, protoplasm) out of the raw material offered, and does not halt at any 'half-way house' of fat-formation."

From which it would appear that the deposition of fat is a stage in the formation of proteid cell-contents! A startling statement with regard to anthrax is that "its constant presence in the

air, breathed during each working day, enables it to get a hold on at least the majority of" woolsorters "with disastrous, often fatal results." One would imagine that anthrax was an insidious complaint, due to long breathing of air into which "anthrax and its spores" had been "shaken," not an acute infective disease, which attacks perhaps one woolsorter in a thousand. But there is really no end to the funny things which might be quoted. The wearing of high-heeled boots may apparently be expected to affect the sight; "it is probable" that the proteid matter of raw rhubarb stalks is "especially soluble" in digestion; and

"a case of death is recorded in which death was attributed to the action of very large lumps of beef-steak, found *post mortem* in the stomach. Here absence of chewing proved fatal, although the food concerned was proteid."

We think we have seen this case reported before, but it was towards the end of the holiday season, and in an evening paper, not in a "text-book for teachers and students."

Miss Baddeley's, the "practical portion" of the book, will suffer from being so unequally yoked. It is excellent throughout. In a little over a hundred pages she deals with "housewifery" and "food" most thoroughly and capably. Very few additions would be required to make of these chapters an admirable and much-needed handbook for young housewives. In case Miss Baddeley sees her way to republishing them in this form, we should like to suggest that many people who have the charge of children are unaware that milk must be boiled till it froths up (not merely "scalded") in order to sterilize it. It would be worth while to explain this, and also that colonial frozen meat is as wholesome as home-grown meat, and, with careful cooking, scarcely to be distinguished from it. There is still a strong prejudice against frozen meat. Impecunious householders would be grateful to Miss Baddeley if she taught them that the prejudice is unfounded. The notes for lessons on domestic economy, with which the volume closes, are certain to prove interesting and helpful to teachers.

*Experimental Hygiene*, by A. T. Simmons and E. Stenhouse (Macmillan & Co.), contains an account of a large number of experiments in physiology and chemistry, and gives some information on botany and physiology, all the subjects being treated in relation to household matters. Thus the account of coal-gas leads up to a description of the different kinds of gas-burners, and to an explanation of how to read a meter; and the account of heat, to an explanation of the thermometer. On the whole, the book is good. The experiments are very clearly and simply described, and well illustrated, and the "exercises" on each chapter will save the teacher some trouble. Why, however, have the authors not acted upon their "belief that it is only by experiment that the truths presented can be made real"? They can never have performed the experiment which is supposed to show the volume of oxygen used by a candle in burning (fig. 84), unless, indeed, owing to some preconceived idea of what they ought to find, they have not trusted the evidence of their own eyes as to what was really there. The only possible way of performing the experiment properly is that adopted by Mayow in 1672. Also it is a very old fallacy that an oxygen percentage of 18.6 is about the lowest at which man can live. Lights are extinguished with an oxygen percentage of 17.3, but man can live, and does live, and work in mines, at a considerably lower percentage.

#### ANTHROPOLOGICAL NOTES.

MR. CHARLES HILL-TOUT, the secretary of the British Association committee for an ethnological survey of Canada, has communicated to the Royal Society of Canada through Sir John Bourinot a paper on 'The Origin of the Totem-



ism of the Aborigines of British Columbia,' which is on sale at Mr. Bernard Quaritch's. The Salish tribes believe that in the early days the beings who inhabited the world partook of the character of both man and animals, assuming the form of either at will. The *inua* or essence of the animal can still appear in a human form, in a dream or vision, which is called *sulia*, but this term may extend to any object, animate or inanimate, or to a part of an object or even of a human being, and every adult member of the tribe possesses one or more of these *sulia*, individual to himself. Thus has arisen, in Mr. Hill-Tout's opinion, the personal totem among these tribes, and from this has been developed in some of them the clan totem. He strongly criticizes the definitions of totemism which have been given by Major Powell, the Director of the American Bureau of Ethnology, and by other authorities, and holds that there are scarcely any social phenomena more difficult to bring under rule and precise definition than those connected with survivals.

At the suggestion of Dr. Azoulay, the Society of Anthropology of Paris has formed a phonographic museum, and has collected nearly 400 phonograms, representing the speech and song of different peoples. At present it contains but few specimens from America and Oceania, being mainly concerned with Europe, Asia, and Africa. A similar museum is in existence at the Academy of Sciences of Vienna.

M. Lucien Mayet has read before the Paris Society a paper on recent researches into the geographical distribution of goitre and cretinism. He finds goitre frequent in the departments to the extreme south of France; in a group of departments to the south-east, from the Vosges on the north to the Alpes Maritimes on the south, and the Dordogne on the west; and in the Orne and the Aisne, in the north of France. Grouped around these are departments where it is rare, and in a number of departments to the north-west and that of Var on the south it is almost unknown. In general, it is most frequent in the mountainous regions of France, as it is in those of Switzerland, Italy, and Germany. The distribution of cretinism among the departments is in many respects different. It has many causes other than those which induce goitre, and the relation between the two is to be established not by general statistics, but only by the clinical observation of particular cases.

The death is announced of Dr. F. Pommerol, Maire of Gerzat (Puy-de-Dôme), an old member and frequent correspondent of the Society of Anthropology of Paris and the French Association for the Advancement of Science.

The transformist conference for 1901 was delivered by M. Vinson on the subject of the literature of Southern India, and the Broca conference by M. Yves Guyot on the characteristics of evolution and regression in societies. On two occasions M. Guyot has made interesting communications to the Society on the subject of the indigenous races of South Africa, on which he has consulted Mr. A. H. Keane and adopted the conclusions set forth in the work on the Boer States recently published by that authority.

#### SOCIETIES.

GEOLOGICAL. — Dec. 18.—Mr. J. J. H. Teall, President, in the chair.—Mr. J. T. Bebbington, Mr. H. T. Leighton, Mr. A. G. Milne Thomson, and Prof. T. L. Walker were elected Fellows; and Dr. A. P. Karpinsky, of St. Petersburg, and Prof. A. Lacroix, of Paris, were elected Foreign Members.—Prof. H. G. Seeley drew attention to a skull of *Equus fossilis* from Keswick, exhibited by Mr. J. Postlethwaite.—Prof. W. W. Watts called attention to a set of twenty-two photographs, the first of three sets to be published as typical examples of geological photographs by the Committee of the British Association on Geological Photographs.—The following communications were read: 'Coal and Petroleum Deposits in European Turkey,' by Lieut.-Col. T. English,—and

'On the Geological and Physical Development of Dominica, with Notes on Martinique, St. Lucia, St. Vincent, and the Grenadines,' and 'On the Geological and Physical Development of Barbados, with Notes on Trinidad,' by Prof. J. W. Winthrop Spencer.

#### MEETINGS NEXT WEEK.

- MON. Royal Academy, 4.—Lecture by Prof. V. C. Prinsep  
— Society of Arts, 8.—'The Purification and Sterilization of Water,' Lecture I, Dr. S. Rideal. (Cantor Lecture.)  
— Surveyors' Institution, 8.—'Rivers' Pollution: Purification of Trade Waters from a Mill Occupier's Point of View,' Mr. J. H. Kennedy.  
— Geographical, 8j.—'From Shanghai to Bhamo,' Dr. R. Logan Jack.  
TUES. Royal Institution, 3.—'The Cell,' Lecture I, Dr. A. Macfadyen.  
— Atter 4.—'Buddhist Gnosticism: the System of Basilides,' Mr. J. Kennedy.  
— Colonial Institute, 8.—'The High Plateaus of Natal,' Mr. E. McMaster.  
— Institution of Civil Engineers, 8.—'American Workshop Methods in Steel Construction,' Mr. H. B. Molesworth.  
— Zoological, 8j.—'Observations on some Mimetic Insects and Spiders from Borneo and Singapore,' Mr. R. Shelford. 'On Variation in the Number and Arrangement of the Male Genital Apertures in *Nephrops norvegicus*,' Mr. F. H. A. Marshall. 'On some Remarkable Digestive Adaptations in Diprotodont Marsupials,' Dr. Einar Lönnberg.  
WED. Geographical Association, 8.—Annual Meeting: 'The Importance of Geography in Education,' Right Hon. J. Bryce.  
— Meteorological, 7j.—Annual Meeting: President's Address on 'The Element of Chance in relation to Various Meteorological Problems.'  
— British Archaeological Association, 8.—'The Boy Bishop,' Rev. C. H. Evelyn-White.  
— Entomological, 8.—Annual Meeting.  
— Microscopical, 8.—President's Address.  
— Society of Arts, 8.—'Elliptographs,' Mr. F. J. Gray.  
THURS. Royal Institution, 3.—Recent Excavations at Delphi and in the Greek Islands, Lecture I, Dr. A. S. Murray.  
— Royal Academy, 4.—Lecture by Prof. V. C. Prinsep.  
— Historical, 5.—'The High Court of Admiralty, 1550-1650,' Mr. R. G. Marsden.  
— Chemical, 8.—'Myricetin,' Part II, Mr. A. G. Perkin. 'The Colouring Matters of Green Ebony,' Messrs. A. G. Perkin and S. H. C. Briggs. 'An Investigation of the Radioactive Emanation produced by Lithium Compounds,' Part I, Messrs. B. Rutherford and F. Soddy.  
— Linnean, 8.—'The Use of Linnean Specific Names,' Messrs. H. and J. Groves.  
FRI. Institution of Civil Engineers, 8.—'The Theory of Heat-Engines,' Capt. H. R. Saukey. (Students' Meeting.)  
— Institution of Mechanical Engineers, 8.—'Modern Machine Methods,' Mr. H. P. L. Orcutt.  
SAT. Royal Institution, 9.—'Interference of Sound,' Lord Rayleigh.  
— Mathematical Association, 2.—Annual Meeting: 'Reform in the Teaching of Mathematics,' Prof. A. Lodge. 'The Trigonometry of the Tetrahedron,' Rev. G. Richardson.  
— Royal Institution, 3.—'History of Opera: Gluck,' Mr. W. H. Hadow.

#### Science Gossip.

MESSRS. LONGMAN have in the press 'Studies in Auditory and Visual Space Perception: Essays on Experimental Psychology,' by Dr. Arthur H. Pierce. A good deal of attention is being paid just now to this interesting side of psychology, as our science review this week shows.

A COMMITTEE has been formed in Adelaide to secure the erection of a memorial tablet in the museum of that city in recognition of the services of the late Prof. Ralph Tate, who was for twenty-five years Professor of Natural Science in the University of Adelaide. It is also intended to institute a Tate gold medal for university students in geology.

THE evening lecture at the Royal Institution next Friday will be delivered by Lord Rayleigh, his subject being 'Interference of Sound.' On the 24th inst. Mr. H. G. Wells will dwell on 'The Discovery of the Future,' and on the 31st Prof. A. Crum Brown on the 'Ions of Electrolysis.'

THE Earl of Idlesleigh, chairman of the Royal Commission on Sewage Disposal, has sanctioned the appointment of Miss Harriette Chick, B.Sc., and Miss M. O. Power, former students of Bedford College, as assistants to Dr. Houston, Chief Bacteriologist to the Commission.

THE French Academy of Sciences has awarded the Lavoisier medal for chemistry to Prof. Emil Fischer, of Berlin, for his investigations of the synthesis of sugar.

It is announced from Berlin that three prizes of 5,000, 3,000, and 2,000 marks respectively are offered for the invention of a satisfactory instrument for measuring the pressure of wind, while a further sum of 3,000 marks will be given to the inventor whose instrument, after due trial, seems best adapted for Government purposes. The competition is open to foreigners as well as Germans, and competitors must send in their designs to the Deutsche Seewarte, in Hamburg, not later than April 1st, 1903.

At the last December meeting of the Berlin Academy of Sciences Herr Diels read a paper

which had been sent by Dr. Hermann Schöne (at the time in Bologna), upon a polemical treatise by Galen against the empirical physicians. Dr. Schöne was commissioned by the Academy to compile a catalogue of medical manuscripts in the Italian libraries. He discovered in the library of Prince Trivulzio fragments of the Greek original of Galen's so-called 'Sermo adversus Empiricos,' hitherto known in a Latin translation.

GUNONG TAHAN, the loftiest mountain in the Malay Peninsula, has been ascended for the first time by Mr. Waterstradt. This mountain is situated in the Pahang territory, and the successful ascent was made from the side of the Kelantan river. Mr. Waterstradt fixes its altitude at between 7,500 ft. and 8,000 ft., whereas it had hitherto been computed at 10,000 ft.

ANOTHER small planet was discovered by Dr. Carnera at Prof. Max Wolf's observatory, Königstuhl, Heidelberg, on the 16th ult.

THE Report of the Director (Mr. Nevill) of the Natal Observatory for 1900 has only recently been received. The work seems to have been almost restricted to meteorological observations and the distribution of time signals over the colony. The 8-inch equatorial telescope will have to be dismantled, thoroughly repaired, and provided with new appliances.

PROF. T. J. J. SEE obtained last autumn an excellent series of observations of the diameter of Jupiter with the 26-inch equatorial at Washington during daylight, shortly before and immediately after sunset, so that the results should be free from the effects of irradiation. The values found for the equatorial and polar diameters respectively were 141,950 and 132,810 kilometres, equal to 88,151 and 82,475 English miles; and this would make the planet's density (as compared with that of water) 1.35, somewhat larger than that which resulted from night observations.

#### FINE ARTS

Andrea Mantegna. By Paul Kristeller. English Edition by S. A. Strong. (Longmans & Co.)

Andrea Mantegna. By Maud Cruttwell. (Bell & Sons.)

HERR KRISTELLER's book is one of those monumental works which only German industry and patience can compile. It is admirably translated by Mr. Strong, and that it should have been brought out first in an English edition is not unflattering to the scholarship of the English public. It will give some idea of the completeness at which Herr Kristeller has aimed when we say that there is an appendix containing a list of all works by Mantegna, another of all works attributed to him (in both cases with copious notes on copies and engravings from the originals), and another of his lost works with all that is known about them. Yet a fourth appendix gives a list of all publications in which documents on Mantegna have appeared, which is followed by a large selection of such documents, some of them printed for the first time. The book itself is carried out in the same spirit of thoroughness. Herr Kristeller has read widely, and has examined every point of difficulty with assiduous care, and the opinions he expresses are evidently the result of a searching and impartial reconsideration of the evidence. That he has not said the last word on Mantegna may be admitted, but we conceive that he has done all that industry and ingenuity could do towards that end.



Miss Cruttwell's is a much less elaborate and less ambitious work, but she has succeeded in compressing into a small space all the more important facts about Mantegna, and discourses reasonably and intelligently on the æsthetic qualities of his art. She writes clearly, and what she says is always the expression of some distinctly realized idea, a rare and inestimable virtue among the host of recent writers of popular monographs on Italian art. She does not pretend to the same minute and precise learning as Herr Kristeller, but we have not found her unaware of any important investigations which bear on the subject.

Herr Kristeller begins by a dissertation on the humanistic movement in Venice and the Venetian territory. Here, we think, he somewhat exaggerates the importance of the new movement in Venice itself. The keenly practical Venetian temperament looked with some contempt on the extravagances of the new learning, and its professors found a more congenial home in Padua. What Herr Kristeller says of the humanistic circle there is full of interest. And the supposition that Mantegna, with his enthusiasm for classic art, played a prominent part in the society of the *litterati*, both at Padua and at Mantua, is borne out by a most interesting document, here published for the first time, which describes a quaintly pedantic picnic undertaken by the "Emperor" and two "Consuls" of the academy into which these humanists had apparently enrolled themselves. The "Emperor" was Samuele da Tradate; one "consul" was Felice Feliciano, who writes the account in florid Latin, and the other "consul" was Andrea Mantegna, "*patavus, amicus incomparabilis*." They all rowed about on the Lake of Garda, their heads crowned with laurels and ivy leaves, visited the remains of antiquity on the shores, and deciphered Latin inscriptions. As the "Emperor" played on a lute and the others sang, they do not appear to have been oppressed by the seriousness of their antiquarian researches. It is a charming picture that this document gives of the learned society of the North Italian courts, and it is precious too, as almost the only one of the many documents on Mantegna which suggests the least hint of geniality or gaiety in his nature. He appears too often in the light of a suspicious and ill-tempered neighbour, or as the dun of his princely but impoverished patrons.

It is, we think, in such *parerga* to the main theme of Mantegna's art that Herr Kristeller is happiest. About that art he establishes very little that is new, since some of his original theories will not, we believe, ultimately find favour with competent critics. He has attempted, it is true, to disentangle the complicated problems which enshroud the history of the early Paduan school and of Squarcione's influence. Here he appears to be a little too anxious to make out a case for Mantegna. His main thesis is that without Mantegna the Paduan would have been little more than an offshoot of the early Venetian school, modified by Donatello's influence. Mantegna's services, however, stand in no need of special pleading, and it is rare in the history of art to find the great genius of a movement also its originator. The genius, like the success-

ful patentee, waits till the inventor has expended himself over the preliminary experiments. In any case, we believe it to be so with Mantegna.

Two conceptions of art stand out clearly in the history of early North Italian painting. The first, originating with Pisanello and Gentile da Fabriano, was what may be described as an art of naive and unscientific naturalism, expressed in a fluent and essentially Gothic decorative scheme. It was this idea which the early Venetian masters, Jacopo Bellini, Michele Giambono, and Antonio Vivarini, expressed. The second conception was one based on a scientific study of structure, expressed in lines which inclined to awkwardness and angularity. It was distinguished also by the employment of classical ornament in the architecture and accessories. With this new idea went a total change in technical processes from the rich harmonies and fused tonality of the earlier Venetians to a hard, dry, hatched tempera, in which every other quality was subordinated to the utmost precision in the delineation of structural form. And it is this new conception that we find in the work of Squarcione, a man born even earlier than Jacopo Bellini. The new idea was doubtless inspired in part by the example of Donatello's sculpture, but the main point is that this revolution was effected, and this new style, essentially opposed to the old Venetian manner, was generated, in Squarcione's workshop. It is significant that it does not appear in Venetian art till the next generation, in such painters as Bartolommeo Vivarini. It seems, therefore, gratuitous to dismiss altogether the importance of Squarcione's influence. We see in the Eremitani chapel how far the new style had progressed before Mantegna comes upon the scene. The ceiling shows the Paduan artists beginning with Venetian Gothic ornament, and abandoning it in favour of the new classical motives. We see feeble Pisanellesque artists like Bono da Ferrara clumsily labouring to acquire the new manner, and we find already in Niccolò Pizzolo much that is definitely Mantegnesque. The greatness of Mantegna's accomplishment is not lessened by this. These Squarcionesque artists had scarcely surmised the essentials of Donatello's art; it was left to Mantegna to discover them, and to establish and carry to their highest expression the principles of a naturalism based on scientific observation and the study of classical sculpture.

Over this question Miss Cruttwell passes but lightly, adopting more or less the view here indicated. When we come to the chronology and arrangements of the later works a startling discrepancy between the two writers becomes apparent; they are agreed on the position in time of but few of the undated works. On the whole, we think Miss Cruttwell's is the more reasonable arrangement, and gives evidence of a truer eye for qualities of style. Her statements about the two versions of the 'Presentation in the Temple,' however, give us pause. The Berlin version is, doubtless, harsh and unpleasant, but, even in quality, far finer than the insipid and flattering painting of the Querini Stampalia picture; but even if opinions differ on this point, on the question of composition we believe few

artists could be found to uphold the latter version, as Miss Cruttwell does. The impressiveness of the whole conception depends, as so often in Mantegna's pictures, on the compression of the half-length figures into a narrow space. With the expansion of the limits and the addition of the two extra figures all sense of solemnity is lost, and the Virgin and High Priest no longer maintain their due preponderance.

It would take too much space to enter into all the debatable points which these books, especially Herr Kristeller's, suggest. It is surprising to see the Berlin Madonna, given up as it is by the authorities of the Gallery, again put forward as possibly genuine; it is equally surprising to find Herr Kristeller disputing the Downton Castle 'Adoration of the Shepherds,' in which Mantegna's later Paduan style appears so strikingly exemplified. Herr Kristeller accepts the genuineness of the 'Death of the Virgin' at Madrid, in which he agrees with the tendency of most modern critics. In treating of the decorative grisaille pieces he rightly attributes to pupils the so-called 'Summer' and 'Autumn' of the National Gallery. He has also discovered the subject of the former to be Tucia, the Vestal Virgin, proving her innocence by carrying water in a sieve.

In treating of the engravings he refuses to admit 'The Scourging of Christ' and 'Christ at the Gate of Hell,' which appear to us highly characteristic. Miss Cruttwell accepts these. She repeats Morelli's remark about the colouring of the drawing of 'Mars, Venus, and Diana' by a later hand, which appears to us one of the many infelicitous judgments which that writer expressed on the subject of Mantegna.

In the interpretation of Mantegna's genius, seen as a whole, his imaginative attitude to life and the changes it suffered, neither writer has, we think, said anything quite adequate. Herr Kristeller makes a happy remark about the isolation and loneliness expressed in Mantegna's portrait of Cardinal Scarampi, but he tends to lose himself in vague generalizations about the spirit of the Renaissance which have an air at once of obviousness and unintelligibility. Miss Cruttwell, on the other hand, in spite of an evident enthusiasm for her subject, is either too timid or too little interested in the imaginative quality of Mantegna's art ever to rise fully to the height of her theme.

#### MONOGRAPHS ON ARTISTS.

*Raphael.* By H. Strachey. Illustrated. (Bell & Sons.)—Although it is difficult to imagine that there can remain unsatisfied a demand for a popular history of the Urbinate and his works, this pleasing, if not profoundly searching series of "The Great Masters" was, of course, bound to include such a record. Mr. Strachey does not profess to have studied his subject at first hand by means of original inquiries; still, as he has knowledge enough of his themes to keep him from being misled by the *ignes fatui* of art criticism, his very readable and sympathetic text is, according to its own standard, doubly welcome: first, for what it contains, and, second, for what it does not. Some of his authorities, such as Grimm, Clement, Duppa, and Q. de Quincy, are considerably out of date, but it is due to him to say that he has rarely used them, relying mostly upon Crowe and Cavalcaselle, M. Müntz and Passavant among the moderns,



Vasari and Gruyer among the older writers. As for his own critical power, there is a discriminating element we are bound to praise in such passages as the following:—

"Fashion in a bygone time pronounced the 'Transfiguration' to be Raphael's masterpiece, chiefly, I imagine, because it lent itself so easily to sentiment, the last work of its author, its having hung in the studio over the head of his bier, &c.; all these considerations caused people who read about pictures, but do not look at them, to make a halo round it."

Further, Mr. Strachey is on sound ground when he discriminates between the upper and lower portions of the great work in the Vatican, assigning to Giulio Romano what is due to his hand. He ranks, as we do, the 'Apollo and Marsyas' in the Louvre as probably authentic, and does not forget to cite the beautiful drawing at Venice of the figure of the naked god as far finer than that in the painting, making the sensible suggestion that, as commonly with young painters, the study may be finer than the finished work. The evidence in favour of this much-disputed picture is largely of the negative sort, but it is supported by the fact that, while it must needs be dated c. 1506, it evinces the influence of Perugino in a transitional form (here Vasari's testimony is available), strengthened by studies of the antique (as in 'The Three Graces'); and it owes nothing to Fra Bartolommeo, Michael Angelo, or Da Vinci, whose art Raphael studied in Rome with great results in that development of style which is manifest in the Madonnas of 1506-10 and the Camerars of the Vatican. While indicating the share of assistants in certain works the public supposes to be entirely autographic, our author does not say which portions belong to Raphael or to his pupils (and, above all, the restorers) in the Cartoons now at South Kensington. He is a little at sea (pp. 45 *et seq.*) as regards an opinion quoted from Mr. Berenson about the "composition" of the 'Miracle of Bolsena.' Mr. Strachey very ably analyzes the case, if we may so put it, of Müntz v. Ruskin concerning the attacks of the latter upon the inspiration of Raphael; but, beyond the closeness and force of his remarks, what he says about Ruskin as an art critic has been long accepted by painters. In nothing is this book more acceptable than the unusual excellence of its numerous illustrations. The text concludes with a topographical catalogue (more generous than authoritative) of Raphael's works and a chronological list of the same.

*Donatello.* By Hope Rea. Illustrated. (Bell & Sons.)—This handy, nicely printed, and copiously and aptly illustrated volume is another member of "The Great Masters" series. It is, indeed, within the limits of its purpose, an excellent example of its not ambitious or wholly satisfactory order, and at least instructive enough for those who need to know the outlines of the history of the art of one of the most original masters whom the Italy of the Renaissance produced, one, too, whom, as was the case with Masaccio, his contemporary, his countrymen have never—not even in the most debased epochs of their art history—failed to honour. Just, indeed, as in the middle of the eighteenth century a whole series of plates after Masaccio was engraved and welcomed throughout Europe—even in England before the time of Walpole—so we seldom fail to find in the narratives of gentlemen or their tutors when taking the Grand Tour during the same epoch expressions of admiration for the statues which still adorn the front of Or San Michele at Florence, the Gattamelata monument at Padua—a city which was much oftener visited then than now—as well as for the 'David' and 'Il Zuccone' of the Tuscan capital. Nor is it possible to imagine that nowadays the honours of the master who gave these works to the world have in any degree suffered diminution when casts from the statues

themselves, engravings, and multitudes of photographs are in many museums, and transcripts of them in "processes" of various kinds are to be found in every student's portfolio. At least half a dozen books on Donatello, by MM. Bode, Carocci, Müntz, Perkins, Reymond, Tschudi, and Semper, besides essays on Italian Renaissance sculpture taking ample note of him, have appeared within the last twenty years. In these circumstances it was with surprise that we read in the preface as follows:—

"Donatello—the 'scultore rarissimo e statuario meraviglioso' of Vasari, the object of even Buonarrotti's imitation—is to-day generally reckoned as a mere Renaissance forerunner, and by no means as himself one of the Immortals. Even professed students of art have more or less shared in this inability to recognize his greatness."

Our author then proceeds, by means of Cicognara (!), to err more strangely by bringing his subject into line with no less an academician than Canova—the antithesis of such a stupendous and almost rugged original as Donatello. A little further on we are warned (or, should we say, kindly reminded?) that Lord Wemyss's very pretty and graceful bust in low relief called 'St. Cecilia' is no longer to be accepted as a real Donatello. The fact is that charming piece of art is as far as possible removed from the work of a master who produced the pulpit in the Duomo at Prato, the Baptist in the Campanile at Florence. These glimpses of the preface did not encourage us, nor was that prospect improved when, turning to the 'Catalogue of Works' with which the book concludes, we found two sculptures only by Donatello named as existing in the "British Isles." Concerning one of these, three lines of type contain four errors, while it is doubted by many students if the fine example therein mentioned is more justly ascribed to that master than Lord Wemyss's 'St. Cecilia' itself. Upon the book as a literary exercise the verdict is much more agreeable to pronounce. It is clear, touched with a light hand, and neatly put together; the author's observations are sympathetic, so far as they go, and endowed with more insight than usually asserts itself in texts of this order.

#### THE OLD MASTERS AT BURLINGTON HOUSE.

##### I.

THE exhibition of old masters at Burlington House is an amazing revelation of the wealth of English private collections. It is many years since lovers of art have had so magnificent a display offered for their enjoyment, and their gratitude to Sir Edward Poynter for the opportunity must be proportionately great. For this year the authorities of Burlington House have found access to several collectors who have never before been prevailed upon thus to allow the public to appreciate their treasures. Since the last exhibition of such a general character as this events have moved rapidly. America has become the financial centre of the world, and, accordingly, has inevitably begun to absorb the priceless heirlooms of great English houses; so that, great as is our pleasure in this collection, it is not unmingled with pain as we mark here and there masterpieces which are brought to light for the first, and probably for the last time in an English exhibition. The critic of the *Daily Telegraph* has made, in view of this situation, a stirring appeal for the formation of a society similar to the Société des Amis du Louvre and its German analogue, an idea already put forward by D. S. M. in the *Saturday Review*. Now, indeed, seems a peculiarly fitting occasion for making some such determined effort to retain permanently in English galleries a few at least of the masterpieces which are so rapidly disappearing. It might be possible to interest on behalf of such a scheme both the authorities of the National Gallery and the many enthusiastic and disinterested connoisseurs whose assistance has been invoked in

forming such an exhibition as the present one at Burlington House. We can only say that the critic of the *Daily Telegraph* deserves the hearty support of all English amateurs, and we believe that if once the opportunity were offered, and evidence given that the funds would be disposed of with real intelligence, a very large number of small subscriptions would flow in, as well as the larger gifts which might be looked for from a few individuals.

But to return to the collection itself, it is of so general a character, and covers so wide a field, that it will perhaps be most satisfactory to consider the various rooms separately. The first room is devoted mainly to fifteenth-century Italian art, but it is introduced by a masterpiece of Flemish painting—Mr. Salting's *Portrait of a Man*, by Memlinc (No. 2). As portraiture, indeed, it surpasses anything the Italians have to show here. For all its minuteness of observation and the apparent literalness of aim, it has to an extraordinary extent the greater qualities of breadth of vision and distinction of bearing. The hands are altogether marvellous; though every touch is distinctly visible, though every form is defined by the clearest contours, they have the tremulous elusive quality of flesh, the sense of atmospheric envelopment which other masters, except Raphael in a few portraits, have only arrived at by losing something of precision, by leaving something to be merely guessed, by negation and suggestion. Here everything is precisely stated, and yet the movement of life is not arrested. A little further on, in No. 7, we come to a small picture of a Madonna seated in front of a marble screen and encircled by angels. It is ascribed to Benozzo Gozzoli, but though the composition and the types are undoubtedly his, the technique belongs to a non-Florentine tradition, betraying Siennese influences. The extreme similarity to the small Madonna by Benozzo in the gallery at Pisa makes it at least possible that it is by some Pisan imitator of the Florentine artist, an imitator who was possessed of less facility, but of a more sympathetic temperament than his original.

Beneath this (No. 8) hangs a charming portrait of a lady, of which we spoke in our review of the Glasgow Exhibition, where it was ascribed to the Milanese School. This ascription is still maintained. A second inspection only confirms us in the view we expressed previously, that it is a very characteristic early work of Vincenzo Catena. It belongs to the same period as his 'Sante Conversazione' in the Glasgow and Liverpool galleries. What Catena afterwards became, when the hardness of his early style was modified in the direction of Bellini's latest achievements, may be well seen in the magnificent *Adoration of the Shepherds* (36), belonging to Earl Brownlow, and here catalogued as by Bellini himself. Catena was always a hesitating draughtsman. Even among the lesser Venetians he is distinguished by his uncertain proportions and the weakness of his structure. In the early portraits the precise contours arrest the form without ever arousing the suggestion of solidity or relief. In the later work, in spite of the aids of a richer chiaroscuro and a more atmospheric treatment, the forms remain isolated and flat. But Catena was for all that a very genuine and intensely personal artist. There is no mistaking his beautiful blonde and yet glowing colouring, while in the treatment of large unmodulated surfaces he shows his consummate technical skill. Of all these qualities Lord Brownlow's picture is almost as striking an example as the 'Knight Adoring' of the National Gallery, which belongs to about the same period of the artist's activity. But it shows moreover, even better than that, another quality—the freshness and simplicity of Catena's sentiment, his power of seeing in the gestures of common and rustic types whatever has poetical charm or significance. There is something half humorous and half pathetic in



the clumsy movement of St. Joseph's hands. The Virgin, undistinguished and homely as she is, has the unconscious dignity of a saintly peasant, while even the awkward figure of the young shepherd to the right is observed with real insight, if without any science. But let us return to the opposite wall, made sumptuous by Lady Wantage's two Cassone pieces (10 and 18) by Pesellino. Pesellino, like Catena, was a singularly simple-minded and un-academic artist, who seems to have hardly realized what gifts of imagination and feeling he lavished upon furniture decorations. In the first of these panels, representing the story of David and Goliath, the exigencies of the narrative have rather hampered the artist, and the composition is slightly confused, though individual figures show his fertile invention and his keen draughtsmanship; but in the second panel, devoted entirely to the 'Triumphal Return of David and Saul,' the crowded figures are perfectly co-ordinated, and the procession moves along with a nicely modulated rhythm, dying down from the spirited action of the young bloods whose horses caracole round David's car to the stately pace of the attendants on the melancholy Saul.

Between these Cassone pieces hang parts of the predella to Raphael's "Colonna" altar-piece. The altar-piece itself hangs in the large room. It is a pity that it was found impossible to hang the predella pieces in their proper place beneath the altar-piece, where they have never been brought together since their original dispersal. One part of the predella, a *pietà*, is wanting here. It was bought only last year for Mrs. Gardner's collection at Boston, U.S. Of the remaining four parts only the Baroness Burdett-Coutts's *Agony in the Garden* (11) can be considered as giving any idea of the original colouring and quality. The *Procession to Calvary* (14) has been rendered positively disagreeable in colour, and only in parts can anything of Raphael's handiwork be traced, while the two Dulwich Gallery saints are much effaced. The altar-piece itself (85) must also have suffered much, though it retains the exquisite translucency of its Umbrian sky. But we believe that even in its original state this was one of the least felicitous of all Raphael's works. It is not one which the few admirers of Raphael now left can afford to defend. In this alone of all his works the linear composition is wanting in balance and repose, the movement of the figures is agitated and uneasy, while the St. Peter, posing in the grand style, is made almost ridiculous by the monstrous protuberance of his right shoulder. In feeling, too, it strikes a false note. It is as near to simpering sentimentality as so great an artist as Raphael could go. We might have guessed that it was painted for a nunnery. Raphael's endeavour must have been to please the nuns rather than to satisfy himself. The picture was painted, indeed, at a time when Raphael had somewhat lost his bearings. Already dissatisfied with the slighter charms of his Umbrian masters, he had as yet but imperfectly grasped the principles of Fra Bartolommeo's more imposing manner. Of his earlier purely Umbrian manner there is one example here, the *Legend of St. Nicholas* (16), lent by Sir Frederick Cook. The movement of one of the figures here vividly recalls the little St. Michael of the Louvre, and the whole composition has the same unpretentious narrative treatment as other early pieces in which the influence of Timoteo Viti is still apparent.

We cannot pretend to be able to make out *The Flagellation* (19), ascribed to Perugino, also from Sir Frederick Cook's collection. The design is certainly Perugino's, but the unpleasantly smooth and "licked" quality of the paint suggests rather the work of a Bolognese hand. From the same collection comes No. 20, a *Madonna and Child*, by Crivelli, one of the finest of the many Crivelli's in England. It is a comparatively early work, done at a time when the morbid intensity of Crivelli's religious

imagination had not yet declined. There is a suggestion of melancholy foreboding in the pose and features of the Christ-child, which, in spite of its eccentricity, is peculiarly touching, and which we miss altogether in the sprightlier fantasies of Crivelli's middle period. The same feeling is still more marked in the early *Madonna at Verona*. The design and proportions of the throne are unusual in Crivelli's work. The picture was painted at a time when he had already left Venice and was established in the Marches, and it is possible that to this slight extent he accepted the influence of the school of Eastern Umbria.

The next picture (21) also comes from the same great collection, but is of very inferior merit. It is one of the many heads of *La Bella Simonetta*, which, like this, are invariably ascribed to Botticelli. Pictures of similarly bedecked ladies occur at Chantilly, the Städel Institute, and elsewhere, and may be ascribed to the same rather insensitive painter, whose name yet remains to be discovered.

### Fine-Art Gossip.

THE death is reported, in his sixty-fourth year, of Max Adamo, the historical painter. He was born in Munich, and, in his education at the Academy of Arts there, was influenced both by Kaulbach and Moritz von Schwind. He studied afterwards in Piloty's school, and painted under that master's inspection his notable picture of 'Alba in the Council at Brussels,' and the masterly 'Fall of Robespierre in the National Convention, 27 July, 1794,' which is now in the Berlin National Gallery. Some of his later pictures were taken from our own history in the seventeenth century, as 'The Meeting of Charles I. and Cromwell at Childerley,' 'Charles I. visited by Children,' and 'Cromwell dissolving the Long Parliament.' He painted a number of *genre* pictures, the most celebrated amongst them being 'The Adept in the Laboratory.' He also contributed some illustrations to Pecht's 'Shakespeare-Galerie.'

AN artist sends us the following:—

"It is curious that while many people aver that the face of the Gainsborough Duchess has been retouched, no one should raise a protest against the painting of the head of the Duchess of Marlborough, in the picture by Sir Joshua Reynolds of her and her child, which hangs opposite the Gainsborough in the gallery of Messrs. Agnew in Bond Street. The head of the Duchess of Devonshire, and particularly the eyes, reveal all the characteristics of Gainsborough's handling, which, when seen close at hand, appears meaningless, but viewed from a greater distance suddenly springs into life. No such effect could be retained if the canvas were retouched. The head of the Duchess of Marlborough in Sir Joshua's picture tells a very different story. It is out of key with the rest of the picture. And, moreover, the tones of which it is composed, those of the cheek, the ear, and the neck, are unconnected. It is only necessary to compare the pearly harmony of the baby's head with the discordant notes of the mother's to be instantly aware of the indelible result of the restorer's brush."

JUST as we go to press we hear with regret of the death, at the age of seventy, of Mr. John Brett, A.R.A., the well-known painter of marine subjects.

TO-DAY is the private view of 'The Monarchs of Great Britain and Ireland,' the Winter Exhibition at the New Gallery.

A CORRESPONDENT writes:—

"The Council of the Royal Academy inherits the guardianship of a unique treasure, the second best of the ten or twelve existent and indubitable contemporary copies of Leonardo da Vinci's 'Last Supper.' That it fails to speak to the soul as intimately as the ghost of the original still contrives to do I should be the last to deny. Still, it is an invaluable historical record, even though not by a consummate painter, of the picture which revolutionized painting and inaugurated modern art. Such a painting should surely not be allowed to run the risk of all things human—of perishing—without a record. Can you tell me, does any photographic record of it exist? In any case, the present moment, when the

gallery where it is worthily treasured is under renovation, is a propitious opportunity for securing the most perfect reproduction that modern art can supply. Will you not exert your great influence to secure this desirable end while there is time?"

THE work of Haupt, the Swedish maker of much French furniture which has been labelled with the more popular names of Parisian workmen, seems to be coming into notice. A fine specimen in the South Kensington Museum, which is signed and dated by him, has been reproduced by Lady Dilke in her volume on 'French Decoration and Furniture in the Eighteenth Century,' and Dr. John Böttiger has now published at Stockholm a much-needed study of the 'Kungl. Hofschattulmakaren och ebenisten Georg Haupt.' The text is accompanied by an invaluable series of reproductions not only of the work of Haupt himself, but also of such work of his contemporaries as was needed for purposes of comparison. Amongst other points of interest is the fact that Haupt's family came from Nuremberg.

It is not difficult for a man of genius and training to turn out a good coin with a king's head. But postage stamps seem more difficult, and the most beautiful are those which, like many of the Greek, Russian, &c., have no portrait. At a moment when all are blaming our new issue, it is worth noting that the Barbados scarlet penny stamp, in which Britannia drives sea-horses, has much spirit.

### MUSIC

#### THE WEEK.

HOTEL CECIL.—The Incorporated Society of Musicians.  
ST. JAMES'S HALL.—Saturday Popular Concerts.

THE 'Training of Music Teachers' was the subject of Dr. Shinn's paper on Thursday morning last week, read before the members of the Conference of the Incorporated Society of Musicians at the Hotel Cecil. To be a good performer on an instrument is one thing, but to be a good teacher of it something different; and the two gifts are rarely combined. Even those who possess a natural gift for teaching require training, so that their power may be used to the best advantage. Some can teach clever pupils, but not dull ones. The former by pointed questions instinctively draw out what is in the teacher; the latter cannot help either themselves or him who is trying to instruct them. A thoroughly trained teacher will naturally take pleasure in watching the rapid progress made by children with bright, clear brains; greater in developing those who are slow of understanding, outwardly dull, though not actually stupid; but perhaps greatest of all in improving to a certain extent those of really mean capacity. Very clever children are, of course, all the better for good instruction; but a teacher, unless hopelessly bad, can do them no permanent harm. But these are in a minority. The rank and file need steady, patient help. "Teaching," said Dr. Shinn, "should be regarded as a distinct art." No one, in fact, ought to be allowed to teach without a certificate of some kind, and if this were law we should hear less about the stupidity of children. Musical examinations are gaining ground, and they test both teachers and taught; the former, therefore, are bound to be more attentive and painstaking than in the past, yet good intentions without practical knowledge are not sufficient. In the afternoon Dr. Hiles read



a paper on Wagner's instrumentation, which showed much thought and research.

The programme of the first Saturday Popular Concert of the New Year opened with M. Saint-Saëns's Pianoforte Trio in E minor, Op. 92, which was heard at these concerts for the first time. In this work the French composer displays his usual skill. The two middle movements—an expressive Andante based on a single theme and a remarkably neat and ear-catching Allegretto—are, however, the most spontaneous. The performers, Messrs. Raoul Pugno, Jacques Thibaud, and Joseph Hollman, interpreted the music in able style; they played, in fact, as if they thoroughly enjoyed it. M. Pugno, who has a Parisian reputation, was heard in pianoforte solos by Chopin and Liszt. His technique is sound and his touch refined; his reading of the music showed taste and intelligence, but he did not create any deep impression; it was surface-playing. M. Thibaud was heard in various solos. He is an intelligent performer and has great command of the finger-board. He is only twenty-one years of age, and after studying at the Paris Conservatoire, under M. Marsick, made tours through Germany, Holland, France, and Spain. M. Hollman gave Max Bruch's 'Kol Nidrei,' a fine 'cello solo which has not been heard for some time. The programme was of abnormal length. Madame Liza Lehmann's song cycle 'In a Persian Garden' is a clever and interesting work, but on this occasion it stood in the way of Beethoven's Pianoforte Trio in B flat, and owing to the lateness of the hour many left before it commenced.

### Musical Gossip.

INTERESTING performances of Bach's 'Christmas Oratorio,' with orchestral and organ accompaniments, are being given at St. Anne's, Soho, under the direction of Mr. E. H. Thorne, organist and choirmaster of the church, and a genuine Bach enthusiast. Parts 1, 2, and 3 were given on the Friday evenings in December, and Parts 4, 5, and 6 on January 3rd; the latter were also announced for the 10th, and will be given again on the 17th inst. It is a praiseworthy undertaking. Bach wrote this work for the service of the church; in a concert-room it would be entirely out of place.

THE prospectus of the ninetieth season of the Philharmonic Society has just been issued. Among the novelties there will be an orchestral work by Dr. Cowen; a pianoforte concerto by Rachmaninoff; a concerto for violin by Alberto Randegger, nephew of Signor Randegger; two orchestral tone-pictures by Mr. W. H. Bell; and a vocal *scena*, written for Miss Clara Butt, by Mr. Herbert Bedford.

AN *in memoriam* concert will be given at Queen's Hall on the 22nd inst. The programme contains the Funeral March from the 'Eroica,' the less appropriate March from the 'Götterdämmerung,' and the Tchaikovsky 'Pathétique.' But why is not the late Queen's favourite Chopin March included?

DR. CRISER, organist of the Chapel Royal, has resigned his post. His successor is Mr. W. G. Alcock, Mus. Bac.

AFTER studying at the St. Petersburg Conservatoire, founded by Anton Rubinstein, Tchaikovsky went to Moscow as teacher of theory. Soon after his arrival there he commenced an overture based on the Danish National Hymn, which he had been requested by Nicolas Rubinstein, the Director of the

Conservatoire, to write for the approaching festivities in connexion with the wedding of the Tsarevich with the Danish Princess Dagmar, sister of our present Queen. The overture, published as Op. 15, was dedicated to the Tsarevich. Tchaikowsky, who was a severe critic of his own music, wrote thus to his publisher respecting this overture a quarter of a century later: "My 'Danish Overture' may become a *répertoire* piece, for, so far as I can remember, it is rather effective, and from a musical point of view far better than the '1812.'" It ought certainly to be performed at one of the coronation concerts which are sure to be announced for June. It was first performed in England at the Queen's Hall, June 15th, 1898, under the direction of Mr. H. J. Wood.

THE production of 'Siegfried' at the Paris Opera House, according to all accounts, has proved a brilliant success. M. Jean de Reszke's able impersonation of the hero of the piece is known to us. Mlle. Grandjean as Brünnhilde, Madame Héglon as Erda, Miss Bessie Abbott as the bird, together with Messrs. Lafitte, Delmas, and Noté as representatives of Mime, Wotan, and Alberich respectively, all seem to have given great satisfaction. High praise also is awarded to M. Taffanel and his orchestra.

THE memories of those who witnessed the production of the 'Ring' at Bayreuth in 1876 have been refreshed by certain references to that event in the fourth volume of the 'Letters of Franz Liszt to the Princess Caroline Sayn-Wittgenstein,' edited by La Mara, and just published by Breitkopf & Härtel. The first cycle commenced on August 13th, and on the 10th Liszt wrote from Bayreuth:—

"The great marvel of German art is being accomplished here. Doubt, obstacles, have ceased to exist: the immense genius of Wagner has conquered. His work, 'Der Ring des Nibelungen,' shines on the world. There is light in spite of the blind, and music in spite of the deaf."

These words would attract little attention now, but in 1876 there were many blind, many deaf. On the Sunday evening after the performance of 'Rheingold' the Emperor of Brazil sent for Liszt, and the interview must be given in the pianist-composer's own characteristic words:—

"Sa conversation est aimable et intelligente; il désirait m'entendre quelque peu sur le piano. J'ai prélué de ma façon, dans un salon du château à peine éclairé, en tête-à-tête avec sa Majesté. Ensuite, vers onze heures, je lui ai servi de chambellan en l'accompagnant à la demeure de Wagner, où l'Empereur est resté un bon quart d'heure."

MOZART composed, as a rule, *currente calamo*; anyhow, his manuscripts, like those of Schubert, are extremely neat and tidy. In the autograph score of his 'Figaro,' to which reference was made in the *Athenæum* of December 21st, there are, however, scratchings through and rewritings, much after the manner of Beethoven, though not to the same extent. Herr Otto Lessmann, in the continuation of his article on the autograph in the *Allgemeine Musik-Zeitung* of December 20th to 27th, gives some interesting instances. One is apt to conclude from their mode of working that the process of thought was short and easy with Mozart, slow and laborious with Beethoven; yet, after all, we cannot tell how long, how painfully, the former thought about his music before committing it to paper. With the later master we see, as it were, the shadow of the thoughts which passed through his mind while composing.

### PERFORMANCES NEXT WEEK.

SUN.	Sunday Society's Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	Promenade Concert, 8, Queen's Hall.
TUES.	Promenade Concert, 8, Queen's Hall.
—	Highbury Philharmonic Concert, 8, Athenæum, Highbury, N.
WED.	Promenade Concert, 8, Queen's Hall.
THURS.	Kruse String Quartet, 3, St. James's Hall.
—	M. Godowsky's Pianoforte Recital, 3, Bechstein Hall.
—	Promenade Concert, 8, Queen's Hall.
FRI.	Promenade Concert, 8, Queen's Hall.
SAT.	Saturday Popular Concert, 3, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.

## DRAMA

### THE WEEK.

DUKE OF YORK'S.—'The Twin Sister,' Comedy in Four Acts. By Ludwig Fulda. Translated by Louis N. Parker.  
HAYMARKET.—'Frocks and Frills,' Comedy in Four Acts. By Scribe and Legouvé. Translated by Sydney Grundy.  
CRITERION.—'A Pair of Spectacles,' a Comedy in Three Acts. Adapted from the French by Sydney Grundy.  
NEW LYRIC CLUB.—Performance of the Stage Society: 'Mrs. Warren's Profession.' By George Bernard Shaw.

THE pieces, whether novelties or revivals, with which the New Year season at the theatres has begun consist wholly of adaptations from the German and the French. Of these the most ambitious and the least successful is 'The Twin Sister' of Herr Ludwig Fulda, which reaches us from America. This is a belated piece, belonging to a class of which English dramatists fortunately have wearied. From the days of Garrick—if not, indeed, earlier—until those of Macready English writers were addicted to the production of blank-verse tragedies and comedies designed upon lines apparently Shakspearean. So numerous are these works that they will probably, in spite of their general insignificance, occupy a chapter to themselves in some forthcoming history of the stage. The best known of them are due to Sheridan Knowles, whose "dramatic works"—some of which had in their day a considerable amount of success, and are still occasionally revived—were published in two volumes. 'The Twin Sister' is written under influences similar to those by which Knowles was animated. Its action is laid in Padua in the fifteenth century, its Italian peasants are shaped upon the model of those in Shakspeare, and its more serious characters seem inspired by those in the 'Twelfth Night' and other Shakspearean works. If the blank verse is blander than that of Knowles, the responsibility must be divided between Herr Fulda, whose work in the original we have not seen, and his translator, whose over-productiveness has been a disappointment to those interested in his early labours. Responsibility for the presence in fifteenth-century dialogue of such twentieth-century locutions as getting "the sack" or "a word in edgeways" we will leave Herr Fulda and Mr. Parker to settle. The story of a neglected wife reviving in her husband's breast the almost extinct fires of affection by personating a twin sister and subjecting him to such allurements and coquetries as waken unblest desires has provoked some condemnation in modern England, but would scarcely have shocked a public accustomed to weep over the sufferings of Ford's Annabella and Giovanni or smile at the seductions of Fletcher's Cloe. It is, however, perplexing to be shown from the study of Count Andrea Parabosco that Sir Andrew Aguecheek, instead of being, as we supposed, a foolish gentleman of Tudor times placed amidst an Italian environment, is a fair representative of Italian nobility. We will not accept as a serious attempt to deprive Herrick of the credit of having written "Gather ye rosebuds while ye may" the fact that this lovely lyric is introduced into a play the action of which takes place supposedly two centuries before his birth. The early action of 'The Twin Sister' seems to demand an accompaniment of Offenbachian music. A display of genuine passion by Mr. H. B. Irving,



whose performance, indeed, raises him to the head of his profession, rendered the latter portion of the play stimulating and even thrilling. Miss Lily Brayton portrayed to the life an Italian lady of the period shown in the 'Decameron.'

'Frocks and Frills' is a fresh rendering of the often adapted 'Doigts de Fée' of Scribe and Legouvé, first given at the Comédie Française on March 29th, 1858. A few alterations of the kind customary when the scene of a play is transferred from France to England have been made, and the dialogue has been polished up to modern requirements. The play remains thin, however, and seems thinner than before when the paulo-post-revolutionary teaching of the dignity of work and the scandal of aristocratic indolence is removed. So well cast is, nevertheless, the piece, and with so much spirit is it acted, that the performance was received with favour, not wholly unmixed with censure, for which the length and dullness of the last act were principally responsible. Miss Grace Lane showed unexpected power as the heroine. Mr. Cyril Maude, Mr. Eric Lewis, and Mr. Allan Aynesworth acted in a vein of genuine comedy, and Miss Muriel Beaumont, Miss Ellis Jeffreys, and Miss Lottie Venne played with spirit.

On resuming at the Criterion the reins of management Mr. John Hare was the recipient of an ovation. Some apprehension that his performance of his original part of Benjamin Goldfinch in 'A Pair of Spectacles,' Mr. Sydney Grundy's workman-like adaptation of 'Les Petits Oiseaux' of Delacour, was a leavetaking had been begotten in the public mind. For this there is, we are happy to think, no cause, and an actor to whom we owe many admirably finished performances is likely to enrich the stage with some further "creations." His acting of the cheery, benignant optimist had more than its old distinction. Mr. Groves had been secured for his former part of Gregory and gave it in his ripest style. Miss May Harvey was Mrs. Goldfinch, and Miss Lily Grundy, Lucy Lorimer; and the whole went with excellent spirit.

Ordinary means of producing 'Mrs. Warren's Profession' being denied the Stage Society, this clever and aggressive piece was given on Monday afternoon on the stage of the New Lyric. Apart from the ethical question involved in its production, and from the limitations imposed upon the actors by the smallness of the stage and the poverty of the *mise-en-scène*, the performance was a success, establishing the fact that Mr. Shaw is an adept dramatist. His play took a firm grasp on a special public, and some of its scenes were not only dramatic, but also thrilling. The performance, which included Miss Madge McIntosh as Vivie, Miss Fanny Brough as Mrs. Warren, Mr. Julius Knight as Praed, Mr. Charles Goodhart as Sir George Crofts, Mr. Cosmo Stuart as the Rev. Samuel Gardner, and Mr. H. Granville Barker as Frank, was of noteworthy excellence. As the piece, under existing conditions, is not likely again to see the light, the question of its fitness for public exposition may be held scarcely to present itself. That it is a remarkable work from the literary standpoint has not been disputed.

### Dramatic Gossip.

MR. LOUIS N. PARKER's one-act drama 'The Sequel,' first given at the Vaudeville in 1891, has been revived as a *lever de rideau* at the Criterion. Miss Alma Murray makes a welcome reappearance in her original part of Clarissa, and acts with much pathos, and Mr. T. Lovell is her sated lover. It is a reproach to our stage that an actress capable of a performance such as is supplied should be ignored by managers. Though gloomy in subject, 'The Sequel' pays for revival.

A SELECTION of portraits of Miss Maude Adams which has been circulated in London shows her in many parts, in which presumably she will be seen. Her face is wanting neither in beauty nor dignity. Unfortunately the names of the characters do not accompany the plates.

NEXT Wednesday will witness the reopening of the Avenue by Mr. Martin Harvey with his new rendering of Eugene Aram, who, we hear, has been effectively whitewashed. His company has been strengthened by the engagement of Miss Mabel Terry Lewis.

THE run at the Lyric of 'The Belle of New York' ceases this evening.

WITHOUT ever having risen exactly to a popular success, Mr. Pinero's powerful and much-discussed play of 'Iris' has reached that hundredth performance which shows it, in theatrical speech, to have attained its majority.

BEFORE producing Mr. Stephen Phillips's 'Paolo and Francesca' Mr. Alexander has revived at the St. James's 'The Importance of being Earnest.' In this he plays his old rôle, other parts being taken by Miss Lilian Braithwaite, Miss M. Halstan, and Miss Talbot. It has lost none of its power to amuse, and went with a ripple of laughter. 'A Patched-up Affair' was also given by Miss Madge McIntosh and Mr. Aubrey Smith.

MRS. LANGTRY hopes to produce on the 25th inst. at the Imperial her new play on the subject of Mademoiselle Mars.

ON the 26th and 27th inst. the Stage Society will give 'The Marrying of Anne Leete,' a four-act comedy, by Mr. H. Granville Barker; and in February it will produce an English version of 'La Nouvelle Idole,' a three-act tragedy of M. François de Curel.

IN the month of March Mr. M. L. Mayer, known for many successive importations to London of the best French companies, will begin a series of literary, dramatic, and artistic *causeries* by the best Parisian *conférenciers*.

TO CORRESPONDENTS.—J. A. N.—E. O'S.—C. J. B.—A. B.—R. T. G.—received.  
F. C. N.—W. T.—J. M.—Many thanks.  
No notice can be taken of anonymous communications.

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SATURDAY, JANUARY 18, 1902.

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## LITERATURE

*Caroline the Illustrious.* By W. H. Wilkins. 2 vols. With Illustrations. (Longmans & Co.)

HAVING, in 'The Love of an Uncrowned Queen,' told the painful story of King George II.'s mother, Mr. Wilkins now follows it with "a study of the life and time" of the same monarch's wife. The second work deals with matters of more general interest to English readers than were the contents of the first, but its historical value is smaller. Though the author has obtained from Anspach, Berlin, and Hanover some fresh information about Queen Caroline's early life, and has also had access to helpful manuscripts in the Record Office and the British Museum, his chief material is drawn from the letters and memoirs of Lord Hervey, Horace Walpole, Lady Mary Wortley Montagu, and Lady Cowper, and from other books well known and easily accessible to any who have not been made sufficiently acquainted with their gossip by earlier "students" than Mr. Wilkins. Mr. Wilkins for the most part ignores the labours of those who have trodden the same ground before him, but he is careful to point out two trivial blunders made by Thackeray. Yet the second of Thackeray's lectures on 'The Four Georges,' which is short and scrappy and makes no pretence to be sedate history, is more instructive, and more accurate in its broad outlines, than the bulk of the two volumes before us. Mr. Wilkins is very readable, however, in spite of his slipshod writing and redundancy of details; and the two-and-forty illustrations, most of them portraits, add much to the interest of his book.

It is from a funeral sermon by the king's chaplain, Dr. Crowe, praising the late queen as one "whom future generations will know as Caroline the Illustrious," that Mr. Wilkins has taken the title of his book, and, though he has done all that indis-

criminate praise of his own can do to find warrant for it, he can scarcely be considered successful. The conclusion to be drawn from his ponderous review of Caroline's "life and time" is substantially that arrived at by other and more matter-of-fact historians: that she was a clever woman, who turned to the best account, in her adopted country's interests as well as in her own, the use made of her by Sir Robert Walpole in more or less managing her pig-headed and coarse-mannered husband. She inherited some of the qualities of her very able grandmother, the Electress Sophia of Hanover, and profited greatly from the influence of her aunt and guardian, the Electress Sophia Charlotte of Brandenburg, whose husband became the first King of Prussia in 1701. Caroline was then eighteen, and had had a somewhat troubled youth, as her father, the Margrave of Anspach, had died when she was three, and her mother, who died in 1696, had made an unhappy second marriage. At Berlin Caroline saw much of her grandmother's and aunt's courtly mentor Leibnitz, and, with all the culture in other ways there attainable by persons of her rank, acquired the fondness for playing with metaphysical and theological questions which afterwards had marked results in her patronage of the English Latitudinarians. There was some talk of her being married to her cousin, Frederick William of Prussia, and more serious plans were made for marrying her to the Archduke Charles of Austria, who, attracted by "the fame of her beauty and high qualities," appears to have been really anxious for the match. But on religious grounds she objected to become a Catholic, and there was political strengthening of her scruples in the fact that through her grandmother, who liked to think of herself as Princess of Wales, and always hoped to be Queen of England, she had a chance of succession to the British Crown, provided she remained true to the Protestant faith. There was fitness, therefore, in her ultimate acceptance of the hand of her other cousin, George Augustus of Hanover, to whom in 1705 she was wedded, in very prosaic fashion, after a wooing which, in Mr. Wilkins's narrative, is romantic and comic enough to be the theme of *opéra bouffe*. Her nine years' experiences as Electoral Princess of Hanover thoroughly schooled her for her thirteen years' experiences as Princess of Wales and her ten years' successes, such as they were, as Queen of England. As Mr. Wilkins puts it:—

"Within the first few years of her marriage Caroline found that she had need of all her philosophy, natural or acquired, whether derived from Leibniz or inherent in herself, to accommodate herself to the whims and humours of her fantastic little husband. She quickly discovered the faults and foibles of his character, she was soon made aware of his meanness, his shallowness and his petty vanity, of his absurd love of boasting, his fitful and choleric temper, and his incontinence. George Augustus had inherited the bad qualities of both his parents, and the good qualities of neither, for he had not his father's straightforwardness, nor his mother's generous impulses. He was a contemptible character, but his wife never manifested any contempt for him; her conduct indeed was a model of all that a wife's should be—from

the man's point of view. The little prince would rail at her, contradict her, snub her, dash his wig on the ground, strut up and down the room, red and angry, shouting at the top of his voice, but, unlike her mother-in-law, Sophie Dorothea, Caroline never answered her husband; she was always submissive, always dutiful, always patient Griselda. The result justified her wisdom. George Augustus became genuinely attached to his wife, and she preserved his affection and kept her influence over him."

Whether George II. was really a more contemptible character than George I. is a question not easy to decide. He certainly won more contempt in England, as forty-six years of his life were passed in it instead of the portions of the thirteen which were all that his father spent away from the grosser and more congenial coarseness of the Hanoverian Court. But there would seem to have been more brutality, if not more meanness, in George I. than in George II. He, at any rate, did not keep his wife in prison for thirty-two years on suspicion of retaliating for his licentiousness by similar conduct; and it can hardly have been altogether owing to Caroline's tolerance in this respect, and worldly wisdom on all matters, that during her lifetime George II. kept within the expansive bounds of public decency, and that up to the last she not only retained, but responded to the marital affection with which Mr. Wilkins credits him.

Those who take pleasure in the tittle-tattle of the Court during the reigns of the early Georges, especially in its dissolute aspects, will find plenty to amuse them in the anecdotes—a few of them witty and not too trite—which Mr. Wilkins has industriously collected. He is profuse, too, in his recounting of political as well as of social affairs, although as regards these graver concerns he is neither an original nor a wholly safe guide. Were it worth while, we could make many complaints against his statements as to Walpole's policy, and yet more as to the secret or public opposition offered to it by Bolingbroke and others. That Caroline and Walpole were partners in a skilfully devised and skilfully maintained scheme for humouring and controlling both George II. and those of his subjects who had any share, direct or indirect, in the management of public affairs is clear; but it is also clear that Walpole's lead in the partnership was much more complete than one would gather from these pages. He only allowed himself to be Caroline's tool, or to be so regarded by her, in so far as it aided his schemes for making a tool of her in hoodwinking the king. The process may frequently have been as Mr. Wilkins describes it:—

"The Queen and Walpole soon came to an understanding, and in the governing of the King and the kingdom they worked in accord. The Prime Minister discussed fully with her affairs of state, and together they planned what should be done. When everything was settled between them, Caroline undertook to bring the King round to their way of thinking. This process generally took place in private, but sometimes, if the matter were urgent, Caroline and Walpole would play into each other's hands in another way. The Prime Minister would have a conference with the Queen over-night, and the next morning, when he was summoned by the King, Caroline would, as if by accident, enter the royal closet. She would make a deep obeisance



and humbly offer to withdraw. The King would tell her to stay; she would take a chair, occupy herself with knotting or something of the kind, and apparently take no interest in the conversation. The King would ask her opinion. 'I understand nothing of politics, your Majesty knows all,' she would modestly answer. Delighted with this tribute to his powers George would press for an answer to his question, and then the game of hoodwink would begin. From certain secret signs agreed upon between her and Walpole, the Queen spoke or was silent, gave a qualified opinion or expressed herself plainly. It was all so well managed that neither the King nor other ministers present, if there were any, noticed the least thing. Walpole played with his hat, fidgeted with his sword, took snuff, pulled out his pocket handkerchief or plaited his shirt frill: each detail of this dumb show had its secret meaning."

The often told story of Caroline's last illness and death, to which Mr. Wilkins contributes two or three hitherto unpublished details, is pathetic, and shows how much tenderness—strange as it was that it should be so—lasted to the end in the strained and artificial relations between her and the king. There may have been nothing unusual, under the social conditions of her day and station, in her retaining Mrs. Howard (afterwards the Countess of Suffolk) as her most trusted bedchamber woman and confidante. But she showed singular readiness to subordinate her queenly rights to what appeared to her the advantage of the State in offering to make a home at Court for Madame de Walmoden, whose charms were detaining King George in Hanover when his presence in London was deemed necessary; and her amiability was all the more remarkable in view of her personal attachment to her dissolute husband. She shortened her life by concealing from him, and even from her physicians, a malady that she feared might lessen his liking for her; and if the reports of onlookers are to be believed, her grief at parting from him was as profound as it could have been had he been an ideal husband.

Among such a redundancy of evidence as to George II.'s mental and moral deficiencies, it is pleasant to be reminded by Mr. Wilkins of his having, at any rate on one occasion, shown himself not wholly devoid of kindly feeling and common sense:—

"The King cared only for stag-hunting and coursing; he affected to despise fox-hunting, though the sport was very popular among his subjects. Once, when the Duke of Grafton said he was going down to the country to hunt the fox, the King told him that: 'It was a pretty occupation for a man of quality, and at his age to be spending all his time in tormenting a poor fox, that was generally a much better beast than any of those that pursued him; for the fox hurts no other animal but for his subsistence, while those brutes who hurt him did it only for the pleasure they took in hurting.' The Duke of Grafton said he did it for his health. The King asked him why he could not as well walk or ride post for his health; and added, if there was any pleasure in the chase, he was sure the Duke of Grafton can know nothing of it; 'for, added his Majesty, 'with your great corps of twenty stone weight, no horse, I am sure, can carry you within hearing, much less within sight, of the hounds.'"

*The Ethical Philosophy of Sidgwick.* By F. H. Hayward. (Sonnenschein & Co.)

THE writer of this book has sought to combine with an exposition of the leading principles contained in the late Prof. Sidgwick's 'Methods of Ethics' not only a *résumé* of the main attacks which have been made upon it by other philosophers, but also an independent criticism. It would have been better to make the latter element more prominent. An exposition combined with criticisms from diverse points of view is apt to be confusing, especially as compared with an exposition in which the writer, adopting a clearly defined position of his own, reviews the work he expounds as seen from that standpoint. It is evident, indeed, from Mr. Hayward's work that he has strong leanings towards altruism and idealism; yet he does not definitely commit himself to, or direct his critical exposition from, any positive ethical view, unless, perhaps, in two chapters which deserve more particular notice. But, subject to these reservations, he has produced a book which will not only be of great value to students of ethics, simplifying in many ways the study of the most important, but by no means easy 'Methods,' and indicating the main aspects under which it has been attacked, but must also be read with great interest by those familiar with Sidgwick's work.

After dealing in the first chapter with the general characteristics of Sidgwick's ethical philosophy, Mr. Hayward discusses the influence on it of the three philosophers who, in his view, may be regarded as its predecessors: they are Mill, Kant, and Butler. He is abundantly justified in emphasizing the influence on Sidgwick of these thinkers, and his treatment of the last named is especially good. But it may be regretted that he did not more carefully consider the place of his subject in the long line of English moralists; with all these Sidgwick was deeply conversant, and by all these his line of thought was determined. Mr. Hayward rightly refers to Sidgwick's peculiarly English mode of philosophizing; in a sense Sidgwick may be regarded as the culmination of the strictly English school of moralists.

In the two succeeding chapters Mr. Hayward gives a clear account of Sidgwick's view of the bearing of the doctrine of evolution on ethical thought and of the meaning of the free-will problem for ethics. He then in chapters v. and vi. adopts a more strictly critical attitude in discussing the position of egoism in Sidgwick's ethics and the value of the three maxims which are so well known to students. These two chapters are the most noteworthy in the book, and contain much acute and suggestive reasoning, even though one may not accept their conclusions. Mr. Hayward's contention, put shortly, is that Sidgwick's system, though professing to be, and generally regarded as being, utilitarian, is fundamentally egoistic. This appears to be a misconception, although much may be said in its favour, especially on account of the large proportion of dialectic contained in the 'Methods.' Perhaps Sidgwick's real view

may be thus expressed: each man has an egoistic element; he feels the value of his own personality as he does not feel the value of the personality of others, he lives to himself; and this self-love is "rational"; but that is not all: he also feels a duty to his neighbours, which he cannot help regarding as "rational" also; and these two "rational" motives may conflict. Hence the "dualism of the practical reason." This contradiction has impressed other thinkers. Thus Mr. F. H. Bradley, for instance, emphasizes the conflict of the principles which he calls self-assertion and self-sacrifice. Sidgwick has been criticized for starting from a purely individualistic standpoint and then introducing a social or altruistic element inconsistent with his premises; but he certainly was concerned to emphasize the latter element. His system is not egoistic, but a utilitarianism qualified by egoism.

Mr. Hayward further criticizes the three maxims in which Sidgwick sought to express the "intuitional" basis of his system. The maxim of egoism is considered as if instead of "impartial concern for all parts of one's conscious life" the words were "impartial concern for conscious life"; and Mr. Hayward, in urging that morality is impossible, except from a social standpoint, seems to forget that Aristotle at least developed an individualistic theory of ethics. The criticisms on the maxims of benevolence and justice seem to be marred by a failure duly to appreciate the careful limitations which Sidgwick expressed. These maxims are undoubtedly abstract, as they must be from their very nature; but they are of great importance for ethical study.

In the remaining chapters Mr. Hayward discusses Sidgwick's relation to the idealists, his conception of the highest good, and, finally, the general result of his views. Instead of the detailed comparison or contrast with the work of Green and Bradley, a more general and fundamental criticism from the "perfectionist" standpoint (with which Mr. Hayward seems to have sympathy) would, perhaps, have been more illuminating; and in the final chapters justice is scarcely done to the extremely fine balance of Sidgwick's views, a balance which has afflicted young students by its philosophic hesitancy.

A careful summary (necessarily, however, somewhat jejune) of the powerful criticism to which Sidgwick's work on ethics has been subjected, and a thorough list of Sidgwick's works, whether in book form or as contributions to journals, and of articles criticizing them, complete the work.

*Memorials of William Charles Lake, Dean of Durham.* Edited by his Widow, Katharine Lake. With a Preface by George Rawlinson, Canon of Canterbury. (Arnold.)

MAZZINI was wont to tax historians with error in not distinguishing clearly the beginnings and the ends of periods. The French Revolution, for instance, in which Carlyle saw the "First Parent" of a regenerated society, was in truth, he argued, the conclusion of an older epoch. The same indistinct perspective has beset the history of what is called the Oxford Movement in



the English Church. It came to an end, no doubt, with the Hegira from Littlemore in 1845. That it did not begin with Newman's return from Sicily in 1833 its many chroniclers have failed to see. Long before that summer day when the 'Tracts for the Times' were hatched by Froude and Isaac Williams beneath the yews in Trinity Garden, the ideas of renewed Catholicity, of sacramentalism, of reversion to antiquity, were uprising independently in many centres. At Cambridge, under the guidance of the learned Dr. Mills, they had formidably rivalled Simeonism; Bishop Jebb, Alexander Knox, Hugh James Rose, were propagating them outside the universities. In Oxford the powerful Noetic school had brought to the front that conception of the Church as a divinely endowed and organized body which Newman's adherents are apt to claim as the discovery of their great triumvirate. A momentous difference indeed there was: the Church of Whately and of Arnold was before all things national; the Church of Newman was before all things sacerdotal; his doctrine of Apostolical succession, which Arnold denounced as "little less than positive blasphemy," and by which Stanley, hearing it for the first time when an undergraduate from the lips of Roundell Palmer, "was for a moment thunderstruck," converted the clergy into a caste apart, and promised inevitably, though not immediately, to denationalize the Church. Newman's idea prevailed, for he was on the spot, and Arnold, who alone could have opposed him with personality, piety, intellectual ability, as remarkable as his own, was absent, and occupied with work other than polemical. It was by Newman's monocratic energy, and on his own exclusive lines, that the theory of a Church was forced on the popular mind; but he neither invented nor revived it; its history, like that of the French Revolution, has yet to be written from the beginning.

Meanwhile, the magic of his name continues, and sheds interest on all the lesser stars who twinkled in his orbit. Of these only one or two remain; amongst the latest to pass away was the subject of the present memoir. A twofold commemorative interest surrounds his name, for he was the devoted admirer and disciple both of Newman and of Arnold. As a sixth-form boy at Rugby, bosom friend of Stanley and of Vaughan, he received with them the full force of that electric shock which the great head master communicated to all his better pupils. In his earlier Oxford days he passed under Newman's influence. The present writer, consenscent himself, alas! with the younger surviving figures from that richly peopled stage, well remembers him in the Lent of 1842 wearing the pale emaciated face and air of conscious self-mortification which, at that time, betrayed the discipline enjoined by Newman on his devotees. After Newman's flight the ascendancy of Arnold revived in him; he became liberal in theology as in politics, abetted Colenso, advocated eagerly the admission of Dissenters to schools and colleges; then reverted finally in his Durham period to the neo-Catholicism of recent times, joining as a vice-president the English Church Union, championing extreme ritualism, habitual confession, tran-

scendental Eucharistic doctrine. His nickname of "Serpent," applied at Rugby to his shuffling sinuous walk, retained by Balliol undergraduates as characterizing his methods of college discipline, is no less significant of the deviating intellectual vacillations which, in spite of his great abilities, disqualified him for leadership, and go far to explain, what has been often cited as unintelligible, his failure to attain conspicuous and commanding eminence. For extraordinarily capable he showed himself at every period of his life. His Rugby schooldays placed him in the inner circle of Arnold's best beloved and cherished pupils; as a Balliol tutor he was among the first to initiate a new and higher view of the relation between teacher and taught; his resolute self-assertion and facile speech when proctor broke up effectively the tradition which prescribed to him and to his colleague a modest if not a silent acquiescence in the deliberations of the fossil Hebdomadal Board. The organization of the new Law and Modern History School in 1853 was placed almost entirely in his hands. His share in pressing on the Government the subsequent University reform was more than once acknowledged by Gladstone. When he was placed by the War Office in 1856 on a Commission of Inquiry into the great continental military schools, his two associates, both officers of high rank, bore testimony to the valuable non-professional influence on their counsels of a civilian so highly educated, so tactful, and so consummate in practical aptitude. At Durham he used his decanal authority to facilitate the establishment of a Newcastle Science College which Huxley had long been urging. He reanimated the moribund University, raising the number of students from fifty to two hundred; and he restored to dignity and beauty the inadequate services and decayed fabric of the Cathedral.

His success in all these enterprises was due to wise selection of instruments rather than to personal activity. Throughout his life he loved his armchair at the Athenæum better than his official sedilia; but he knew when a movement was on the rise, and was prompt to forward it—knew, too, better than most men how to select co-operators. Mr. Cowen, Lord Armstrong, and Sir Lowthian Bell enabled him to found the Newcastle College, Principals Garnett and Gurney to sustain it; while the names of Sanday, Robertson, Plummer, explain the resurrection of the University. He had the peculiar faculty of selecting (always in a personal interview) from any number of candidates for a post the pre-eminently fittest men; having chosen them, he left them unfettered, sustaining them from time to time by public utterances of a lofty kind, and accepting naturally the credit of their achievements. His high and wide culture—for he was not only a past Balliol tutor, but also an accomplished French and German scholar—kept before his colleagues a lofty standard of tuition. The material on which they worked he knew to be often second-rate, since lads of promise went preferably to Cambridge or to Oxford; but he clung to the idea that his university might become a great school of theology. This, in the higher sense of the term, it never was. He was no

theologian, though he had stood for the Chair of Ecclesiastical History at Oxford, and was deeply mortified when Payne Smith, an unconsidered sub-librarian of Bodley, was preferred before him to the Regius Professorship of Divinity. His conception of theology was not Biblical criticism, hermeneutics, exegesis, scientific discernment of the spiritual unity underlying all higher forms of religion, but the dogmatism in request with Anglican bishops.

He was not always *facile à vivre*; many persons noted him and still recall him as cold, stern, masterful. Shy he may have been—it is the accepted excuse for stiffness—superior to his company he must have often felt himself; and, a don by constitution and training, he was more likely to exhibit such consciousness than to veil it. But with his intimates he was cordial, trustful, staunch, affectionate, and he never forgot old friends. In the company of such he was a very charming talker; his conversation was not so much ornate with anecdote, quotation, epigram, as fresh and mobile through its vivid recollections of events, places, men, keenly logical without pedantry, flowing in crisp, well-poised, comprehensive sentences, mindful ever of the colloquial rights of others. An orator he was not; his speech was fluent rather than rhetorical, wanting in pathos, persuasiveness, electric thrill; it showed best in formal allocutions, such as a commemorative eulogy or an episcopal enthronement. He was in his last days every inch a dean. His tall figure and authoritative diction suited the hieratic consequence of gaiters and of apron. His departure left a gap, which, happily for the Cathedral and the University, came to be filled by a successor of attainments certainly not less brilliant and of presence equally notable. He resigned from ill health in 1894, spent three restful years, chiefly at Torquay, and passed away in 1897. He died rich, as deans go, but his large means had responded well and wisely both to public and to private claims. Much of the restored Cathedral owes its splendour to his purse, and many humble persons still recall with love and gratitude his sympathy, counsel, and well-timed bounty in their sorrows and their need.

The book is well put together, and commendably moderate in bulk. The editor, with an abnegation rare, if not unique, stands aside entirely from the biography she has arranged. Except for the title-page, two pages of preface, and one or two incidental greetings in letters from correspondents, the reader would not learn that the dean was married. Those who know how much his later years owed to his wife's companionship will pay with deep respect the tribute which she is too magnanimous to claim. There is some iteration in the earlier chapters. The goodly fellowship of Balliol undergraduates in 1836, the logomachies of Balliol common room six years later, which with unmeasuring admiration are compared to the talks of Socrates and Plato, have been often glorified before, and are here recounted twice. An occasional note might have been added by Canon Rawlinson to interpret allusions clear to him, but tantalizing to most readers. "Fawcett" (p. 160) should probably be Faussett; Mr. Ward, we believe (p. 320), writes his Christian name Wilfrid; in one Greek and



four Latin words there are typographical errors. There is much of interest in the correspondence which concludes the volume. The dean's own somewhat ponderous letters are relieved by the frolicsome fun of Goulburn—his "bothersome business," his "stellar" principle of cathedral preaching, his pithy notices of Stanley, Burgon, Tait; by Newman's one letter with its pregnant closing line; by Merivale's "creeping octagintiasis," views as to the end of the world, naughty story of the Damnonians; and if we are woefully bored, and feel how Tait must have been bored, with page upon page of Lake's *larmoyant* pleading for contumacious ritualists, we ascribe his plaintive championship not to intellectual decadence, but to that sympathy with the oppressed which was a marked feature in his character. It was well in every way to write his life: he played on the stage of his country, his two universities, his communion, a significant and influential part; he has left behind him monumental records of his usefulness; he will ever remain a picturesque and interesting figure in the immemorial records of his great cathedral church.

*Poems.* By Arthur Symons. 2 vols. (Heinemann.)

SOME modern poetry defies Milton's definition. It is not always "simple, sensuous, and passionate." It is often subtle, neurotic, analytical. For poetry must reflect the shadows of life, and as the shadows change it must change with them. Life is not the same yesterday, to-day, and to-morrow. The energy of man's soul is strangely different in each generation. And, while differences seem to pass, they really blend into new mutations, so that each difference is made of all the past differences together with a mysterious new diversity. Of course, poetry is a conservative art. It is usually at least a generation late in its recognitions. When a new age is in full bloom the poet is trying to recapture the scents and sights and sounds of a buried day. Poets generally try to do everything except to express their own time as they find it in their own hearts. Seldom are they driven from the library into the street, from literature to life; but when they are flung out, either by accident or instinct, a new pathos passes into their song, and their fellows hear in it an echo of the cry of man's imprisoned spirit. Imprisoned?—yes, imprisoned, for not yet is man's spirit a free spirit, knowing itself, its pains and ecstasies, its obscure regrets, its vague despairs. Language, even the language of poetry, is a poor instrument. In its present state it is unable to utter the myriad emotions and moods that lurk in the twilight of consciousness. It expresses the coarser and cruder phases of mood and emotion, but the evasive subtleties of the inner life escape it. This is not strange, for life is very slowly becoming conscious of life. Man is an objective, not a subjective being, but, led by the inscrutable law of evolution, he is gradually changing his point of view. He is becoming subjective. That is to say, he is turning his curious eyes away from the life that is in others, and fixing them on the life that is in himself. Thus what was once the attitude of only the

religious visionary, the philosopher, and the moralist is coming to be the natural attitude of the secular soul, assumed without motive or even without self-consciousness. It is almost an expansion of conscience. The mechanism of the whole spirit is uncovered as the mechanism of a watch is uncovered, and we see, as a child sees, the wheels that move the hands of good and evil. The poet ought to see more than any of us, but, as a rule, he is too busy experimenting and imitating to condescend to watch his own internal mystery. Mr. Symons, however, is an exception. He has reversed the usual practice of poets. He has watched his own soul with alert and hungry vigilance. He has sat by it night and day, and put down its every movement in verse. Not a tremor, not a rustle, not a shiver, eludes his gaze. He has kept a minute record of all its waverings and all its colourings. He has tried to capture the dimmest outlines of transient emotion, and so well has he succeeded that it is possible to trace in his poetry the exact course of his spiritual pilgrimage, to watch one mood melting into another, one illusion fading into the next, emotion obliterating emotion, and the whole path of sensation undulating in curves that correspond to "the strange irregular rhythm of life." His most characteristic poems are the very essence of the modern spirit, for they ache from beginning to end with the sad self-knowledge that is its dominant characteristic.

A hasty judge might call Mr. Symons artificial, but the paramount note of his best poems is sincerity. He is insincere only in his objective moments, or when the mood he describes is not really subjective, or when he is under the influence of a powerful poetic personality. His temperament is almost too sensitive, for it echoes every sympathetic footstep, and in it we hear poet after poet walking past—Shelley, Browning, Swinburne, Rossetti, French decadent, and Irish symbolist. This delicate sensitiveness is something very far removed from imitativeness. It is part of a temperament that visibly thirsts after beauty and variety of sensation, a temperament almost worn out with continual experience, yet always renewing itself and finding in each subtler satiety a still subtler *nuance* of emotion. There is something tragic in the neurotic pastime of remaking and remoulding one's own soul which is the penalty or the privilege of modern culture. The soul becomes almost like clay in the owner's hands, and is shaped with almost pitiless calm on the hard surface of art. This may be artificial, but it is an artificial reality for which the only alternative for some temperaments is dissimulation. It is ineludible, for the man who sees his own soul in this wise is doomed as irrevocably as was Tiresias when he saw Pallas, only it is not blindness, but vision, that is his doom. He is condemned to see for ever.

The fact that the poet thus sees the mystery of his own soul does not make the poet morbid or artificial. What he sees there may be both, if tested by reference to natures devoid of speculation and introspection. But this is not the true test. Better to ask, Is the poet's account of what he sees sincere? Is it candid? Is it real and realized? Tested thus, a great deal of Mr.

Symons's poetry emerges unscathed; it rings true. The emotion is not always a literary posture or imposture, but something that writhes in the blood and the brain; and the fact that the emotion is mainly erotic and neurotic does not diminish its sincerity. Love in its various aspects is and always will be the main theme of poetry, and as man grows more complex love grows more complex too, until it is hard to say whether it is a torture or an ecstasy. The encroachments which it has made on the territory of the mind and spirit from the domain of the senses have destroyed its primal simplicity. A perpetual war rages on the frontier. Annexation after annexation has added to the realm of the senses vast regions in the brain, until in some cases the physical side of love has lost nearly all its significance by comparison with the analysis of sensation that is perpetually going on. It is with this analysis of sensation that Mr. Symons is preoccupied. To most men his preoccupation seems morbid and unnatural. There is no doubt that it has contracted the range of his poetic vision, made him a specialist in æsthetic eroticism, and cut him off from the larger energies and activities of the human spirit. But on his own branch of the tree of life he has spun a delicate web out of his own moods and dreams, a web that is as lovely in the moonlight as the marble temple or the granite fane.

It would be useless, therefore, to ask Mr. Symons to be other than himself. His sadness, like Antonio's, doubtless wearies him as it wearies others, but he does not know how he came by it, what stuff it is made of, whereof it is born. It is temperamental, and out of it he hews austere noble lines like these:—

We pass, and have our gesture; love and pain  
And hope and apprehension and regret  
Weave ordered lines into a pattern set  
Not for our pleasure, and for us in vain.  
The gesture is eternal; we who pass  
Pass on the gesture; we, who pass, pass on  
One after one into oblivion,  
As shadows dim and vanish from a glass.

The tragedy of sin haunts many of these poems:—

Your sweet, scarce lost, estate  
Of innocence, the candour of your eyes,  
Your childlike, pleased surprise,  
Your patience: these afflict me with a weight  
As of some heavy wrong that I must share  
With God who made, and man who found you,  
fair.

Often a great flashing image lights up a whole page:—

The night's slow trampling hours with ceaseless tread  
Bearing the haggard corpse of morning on.

And passages of sheer beauty are not rare:

Wandering odours come and go,  
They are the souls of flowers that grow  
Too faint with ecstasy to live;  
And sounds more frail and fugitive  
Than rose-leaf dropping rainy tears  
On rose-leaf, fill with delicate fears  
The silence listening round my feet.

There are many fine feats of descriptive imagination in these volumes, the thing described being bathed in personal emotion, and made warm with human contact, making one feel as one might have felt if one had seen it oneself in a similar mood with similar eyes. 'Venetian Night' and 'To a Gitana Dancing,' are two poems among many which



fling out the very fragrance of a real sensation. Too diffuse as a rule, Mr. Symons sometimes puts much into a few words:—

We live, and living is the pain  
We die of while we live.

'Anima Victima,' the most powerful of his poems, is hard to quote, owing to the way in which the thoughts run into each other without attaining at any point a white heat of intensity. It is in the irrelevances of mood that he most frequently achieves clear utterance, as in 'A Tune':—

A foolish rhythm turns in my idle head  
As a windmill turns on an empty sky.  
Why is it when love, which men call deathless, is  
dead,  
That memory, men call fugitive, will not die?  
Is love not dead? Yet I hear that tune if I lie  
Dreaming awake in the night on my lonely bed,  
And an old thought turns with the old tune in my  
head  
As a windmill turns in the wind on an empty sky.

The new poems, entitled 'The Loom of Dreams,' show a welcome extension of theme and outlook. There is an invasion of wistful tenderness in such verses as 'The Invocation':—

if her heart forget  
That she has ever shared with me her joy,  
Do thou remember always, as my heart  
Remembers, and be happiness to her,  
Though happiness were in forgetting me.

The same mood of gentle reverence finds expression in 'The Prayer':—

Dear, if I might love better for your sake,  
I would not care though you should love me less;  
I love you more than to consent to take  
Happiness and not give you happiness.

Though I were happier if you loved me more,  
And happier if I loved you less, I pray  
That though each day less than the day before  
You love me, I may love you more each day.

And also in 'The Regret':—

It seems to me, dearest, if you were dead,  
And thought returned to me after the tears,  
The hopeless first oblivious tears, were shed,  
That this would be the bitterest, not that I  
Had lost for all sad hours of all my years  
The joys enjoyed and happy hours gone by;  
Ah no, but that while we had time to live  
And love before the coming of the night,  
Yet knew the hours of daylight fugitive,  
Proud as a child who will not when he would,  
Sometimes I did not love you as I might,  
Sometimes you did not love me when you could.

These three poems promise a richer and fuller handling of life. They are evidence of spiritual growth, and they justify the expectation that Mr. Symons will develop his great poetic gifts on broad and generous lines. Moreover, many of these new poems show great metrical skill. There is, indeed, one haunting lyric which is nearly flawless in form—'The Crying of Water':—

O water, voice of my heart, crying in the sand,  
All night long crying with a mournful cry,  
As I lie and listen, and cannot understand  
The voice of my heart in my side or the voice of  
the sea,

O water, crying for rest, is it I, is it I?  
All night long the water is crying to me.

Unresting water, there shall never be rest  
Till the last moon droop and the last tide fail,  
And the fire of the end begin to burn in the west;  
And the heart shall be weary and wonder and cry  
like the sea,

All life long crying without avail,  
As the water all night long is crying to me.

If Mr. Symons had written nothing but that wonderful lyric, it would stamp him as a poet and an artist. Its extreme rhythmical subtlety gives an indefinable pathos to the plangent emotion, and yet the art is so per-

fectly hidden that the words seem to be carelessly uttered in artless simplicity. The irregularity of the lines is here no hindrance, but a help, for their curious sobbing cadence seems born of the emotion. This absolute felicity is not common in any save the greatest poets, and Mr. Symons seldom achieves it, for his metrical judgment is uncertain, especially in irregular measures where the shaping pressure of emotion is fitful and feeble. His blank verse, too, lacks variety and sonorousness. 'Faustus and Helen,' we feel sure, would have gained enormously in warmth and movement if it had been written in rhyme. Some of the translations from Greek, French, and Spanish poetry are extremely happy. 'Posthumous Coquetry,' from Théophile Gautier, is a masterpiece of transfusion. Taken as a whole, these volumes ought to win for Mr. Symons a high place in the ranks of contemporary poets.

*Life and Letters in the Fourth Century.* By T. R. Glover. (Cambridge, University Press.)

WE have hardly ceased to recommend to one another Prof. Dill's fascinating book upon the society of Gaul in the fifth century before another book appears, very like it in many respects, and overlapping it in its subject; for though one professes to treat the fourth and the other the fifth century, Prof. Dill's philosophic review of the causes of fifth-century morals and manners led him of necessity to embrace the authors—Ausonius, Symmachus, &c.—whose activity dates towards the close of the fourth. The present author rather surprises us by saying that he never saw the rival work, now three years old, till he had written a good part of his book; but his absence in Canada—where he deplores the serious lack of adequate libraries—may serve him as a partial excuse. He is right in saying, however, that the two books are widely different in scope, far more so than in the distinction of mere century. Sidonius Apollinaris is perhaps the only important figure in Mr. Dill's book whom Mr. Glover does not touch. Moreover, Mr. Dill confines himself mainly to the society of the Western empire, and so passes by Synesius, on whom Mr. Glover has one of his best chapters. These contrasts make it quite worth while for the readers of Mr. Dill to turn to Mr. Glover for another view of nearly the same world—regarded, too, mainly from a literary rather than a social point of view.

The literary criticism of forgotten writers is rather a thankless task, for which we should feel very grateful. In spite of Mr. Glover's advocacy, very few, we fear, will ever sit down to read Prudentius or Claudian. Why should we? The gold and silver ages of Latin literature afford plenty of fine books to ennoble our leisure, and to illustrate the great times of Roman life. These later men seldom touch on the great conflicts of their age, unless it be the rival claims of paganism and Christianity, and even these they mostly deal with in a half-hearted way. The fact is that they were "feeble folk," living in a decadent society and reflecting its trivialities. There is but one real man among these men of letters, and that is Augustine; and

how he stands out in his strength and directness from the silly, pedantic, worthless group! *Οἷος πέπνυται, τοῖ δὲ σκιάϊ ἀΐσσονσι.* Even after reading Mr. Glover's book one may rise contented that one has not spent much time on Sulpicius Severus, or Palladas, or Quintus of Smyrna. The gossip of Synesius is probably far better in these extracts than embedded in the good bishop's garrulity. They all want, what Augustine had in abundance, *character*. Like the minor people in 'Pickwick,' they are mere lay figures, whom we confuse in our memory.

It is but natural that Mr. Glover should judge them more leniently, and endeavour to interest us in their merits. He is indeed so far successful that we read his book with real pleasure, and marvel at the earnestness with which he has not only studied, but also often rendered in metrical versions of his own, their society verses. Many of them were, as Mr. Dill has more abundantly shown, respectable and courteous gentlemen, practising Christian virtues with heathen minds, tempering Christian exclusiveness with heathen tolerance, but living in the sunset of the classical world with no inkling of the night of storm and gloom which was gathering about them. It is this deeper problem—the battering of the shocks of doom at the gates of the old world—which occupied Mr. Dill, and for that reason his book has for us a far deeper import. With the exception of Ammianus, the honest historian who will yet, like Polybius, attain his reward, and, as we have said, Augustine, who has been a living force ever since, these literary stars of the fourth and fifth centuries both failed to tell the great things of their age, and told the lesser things badly, so that even their advocates are compelled to damn them with the faintness of their praise.

Turning to criticize Mr. Glover's style, we feel we are dealing with matters of opinion, vulgarly called subjective judgments, in which it is not to be expected that all men can agree. The rhythm of Mr. Glover's sentences seems to us often very odd and disagreeable, especially his frequent closing of a period with a series of short or unaccented syllables. For example, speaking of the influence of Roman law upon theology, he ends a long sentence with "from which it is not yet eradicated, nor likely to be"; so again, "with nothing in the long run to rest a life on." Possibly his years of Canadian experience, and of the style of the Transatlantic daily press, have made him careless of such things. In his vocabulary we find *voiced*, *summed* (not "summed up"), *stampeded*, and other undesirable forms of speech. There are, moreover, many sentences which shock us either in form or matter. Was the great historian ever called the *amiable* Gibbon before? "Marcus Aurelius founded chairs in Athens at 380% a year in Plato, Aristotle," &c. Juvenal's joke about Thule hiring a rhetorician is quoted as a sober historical fact! Ammianus parades "a narrow, and offensive little patriotism." "The brilliance of Gutschmid becomes more and more impossible," which means that this scholar's brilliant hypothesis becomes more and more impossible for us to accept. This carelessness is not merely a matter of taste; it is sure to produce



obscurity of expression. Speaking of the horrible account of the death of Rufinus by Claudian, Mr. Glover says: "Detail is not spared. It was horrible and it permitted a list of members, and both of these features lent themselves to rhetoric."

It is to be hoped that our author's return to Europe will soon make him sensible of such imperfections as these, which are odd in a Fellow of a distinguished college in Cambridge. On the other hand, his Canadian experience has given him an insight into some very new things—e.g., the tendency of the millionaires to control what they endow. "The position of a professor does not seem to be as secure in the United States as in England. The millionaire founder is too fond at times of having his own views taught." We know in Europe about the people who, owing to their ignorance, destroy ancient buildings which they seek to restore. We have not yet arrived at the pass of having our studies controlled by a man because he has much money and builds us colleges.

These observations are suggested by the position of Claudian as poet for such a patron as Honorius, at the opening of an excellent chapter on Claudian and his contemporaries. But, as we have already said, all Mr. Glover's recommendations are to us of little effect. Nay, rather, we feel confirmed in the wisdom of the public opinion which, like the wisdom of the fathers in theology, has ordained that there is a time to read, and a time to forbear reading. Our author has supplied a good many clever translations of the epigrams of Palladas, but is not always correct—e.g., Palladas, speaking of the conflict of the appetite with temperance, concludes *πὺς μὴ νικήσω τὴν ὑποτασσόμενην*; the rendering "Why can't their foolish wrestling stop?" completely misinterprets the poet. We have noted many more trifles, but would not produce the impression that such things go far to spoil an excellent book, wherein the writer shows a long course of independent study. We have read it with genuine interest, and therefore can recommend it.

In conclusion, we hope, now that Mr. Glover has returned to his old university, that he will find time to publish further results of his classical investigations. Volumes of the kind do not exactly pour forth in profusion from the Cambridge Press, or the Oxford either for that matter, and the school-books so extensively manufactured, though they may bring in a little money, are not of a character to win any great reputation for English scholarship.

*A travers le Turkestan Russe.* Par H. Krafft. (Paris, Hachette & Cie.)

THIS superb volume is worthy of the great house from which it issues. Nothing that care or taste could suggest has been spared in its production. Paper, type, binding, all are special and appropriate. These combine to form a fitting frame for what constitutes the *raison d'être* of the work, a series of admirable plates illustrating the architecture, the landscape, and the people of Bokhara and the Khanates—now Russian Central Asia. It is hardly possible to praise too highly the skill of the photographer or the rare pains that have been expended in

the reproduction of his work. Many of the architectural views are equal in their clearness and sharpness to delicate engravings, so that no detail of tile design or fretwork is lost. The single figures are as a rule characteristic and often extremely picturesque, while moving crowds have been caught with singularly successful precision. Colour, of course, is wanting, and colour—the colour of brilliant tile-encased domes and walls, of kaleidoscopic crowds and gay carpets—is the supreme charm of this Inner East. But for readers whose recollections of any other Eastern land—Egypt or India—can assist their imagination to supply the missing element these pages furnish a picture of the heart of Asia which is next door to the reality. The letterpress, though excellent in itself, is subsidiary to the illustrations. M. Krafft has avoided introducing the personal element of an ordinary book of travel. His chapters are rather a series of articles, or an expanded encyclopædic account, dealing with the cities, their buildings, their surroundings, and the manners and customs of their inhabitants. He does not venture far from the ancient centres of civilization and the modern railroad, and if we see the mountains at all it is only as a background to the woods and streams and gardens of the more fertile plains. By thus limiting his subject he has been enabled to deal with it more thoroughly. He writes in a sober style, giving a businesslike, yet appreciative account of the chief "sights" of the Khanates. Bokhara he considers the most picturesque town, while Samarkand is pre-eminent for its architectural remains. Foremost among these, unless we put first the strange crowded life of the streets, are the relics of the splendour of Tamerlane—Samarkand is the Agra of Central Asia, with, unfortunately, the difference that the devastations of time, aided by earthquakes and man, have been far more extensive than in the Indian city. Its Taj, known as the Biby-Khanim, has been locally reputed to be the tomb of a wife of Tamerlane, but it is considered by M. Krafft to be more probably the remains of a vast Médressé or university. In its days of splendour the Biby-Khanim, the author believes, was the most splendid monument of Persian art in the Eastern world. At the present day only a few tottering fragments remain to show by their decoration what must have been the sober magnificence of the complete structure. "Toutes ces constructions," writes M. Krafft,

"les dômes qui les coiffent ou les minarets qui les encadrent, sont en brique d'un ton jaune rosé et revêtues de véritables cuirasses de faïences multicolores dans la disposition desquelles dominent surtout le bleu indigo, le bleu azur, le vert foncé, le vert pâle, le jaune et le blanc, çà et là rehaussés de noirs discrets. Leurs coupes, cannelées en tranches de melon, sont couvertes de revêtements de faïence bleu turquoise d'une couleur admirable."

Less ruinous is the group of tombs known as the mausoleum of Châh Zindé, with its picturesque domes and gateways and splendid doors, while another centre of attraction to the traveller is found in the Régistan, the Piazza San Marco of Samarkand. This is the rendezvous of all the idlers of the city. Its pavement is dotted with the stalls of the barbers, refreshment vendors, and money-

changers. On one side are the storytellers, conjurers, and musicians dear to an Eastern crowd; on the other mollahs and peripatetic philosophers find attentive audiences. Over all rise the minarets and porcelain-coated façades of three Médressés.

Samarkand has many other sights, but in its bazaars it is inferior to Bokhara. The town underwent in 1868 a three days' sack at the hands of the Russian soldiery; the quarters near the citadel were destroyed, and straight, broad, untidy roads, of the type found wherever Russia stretches her hand, cut through the old bazaars. It is to Bokhara that the traveller who wants to see a native city as it was in the days of Marco Polo must resort. There,

"in the midst of an unimaginable movement of men on foot and on horseback, of laden camels and heavy carts, in the heart of a baffling labyrinth of lanes, that twist and diverge at every moment, the stranger has the sensation of walking in a dream of which he neither anticipates nor desires the end."

The illustrations on almost every page—there are some three hundred in all—bring before the reader's eyes in succession the motley crowd of wayfarers, the merchants seated above their merchandise, the white-turbaned congregations gathered for evening prayer—everything except the flat-capped Russian soldiery, which, with sound artistic instinct, M. Krafft has kept out of his pictures.

The chapter that treats of "the country" deals chiefly with its suburban aspects. The cities of Central Asia, resembling in this respect those of Persia, are surrounded by groves and walled gardens. The country and the town run into one another. Great poplars shade the low flat-roofed houses, and the lesser mosques rise behind pools hedged with verdure. Shade and water represent everywhere rural delights to the Asiatic mind, and these are found in charming combination in the environs of Samarkand. There are country retreats also, such as Ourgout, twenty-five miles from the capital, where alpine air may be breathed and snowy summits appear near at hand.

The second half of the volume is devoted to a more particular description of the "Sarts," or people of Turkestan—their dress, customs, manners, festivals, and sports. Many of the portraits that illustrate these chapters are masterpieces of photographic art. Specially noticeable are 'The Tadjik Woman playing a Guitar' (p. 160), the 'Young Jew of Tashkent' (p. 130), and 'The Reception-tent at Afrasiab' (p. 182). Afrasiab is the site of an ancient city outside Samarkand where annual sports are held. In a narrow valley between low down-like hills assemble some twenty to thirty thousand Sarts, clothed and caparisoned in the gayest colours. The chief sport is the struggle between bevvies of horsemen for the body of a goat, which is rolled down from a hilltop upon the crowd. Interludes are provided by performances of the dancing-boys who take the place of female dancers in Turkestan.

It is possible that the impression made on M. Krafft by the life and antiquities of Russian Central Asia may not be fully shared by some of the travellers his volume can hardly fail to incite to visit this remote, but now very accessible region. It requires some artistic feeling and even training to



reconstruct in imagination a ruin, to appreciate the design and delicate colouring of the finest examples of Persian decorative art. The hasty sightseer will, we venture to prophesy—like the American tourist who “did the glacier region in a day from Berne without sleeping out,” and returned home with the verdict that “the Alps had been overrated”—come back to say that too much fuss has been made over broken bricks and pottery. We owe the more gratitude to M. Krafft for having brought under our eyes in his beautiful photographs sufficient evidence to prove the justice of his claim that, however lamentable their present state,

“the great monuments of Samarkand must rank among the masterpieces of architecture, beside the most majestic edifices of the Greeks and Romans, the Gothic cathedrals of France, or the most celebrated creations of the Italian Renaissance.”

We wish that M. Krafft had felt able to offer some more definite assurance that all possible steps are now being taken for their maintenance and preservation by the Russian Government. Whatever our own faults in the past in this respect may have been, the solicitude now shown by the Indian Government, under the enlightened and personal supervision of Lord Curzon, in the preservation of all historical monuments is an example for other nations, which a passing allusion of M. Krafft shows that he appreciates.

An excellent map indicates the relative position of the cities described, with the ancient sites, the modern frontiers, and the railways made and in making in this part of the Russian empire.

#### NEW NOVELS.

*Luke Delmege.* By the Rev. P. A. Sheehan. (Longmans & Co.)

THE least generous of critics could scarcely accuse Mr. Sheehan of showing any lack of industry, though he might, after reading this book, affirm that its length (close upon 600 closely printed pages) was no merit, but merely one among many faults. To speak plainly, this novel of clerical life is almost unbearably prosy; it is the kind of bland, ingenuous word-spinning for which an author might more easily be forgiven if fiction were sold by weight. A sixteen-page introduction explains that the writer's inspiration came to him in the form of a demand for “copy” from the “foreman printer” (via manager and editor) of the *American Ecclesiastical Review*. We trust the foreman printer was pleased with the result of his invocation. The central figure in the story is a young Irish priest, to whom the reader is introduced as he emerges, a striking type of the priggish student, from the shelter of a theological training college. He was an earnest, soulful, painfully dull young man; but before the book ends he had “long since found in the vast mirrors of the Infinite the solution of the Great Enigma.”

*The Proving of Priscilla.* By Louie Bennett. (Harper & Brothers.)

THIS story is somewhat thin. Priscilla is the daughter of a Dean Lovell, and seems to have been nourished in youth upon a

mental and moral diet which one fancies would have been considered meagre and restricted in the least tolerant of Methodist households. Then she marries a rather dissipated light of Dublin society, and proceeds to make life a burden to herself and to him, not merely by declining to take part in his amusements, but by roundly stigmatizing them as sinful in the presence of the guests assembled beneath her roof to share them. Comic operas, card-playing, and the frivolity of the lawn at race meetings are all exceedingly distasteful to Priscilla. They are the breath of life to her husband. Priscilla condemns and sulks, her husband storms and swears. Both, not to put too fine a point upon it, behave very stupidly, and not at all as decently bred folk should. The husband is not a prig, but he is rather a cad. Priscilla is not the feminine counterpart of the cad, but she is a most consistent prig. They separate, and are united—a pale narrative.

*Cynthia's Way.* By Mrs. Alfred Sidgwick. (Arnold.)

WE have here a good study of feminine young England, relieved by a well-fancied German setting. Cynthia is a bright and prosperous heiress, with the natural spirits of youth added to an unusual endowment of humour. When she pledges herself to her friend to forego the allurements of English society, and of the young men who propose to her at the rate of some score a quarter, and to do a *Wanderjahr* as governess in a German family, her enterprise is greater than her foresight. The quaint old aunt who presides over the material, and, secondarily, the moral welfare of two orphan nephews and as many nieces, soon captivates Cynthia by her exceeding goodness of heart; and the priggish little Gretchen and her Anglophobe young brothers are to their governess an unceasing joy. Though this pair please us most, there is no lack of power in other sketches. The lymphatic Wanda and her very sordid Romeo are excellent in their way; and for a brave, serious, courteous German gentleman Adrian von Reinmar, Cynthia's choice, is worthy of his fortune.

*King Fritz's A.D.C.* By Frank Hird. (Bell & Sons.)

THIS story is concerned with a young English soldier, who, after resigning in not altogether merited disgrace from the British army, is appointed aide-de-camp to his friend King Fritz of Ehrenfelberstein. This little German state has a wicked first minister who poisons a good first minister, and is generally, foolishly, and picturesquely the villain of court romance. The poisoned minister leaves a daughter, Ursula, who loves the aide-de-camp, and is herself loved by the A.D.C.'s royal master and friend. That, we think, should prove a full and sufficient description for all readers who are familiar with the fiction of the past decade; for of novels dealing with the same scenes there has, during the period named, been no end. The present addition to the lengthy series is good of its kind, and written in sound, unaffected English, which is more than might fairly be said of all its fellows. It

is no ‘Prince Otto’ or even ‘Prisoner of Zenda,’ but it was worth writing, and should prove agreeable reading to seekers after mental relaxation who are not tired of such romances.

*Ivy Cardew.* By Perrington Primm. (Jarrold & Sons.)

WE regret that we are unable to discover in ‘Ivy Cardew’ any other merit than that of brevity. There are three hundred and fifty pages of it, but the print is large, and the matter exceedingly light, not to say flippant. There are two brothers, a good and a bad. The bad one alters a cheque drawn in his junior's favour, and that junior, of course, bears the stigma of the crime. He carries his stained reputation to Australia, by the way; but there is no suggestion that Perrington Primm has ever visited that island continent. The story is reeled off with gusto, and with that sort of theatrical remoteness from real life in all its characters and incidents which is said to be popular among certain classes of circulating-library subscribers.

*The Calling of the Weir.* By Frederick Langbridge. (Digby, Long & Co.)

WITH indications that, if he were more careful, the author has the ability to tell a better story, ‘The Calling of the Weir’ is a decidedly unattractive performance. It is a romance of a lost family estate won back by the marriage of the old owner's daughter with the new possessor, with touches of sensationalism in the shape of forgery, attempted suicide, and a narrow escape from drowning. There is an easy shifting of affections on the part of three out of four engaged persons that goes far to destroy any interest in them which may have been aroused. A clever story-writer should use improbabilities and coincidences with a sparing hand; to judge by the general taste he should employ puns yet more sparingly. On Mr. Langbridge's second page we read, “Running to the end of the hall, she pushed open a swing door—a door that for its cruel creaking richly deserved to swing”; and a number of other pages are marked by similar pleasantries more suited to the “book” of a pantomime.

*My Own Death.* By “Limbo.” (Drane.)

SEVERAL writers have, with more or less success, lately based their plots on the experience of disembodied spirits; but though no doubt the subject affords much play for fancy, to endow it with effective realism seems to be difficult. Perhaps the frankly heathen and materialistic treatment adopted by “Limbo” is as successful as the matter will admit of; and there is a good deal of humour in the perplexities of the rather carnal young athlete who finds himself suddenly without the usual complement of bodily accessories, and travelling, without effort, through all obstacles which matter presents, and without any desire for the refreshments he craved so naturally in life. He clings to earth in his disembodied state; “assists” in the secondary sense at a skirmish in the African war; looks in at his club, and is surprised at no attention being paid to his order for a whisky and soda; and hovers with no



little sense of helplessness and jealousy round a certain Miss Flossie, with whom in life he had just made an acquaintance which was rapidly developing into love. As a set-off to these frivolities, he sees a good many gruesome tragedies in which he has no power to intervene, and which seem rather inconsistent with the cheerful commonplace of the rest of the story. If it be permissible to choose so grim a subject for an essay in topsy-turvydom after the manner of Anstey, it may be said "Limbo" has been tolerably successful.

*Under the Sword.* By the Countess of Sulmalla. (Digby, Long & Co.)

A YOUNG married woman with an infant girl appeared in a country village, took a cottage, opened a school, became friendly with a rich neighbour, and, in her modest way, flourished for many years. She had, however, a terrible secret which she kept even from her daughter Margaret when that daughter had come to woman's estate; a couple of shocks hastened her death, and, instead of letting the secret die with her, she passed it on to her friend. As every reader will anticipate, the secret comes in to roughen the course of Margaret's love, and is only made known to her at the moment that it brings about her lover's death. The whole story is cheaply sensational. There is but little attempt at character-drawing, the men and women being presented with that exaggeration of qualities which is one of the most conspicuous features of the cheap novelette; while the style of the narrative is in accordance with the same remarkable though popular standard.

#### SCHOOL-BOOKS.

*Junior Course of English Composition.—Oral Exercises in English Composition.* By J. C. Nesfield. (Macmillan.)—There is no lack of manuals for the school study of the English language, and Mr. Nesfield's series are undoubtedly useful books for the class-room. The former of these books pursues the natural order: first reproduction of extracts from memory, then common errors to be guarded against, next punctuation, and then essay-writing through the expansion of outlines. A final chapter deals with the subject of letter-writing. The reviewer has used several of the outlines, and found them to work admirably with a form of boys averaging fifteen years of age.—The second manual is intended for the more elementary stage at which English composition can be taught orally. This is a method which is a great economizer of time and is also more effective with young pupils than writing; moreover, it could be pursued in higher forms with profit. The suggestion made at the Head Masters' Conference that examinations in English literature should be conducted *viva voce* is from many points of view valuable. The exercises in Mr. Nesfield's book are meant to take a pupil through the formation and combination of simple sentences, and through the rules of direct and indirect speech, to teach the principles of the order of words and phrases, and—most useful, but most often neglected—to train in the use and discrimination of words. There is such a wealth of exercises here that the teacher, at any rate, should have the books on his shelf for handy use.

Dr. Garnett has recently advocated in our columns an ingenious emendation in 'Samson Agonistes.' This is derived from an excellent edition of *The Lyric and Dramatic Poems of*

Milton, the work of Prof. Martin W. Sampson (New York, Holt & Co.). This edition is well enough equipped in all ways to be considered a model of its kind; help, duly acknowledged, has been derived from editors so different as Warton and Mr. Verity, and nothing really requiring annotation has been passed over. There is, indeed, too much exhibition of alternative meanings where the sense seems to us plain. The introduction includes some admirable remarks on 'Comus' and 'Samson Agonistes.' Something might have been said of the use of words which makes Milton a great stylist. There are several points easy to explain about his artistry. This leads us to remark that, though Latin and Greek are out of fashion, Milton finds his thought and expression on them more frequently than is here indicated. The "Great Pan" of the Nativity Ode is the God of Music, we think, in view of what follows; the entrance of Dalilah is redolent of the Oceanides in the 'Prometheus' of Æschylus; and many other phrases appeal with the charm of reminiscence to the classical scholar without having succeeded in becoming or remaining current English. We do not think highly of Milton's translation of Horace, *Od.*, i. 5. It lacks grace, and makes too little concession to English idiom; it ranks, in fact, with Gladstone's, Newman's, and other people's failures. As for the genuineness of the feeling in 'Lycidas,' we may remark that all elegies known to us exhibit not the poignancy of immediate grief, which is incoherent, but the mannered reflection in which the artist has begun to refine on his subject. We have mentioned two or three points in which we differ from Prof. Sampson, without saying how often we are at one with him. We would indicate that we have read his edition with care and also with enjoyment.

Messrs. Ginn & Co., of Boston, U.S., who have also an English house, send us in the "Athenæum Press Series" (which, by the way, has no connexion with ourselves) Carlyle on *Heroes and Hero-Worship*, which is well introduced and edited by Prof. A. MacMechan. The notes, introduction, and indexes all show that the author has taken great pains, and his judgment is good; he is free from the irritating habit, common to editors of English classics, of overpraising their author and defending his words and actions against every kind of criticism. We are rightly told, for instance, that Carlyle was unfair to Scott.

*A Handbook of the Geography and History of Monmouthshire*, by Mr. Morris, a Board School master, published by A. W. Dawson, Limited, of Newport, Mon., is most interesting on the archaeological side of the history of King Arthur's own county. The treatment of the commercial and purely geographical side is altogether subordinate to the Welsh national and historic side; but we imagine that there is much to be said for this mode of dealing with the subject. A Monmouthshire boy may be trusted to know that there are coal mines, ironworks, and coal shipping ports within his county; but it is well that he should be inspired with a love for its antiquities and for the glorious history of the land of Gwent.

*Q. Horati Flacci Saturarum Liber I.* Edited by James Gow, Litt. D.—Dr. Gow has undertaken an edition of the 'Satires' at the request of the Pitt Press Syndicate. In the little book before us there are twenty-eight pages of introduction, thirty-six of text, and eighty of notes. The introduction is particularly bright, suggestive, and terse. It deals with the life of Horace, satire generally, the chronology and Latinity of the satires, and Horace's use of proper names. Dr. Gow thinks it probable that Horace, following Lucilius, introduced into his satires the real names of known persons, a great number of whom appear to have been living. The editor of the 'Satires' must needs wrestle with a text

which in several well-known passages defies both interpretation and emendation. This will to some extent account for the relative space taken up by the notes, as such a passage as i. 6, 7-24 cannot very well, according to prevailing ideas, be annotated without an account of several competing interpretations. At the crux *notante*, in l. 14, Dr. Gow accepts the punctuation of Schütz, placing a full-stop at *licuisse*, and a comma at *imaginibus* (l. 17). *Notante*, of course, must go by the board, and as a mere temporary expedient our editor suggests *quid autem*? In the notes he wastes no words, and, as modern commentaries go, they could hardly be briefer. Points of orthography are considered. The frequent references to Virgil's *Georgic* III. for close parallels seem to suggest that Virgil composed *Georgic* III. with the text of *Satires*, Book I., more or less consciously before his mind's eye. On the whole, this edition is an exceptionally favourable example of the commentaries of the day; but in view of a recent discussion by the Head Masters' Conference on the advisability of examining solely by unseen translations, we wonder who will be the bold pioneer to push aside from his notes the masses of traditional knowledge that have encumbered our school-books for centuries, and to venture to write the minimum necessary to explain the subject-matter or an occasional salient feature of style. When notes begin to occupy less than half the space devoted to the text, we shall have hopes of the new style of commentary.

Editions of Virgil are getting to be rather stale and unnecessary. We find, however, unusual freshness and clearness with brevity in the *Georgics* I. edited by Mr. John Sargeant (Blackwood). As our columns have shown, he takes a special interest in classical botany, and besides ample notes on ordinary difficulties he has provided an appendix on the flora and another containing passages from Hesiod, Aratus, and Eratosthenes.—Mr. M. T. Tatham has secured the use of the new Oxford text for his edition of *Virgil, Æneid* II. (Arnold). Whether this is a sufficient reason for going over the ground again may be doubted. We disapprove, as we have said before, of an elaborate vocabulary such as appears here. Too much is done for the modern boy. Only by the use of his dictionary will he acquire a proper vocabulary. The notes are sound, though they give more translation than we should.

*Horæ Latine: Studies in Synonyms and Syntax.* By the late Robert Ogilvie, M.A., LL.D. (Longmans).—These notes on Latin synonyms, left by the late Chief Inspector of Schools for Scotland, have been edited by Prof. Souter of Aberdeen. In a memoir written by the deceased's brother it is claimed by the Rev. David Paul that Robert Ogilvie "had a remarkable feeling for nice shades of meaning and distinction in Latin words and phrases." This much must certainly be granted after a perusal of the book. Dr. Ogilvie's treatment of the Latin equivalents for such ideas as *conscience*, *refuse*, *style*, *way*, well known as they are to students of Latin prose, seldom fails to impart an original touch, or express things with new precision. We have here, as it were, the nucleus of a Roget's Thesaurus for the purposes of Latin prose composition, some 500 English expressions, taken more or less at random, being fully treated in Latin; and as there are both English and Latin indexes, the book will be found useful. It may be noticed in passing that in our teaching of both English and Latin composition nowadays the careful study of words is a side of education that gets less attention than it deserves. The present reviewer, for his part, holds that the time spent in thoroughly working round some hundred well-chosen Latin words—the characteristic epithets of Virgil's poetry, for



instance—is a valuable training in thought and expression which should not be lightly neglected. The articles in this book that we have examined closely maintain a high level. For instance, the word *but* is admirably treated, and at considerable length. *Carry* is well done. *Character* does not, in spite of much hair-splitting, give the same impression of mastery as a few lines by the late Prof. Henry Nettleship in his 'Introduction to Latin Prose Composition.' *Conscience* produces a neat and characteristic remark: "*Conscientia* is retrospective; it reviews rather than dictates." Under *fault*, *culpa* and *vitium* are excellently distinguished. Under *obtain* we find the proper limits set down to the use of *obtinere* and illustrated by apt quotation. Some we also noted as particularly well handled. In brief, Latin prose teachers and students will be grateful for the new stimulus afforded by Dr. Ogilvie's minute acquaintance with the style of the best Latin writers.

## BOOKS ON CHINA.

MR. E. H. PARKER, in *John Chinaman, and a Few Others* (Murray), draws forth out of a full note-book stories both old and new concerning Chinamen and their ways, not only in China proper, but wherever the sons of Han mostly congregate. Naturally he has most to say about them in their fatherland, but he follows them into their colonies, and he finds them very much the same, whether they are resident in Tonquin, Siam, the Straits Settlements, or Borneo. Madame de Staël says in one of her letters that she had travelled all over Europe, and had never met any other than men and women, and in the same way it may be said that one may visit Chinese colonies in all parts of the earth and find that, though climates may differ, the racial qualities remain one and the same. The different colonies are naturally viewed with varying degrees of favour and disfavour by the immigrants. Next to the paternal government of Peking, English rule provides the most congenial home for the wanderers. Under British officials they are left alone, so long as they remain peaceable and law-abiding, but within French and German jurisdictions it is otherwise. There they are ceaselessly worried with pin-pricking regulations, which are all the more irritating because they are so petty. As Mr. Parker says:—

"The French do not interfere with liberty in theory, but it is the caprice and incapacity of individual officials that harasses the Chinese. For instance, the instant a man lands he has endless trouble with his baggage, his effects, and the *tarif-général*; he is cuffed and shoved about; he has to pay a heavy annual poll-tax, get photographed at his own expense, have himself affiliated to some guild, and obtain various permits and passes. The Chinese are a republican race, and in their own country salute no official in the streets. The French do not properly understand Chinese ways; and thus the Chinaman at one moment insults his 'Protectors' with impunity, whilst at another the hot-headed French officer or policeman boxes his ears for some neglect of form which is purely imaginary. On the other hand, the Chinaman does not understand French ways, and irritates the testy Jack-in-office by resisting *bona-fide* attempts to benefit himself as often as he unwittingly breaks the law in his earnest endeavour to observe some childish regulation."

Mr. Parker has a strong sympathy with the Chinese, and has learnt to regard them as actuated by much the same feelings and passions as ourselves. It must be confessed that it is too often the habit of Englishmen to look with ill-concealed contempt on the habits and prejudices of foreigners, and thus to give rise to an antagonism which in moments of excitement is apt to break out in riot and bloodshed. Mr. Parker had some experience in "rows" with the natives, and in each case, by the exercise of courage and determination, he escaped scatheless. At the town of Paho, near the Yang-tze, for instance, he had an experience which might well have ended in

serious consequences had it not been for his vigorous treatment of his opponents. Literary students in China are generally unruly members of society, and on this particular occasion they were determined to bait the foreign visitor, more especially as he happened to be alone. They crowded round him in his inn, and plagued him with endless and irrelevant questions. At last, wearied out with their curiosity, he retreated to his room and shut the door. What followed must be given in his own words:—

"Suddenly the light wooden door flew open, and a student, flushed with wine, burst rudely in, sat on my bed, took the pipe out of my mouth, and began to smoke it. On this I 'up with my fist' and gave him one straight in the chest, knocking the partition down and him over it, and creating noisy havoc among the tables and crockery outside. There was a fearful uproar at once, every one shouting that I had struck literary men, had used arguments of force and so on. The students gathered up fragments of broken furniture and assumed a 'hold-me-back-lest-I-should-break-his-head' kind of posture."

Finally the storm subsided, and the threat of an appeal to the mandarins secured Mr. Parker from further attack.

In the course of his long consular experience Mr. Parker met most of those Chinamen whose names have reached our shores, and he gives us a chapter on, among others, Li-Hung-Chang, which is thoroughly descriptive of the man. Li had, during his long life, so consistently striven to turn everything he touched into money for his own private purse, that he was unable to understand that any one could ever be actuated by higher and less interested motives. On one occasion Mr. Parker was sent officially to introduce a photographer to the great man, and was met by the inquiry, "What reward do you expect?" and it was only with doubtful success that Mr. Parker explained to his host the better way which he was accustomed to follow. The several pictures drawn by Mr. Parker of the officials and people will incline his readers to view the former less favourably than the latter, and most of all will their sympathies be drawn out by Chang-érh, Mr. Parker's "Boy" or body-servant. This man is a very good specimen of the stolid and honest Chinaman, whose views are limited to the execution of his duties, and who regards his master as the one man on earth who is to be considered. The book is full of graphic descriptions of character, and is amusing throughout.

*The Lore of Cathay; or, the Intellect of China.* By W. A. P. Martin, D.D. (Oliphant, Anderson & Ferrier.)—Dr. Martin has been in China many years. He is well known as a philanthropist and as an educational authority, and few will deny that his views are valuable concerning the land in which he has spent the greater part of his life. Doubtless, from his stores of knowledge he might have produced a work which would supply such information as we desire; but instead of doing this he has contented himself with reprinting, with some additions and under a new title, a work which has already been presented to the public under two guises, and which in its original form consisted of papers and articles which even then had in one shape or another appeared before the public. The history of this work is curious. At some period prior to 1881 Dr. Martin published in China a volume of reprinted articles, which he entitled 'Hanlin Papers.' Under the title of 'The Chinese, their Education, Philosophy, and Letters,' a second edition of this work appeared in New York in 1881. A third edition was published under the same title in 1898, and now we are treated to the same matter, with some additions, in a new garb. Dr. Martin states in his preface that the present volume comprises "the Hanlin Papers revised and enlarged by the addition of much new matter"; but this new matter scarcely leavens the well-worn knowledge which the work contains.

## FRENCH TRANSLATIONS.

*A Century of French Romance.* Edited by Edmund Gosse, LL.D.—Vol. I. *The Chartreuse of Parma.* Translated from the French of De Stendhal by the Lady Mary Loyd. With a Critical Introduction by Maurice Hewlett.—Vol. II. *Colomba; Carmen.* Translated from the French of Prosper Mérimée by the Lady Mary Loyd. With a Critical Introduction by Arthur Symons. (Heinemann.)—Mr. Heinemann has had the happy idea of presenting a dozen volumes of the best work of French novelists in the nineteenth century to English readers. It is generally admitted that French fiction in the nineteenth century—or, rather, in that portion of it which really counts, from the Romantic revival of 1830 to the decadence at the end of the century—is one of the "purple patches" in the history of the world's literature, like our own Elizabethan drama or the great age of Athens. Many English readers who read French easily, however, know it rather inadequately, and for the reader who is dependent on translations—at any rate, on translations which do not set the teeth on edge—acquaintance with it is practically confined to the great names of Victor Hugo, Balzac, and Dumas. Mr. Edmund Gosse, to whose nice perception and wide sympathies in literature we already owe so much, has undertaken to do for this series what Mr. Saintsbury did for Balzac, by supervising the work of the translators. Judging from the two opening volumes, we can speak in the highest terms of his success. We already know Lady Mary Loyd as a diligent and competent translator, but she has never been so successful as she is in the classics—of such different style—which she has now rendered into English. We really doubt whether any one who picked up 'The Chartreuse of Parma,' without happening to notice that it was a translation, would discover the fact; and though a careful reader may detect one or two trifling slips, the work on the whole is so admirably done that Stendhal himself, if he could be aware of its existence, would feel that the posthumous regard of foreign nations—to which, like Bacon, he confided his memory and name—could never be more honourably typified than in this English version of his most famous book. Lady Mary Loyd is a shade less successful in dealing with the inimitable Mérimée, whose colourless and translucent perfection is the hardest thing in the world to transfer to another canvas, but her version of his two stories is always sound, workmanlike, and perfectly readable; the worst thing to be said of it is that it does not entirely represent the author's charm. The books are handsomely, but not ostentatiously, produced, with some delightful illustrations, excellently reproduced in colours, after water-colour drawings by Avril and Parys, and M. Octave Uzanne adds a short appendix to each on the various portraits of the author which are reproduced.

It remains to speak of the introductions furnished by Mr. Maurice Hewlett and Mr. Arthur Symons. It is clear that each of them has been a labour of love; both writers handle their novelists as Piscator instructed his pupil to handle the frog. We cannot say that they have both been equally successful in their work. Mr. Symons, indeed, has written an admirable little study of Mérimée. He includes an excellent definition of Mérimée's specific difference from the other great men of 1830—from Dumas and Hugo, Gautier and Balzac. The whole of the essay is well worth reading, and may even be said to deserve a place beside the contributions of Sainte-Beuve, Taine, and M. Filon to the understanding of the rather cryptic and unusual literary phenomenon which produced 'Colomba' and the delightful 'Carmen.' We cannot say so much for Mr. Hewlett's introduction to the 'Chartreuse of Parma.' Mr.



Hewlett is a very charming story-teller, but he is too paradoxical here. There are, indeed, some clever things in his essay, but they are spoilt for the present reviewer by the way in which they are expressed, and the critic has let his enthusiasm run away with him. We must not conclude without praising the brief "biographical notes" which Mr. Gosse has contributed to both volumes, and which are marked by a skill of selection and a grace of style that make them models of their kind.

In "French Novels of the Nineteenth Century," a series similar to the foregoing, for which Mr. Grant Richards is responsible, *Salammbô*, translated by J. W. Mathews, and *The Latin Quarter* (Murger's 'Scènes de la Vie de Bohème'), translated by Ellen Marriage and John Selwyn, are out. Mr. Arthur Symonds provides a clever introduction for both volumes. We fancy he would write with more assurance on 'Madame Bovary' than 'Salammbô.' Not that he does not plead eloquently the merits of the latter, but we cannot believe all that he and, indeed, Flaubert say about the book. It is a wonderful feat of description, but it is overloaded with detail—detail that makes for veracity at the cost of tediousness, and cannot be considered in all cases necessary to the narrative. Much of 'Salammbô' is, in fact, dull reading. With Murger it is otherwise. He is amusing and delightful in the English dress provided here—much more amusing than anything written by the modern Bohemian about himself or his schemes. The so-called English Bohemian, by the way, rarely writes anything so light-hearted or witty. He is too busy in "cracking up" his fellows, and rushing round to get "cracked up" in various paragraphs. The translators have entered fully into Murger's spirit, and have a good command of idiom, but we do not know why they have taken the unnecessary liberty of rearranging paragraphs. Occasionally we detect signs of weariness in the inadequate rendering of adjectives; on p. xix of Murger's brilliant preface *seizième* has been rendered "seventeenth," to the detriment of the sense. The volumes are bound rather weirdly, but attractively, in yellow.

In the elegant "Turner House Classics" (Virtue) appears a new translation of Balzac's *Père Goriot*, with introduction by Mr. William Macdonald. The translator, who is anonymous, has done his work well, though we should not always solve the difficulties of rendering in the way he does. We think "intra muros et extra" in chap. i. certainly refers to Paris, in view of the next sentence. Mr. Macdonald treats Balzac's life and work generally with decided ability; there is, however, a note of defiance and affectation in his style which rather spoils its effect for us. Of Balzac's style he might have said more, especially as to its ill-digested element of scientific phraseology, destined to become a cause of tedium in later and lesser writers.

*Poems from Victor Hugo.* By Sir George Young. (Macmillan & Co.)—Hugo, we have often thought, is more familiar to English readers as the "Victor in drama, Victor in romance," than as the Victor in song. Perhaps the want of a satisfactory volume of translations from his verse may account for this to some extent, for though many of his poems have been admirably rendered into English by various hands, we have hitherto been acquainted with no really good representative collection of them. The present careful and attractive volume goes far to supply that want. The translations are scholarly and sympathetic, and that, if one comes to think of it, is a merit increasingly rare in the verse translator. He must have the scholarship to apprehend his original thoroughly—and this requires much more than a merely linguistic knowledge—and the power of infusing some genuine feeling into his own version. Sir George

Young possesses these gifts in a high degree. He is not, indeed, to be classed with the "small transfigured band" of translators who have been, as it were, by right divine the proxies of great poets, and probably he would himself be the last to claim such a place of honour; but his work is excellent, and even distinguished of its kind. His renderings are enjoyable—a rare merit; they seldom show any of that awkwardness we are apt to associate with verse translation, and if they are sometimes rather free, their freedom is generally justified by the result. The difficulty of form has been successfully encountered; the less tractable metres of the original are often and, as we think, wisely left unattempted, and great taste has been shown in the choice of substitutes better adapted to our own language. As regards the selection of poems little need be said. Hugo's verse is no less astonishing for its excellence and variety than for its bulk, and in choosing from it the chief difficulty must be an *embarras des richesses*. No doubt every reader who is even moderately familiar with it will regret the absence of many favourite pieces from this volume, but that would be inevitable in any collection of the same size. Sir George Young has made his choice with excellent judgment, and his work is a valuable addition to our scanty stock of good verse translations from the French.

#### OUR LIBRARY TABLE.

MR. GEORGE WALPOLE publishes, through Mr. George Barber, of the Farnival Press, *House of Commons Procedure*. In this pamphlet he has brought together some history and some hints. He tells us that Charles II. used to "whip" by sending to members. Elizabeth may be said to have done the like during the contest over the Articles of Religion, the Succession, and other matters between her Majesty and the Puritans in the earlier Parliaments of the reign. She used also to create rotten boroughs under royal influence and to turn out the members unless they voted "straight." Moreover, she used also to "bottle" Mr. Speaker by detaining him past 9 A.M., after which no House could be made, on occasions when it was wise to gain time. Queen Bess would have made a good Government whip, a little too much in the style of the late Lord Kensington, perhaps. "Right into the early years of last century, Saturday sittings were quite common." So they were within the last twenty years, during the second administration of Mr. Gladstone. The time-honoured argument against sitting by day is used by Mr. Walpole, who urges that increased official business has strengthened the difficulty that ministers must, if they attend the House, neglect their departments. For the most part ministers are in their private rooms, where they have their "boxes" and are visited by the permanent heads of their offices; it is a matter of indifference whether the minister works at the House of Commons or at his office. Until the last fifteen years many ministers were without rooms. Now all are well lodged at the House of Commons or House of Lords. In connexion with proposals to rise early in July and sit in the late autumn Mr. Disraeli should have been named, as he carried this proposal on one of the Committees on Procedure. Mr. Walpole regrets that the grounds of the opposition of Sir H. Campbell-Bannerman to Mr. Balfour's proposal to give the ordering of supply to a committee on which the independent members would be in a majority should not have been stated. Obviously such a committee would suit the Irish members and the Independent Radicals better than it would suit the leader of the regular Opposition. But the ostensible ground of refusal is that responsibility should rest on the Government.

MESSRS. SAMPSON LOW & Co. publish *Naval Brigades in the South African War*, written by various officers brought together by Commander Charles N. Robinson and Surgeon T. T. Jeans, R.N. It is a perfect little volume, telling excellently all that we want to know.

THE Macmillan Company publish in New York (London, Macmillan & Co.) a valuable reprint of articles from *Harper's Magazine* and other American reviews, under the title *The Foundations of American Foreign Policy*, by Mr. A. B. Hart, Professor of History in Harvard University. The author discusses with impartiality and sound sense the conflict between the Monroe doctrine in its various forms and the present position of the United States as a colony-owning Asiatic power, boundary controversies, relations with Canada and Great Britain, and the 'Discomforts of a Colonial Policy.' He includes a bibliography. Here, in the entry "Viscount W. Fitzwilliam Milton," some may fail to recognize the late Lord Milton, M.P., father of the present Lord Milton, M.P., and son of Lord Fitzwilliam. No family name was needed for William, Viscount Milton, in 1869; but, if one had to be given, that of Wentworth should not have been omitted by an American mindful of the history of the Rockingham Whigs.

MR. WILLIAM WALE has published a collection, implying a wide knowledge of literature, of *What Great Men have said about Great Men* (Sonnenschein), extending to 482 pages. His scheme goes beyond the title, including what the best criticism available, often due to mediocre and by no means great writers, has said about a very varied collection of eminent persons. English extracts only are included. We are glad to find some excellent critics, such as George Brimley and Bagehot, much quoted as well as the inevitable popular verbiage. The collection includes much that is of interest and value, though it would not be difficult to suggest omissions. Dryden is followed by Duns Scotus—no Dumas! To print mere snippets, such as "the Correggiosity of Correggio" (Ruskin), is a mistake. Shelley would have supplied some incisive views on Lord Eldon. We should have liked to see Newman on Cicero, Johnson on Wilkes, Dr. John Brown on Thackeray, Traill on Lucian. Most English authors of the first rank are well considered, except Jane Austen. We see nothing about Omar for once, which is a relief, but hard on the hack writer, who will go to this volume for his culture.

*John Henry Newman*, by A. R. Waller and C. H. S. Burrow, one of "The Westminster Biographies" (Kegan Paul), is a pretty little book and will interest that class of persons who want to know something of Newman, but do not want to know much. The authors are well aware that this work cannot take the place of Newman's own or of the more important histories of the great religious movement of the last century. Still, in its way, it will be useful enough. Its bias is not marked, although it is clear that the writers hold strong views. There is an endeavour to state all the material facts, and a readiness to quote, which is meritorious. The writers think they have grasped the inner secret of Newman's life, and we are inclined to agree with them, although we wish they had made less use of that ill-defined term "genius." In the attempt to compress it is, we suppose, inevitable that transitions should sometimes be abrupt and statements rather bald. But the book ought to win interest for the figure of the man, who, whatever opinion be held of his creed, was the greatest religious force and one of the greatest intellects and most fascinating personalities in the nineteenth century.



*Ossian in Germany.* By Rudolf Tombo, Jun., Ph.D. (New York, Columbia University Press.)—Mr. Tombo is to be congratulated on the capital subject he has chosen for discussion. The bard whom Napoleon relished and whose name he transformed so royally, on whom Dr. Johnson delivered one or two of his gloriously disrespectful utterances, and for whom the youthful Goethe conceived a rather fleeting passion, furnishes the literary student with a rich material for research. It is astonishing to consider how literature was affected by Macpherson's productions during the latter portion of the seventeenth century. And nowhere did Ossian find such a congregation of devout worshippers as in Germany; the thing became a craze, and the history of such a craze is bound to be instructive if it is written with fair discrimination. Mr. Tombo is equal to the task; he has studied his sources thoroughly, he writes freshly, and his criticism is sound and sensible. The first portion of his volume—nearly the first half of it—is devoted to a full and excellent bibliography; in the second he discusses the reception of Ossian's poems in Germany and their influence on Klopstock and the "bards." Gerstenberg, Kretschmann, and the others, even the German Milton himself, are scarcely read by any but professed students of the literature, and this part of Mr. Tombo's subject can therefore appeal only to a limited circle; but we are glad to note that he means to continue his work and discuss in a future volume Ossian's influence on Herder, Goethe, Schiller, and other writers of more general interest.

*The Making of an American*, by Mr. Jacob Riis (New York, the Macmillan Company), is an autobiography in which a Dane relates how he became a patriotic citizen of the United States and a journalistic authority on the slums of the city of New York. Much of the narrative gives an impression of breathless haste, but it is not without interest. The English of the writer is largely composed of modern New York slang, and the reader is, of course, expected to know without explanation that a "drummer" is a bagman or commercial traveller and that a "tough" is a rough. We do not think that to "aggravate" one's fellows, according to Mr. Weller's use of the word, is American. The verb, perhaps, has stuck to Mr. Riis since he "travelled in" the works of Dickens.

The blue of the sky was both a scientific and poetic fact to *Henry Drummond*, "Famous Scots Series" (Oliphant, Anderson & Ferrier). Mr. James Y. Simpson has dealt well with a subject evidently congenial to him, and, whether Drummond was exactly a "famous Scot" or not, his presentment is that of an ardent spirit, convinced of his mission, and able to impart religious fervour to large audiences. His excursions into science have been variously estimated, and are not likely to be of permanent importance. 'Natural Law in the Spiritual World' was, at any rate, a suggestive book, and evoked a good deal of effective criticism. Drummond's African travels showed keenness of observation, matched with lucidity in description.

We have again received the *Record of the Upper Norwood Athenæum, 1900-1901*. It is a quarter of a century since this interesting little society was formed, and we cordially congratulate it on the good work it has done in encouraging the taste for archaeology. Many places were visited during last year for the first time, including Gray's Inn, the colleges at Oxford, Hertford, and Great Tangle Manor. At six of the excursions moated buildings were inspected. The *Record* contains many illustrations, some being from original photographs, while many are due to the kindness of the proprietors of the *Illustrated London News*, and the *Lady's Pictorial*, and the *Sporting and Dramatic*

*Publishing Company*. The volume is carefully edited, as usual, by Mr. J. Stanley and Mr. W. F. Harradence.

In the new "Library Edition" of George Eliot (Blackwood) her *Poems and Essays* are now available. Mr. Maurice Greiffenhagen supplies a charming illustration to the 'Poems,' and Mr. E. J. Sullivan has made an interesting picture of George Eliot at her desk; it could hardly be a beautiful one.

To the "Lover's Library" Mr. Lane has added *Love Poems of Sir John Suckling*, rare things which have kept their freshness and grace.

We have received catalogues from Mr. Edwards (interesting), Mr. Glaisher (good list of "remainders"), Mr. Higham (theology), Mr. Lauser (portraits, interesting), Mr. Menken (who has an attractive list of coronation items), Messrs. Myers & Co. (who have moved to 59, High Holborn), Mr. Nutt (strong in philology), and Messrs. Parsons & Sons (engravings). Mr. Quaritch and Messrs. Sotheran send us two valuable catalogues: the first, manuscripts, including several famous examples; the second, autograph letters. Several from Dickens are of high interest. A line or two from Mr. Kipling, which is reproduced, costs 3 guineas, but a characteristic bit of Landor's language may be had for less. Among booksellers in the country attractive catalogues have been sent us from Messrs. Gregory, of Bath (heraldry and genealogy); Messrs. George's Sons, of Bristol (war by land and sea); Mr. Brown, Mr. Cameron, Mr. Clay, and Messrs. Douglas & Foulis (some cheap bargains), of Edinburgh; Mr. Miles, of Leeds; Mr. Murray, of Leicester; and Mr. Iredale, of Torquay.

CATALOGUES from abroad come from M. Nijhoff, of The Hague (manuscripts and incunabula), and Messrs. Baer & Co., of Frankfort (art and archaeology).

#### LIST OF NEW BOOKS.

##### ENGLISH.

###### Theology.

- Harper (J. W.), *The Christian View of Human Life*, 4/6 net.  
 Robinson (A. W.), *The Personal Life of the Clergy*, 2/6 net.  
 Sense (P. C.), *A Critical and Historical Enquiry into the Origin of the Third Gospel*, 8vo, 7/6  
 Williamson (A. W.), *Ideals of Ministry*, cr. 8vo, 3/6

###### Fine Art and Archaeology.

- Freeman (L. J.), *Italian Sculpture of the Renaissance*, 8vo, 12/6 net.  
 Nicol (J. W.), *Brush Drawing*, 4to, 7/6 net.  
 Perkins (F. M.), *Giotto*, cr. 8vo, 5/ net.  
 Picturesque Surrey, *Sketches by D. Moul*, 4to, 10/ net.  
 Richter (J. P.), *Catalogue of Pictures at Locko Park*, 4to, 12/6 net.

###### Poetry and the Drama.

- Burgess (W. V.), *One Hundred Sonnets*, cr. 8vo, 2/6 net.  
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 Littlered (J.), *Cythera and Cynthia, and other Poems*, cr. 8vo, 3/6 net.

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- Doveton (F. B.), *Mirth and Music*, cr. 8vo, 2/6 net.

###### Philosophy.

- Hobhouse (L. T.), *Mind in Evolution*, roy. 8vo, 10/ net.  
 Wright (A.), *Life, its Mysteries Now and after Death*, cr. 8vo, 3/6 net.

###### History and Biography.

- Ditchfield (P. H.), *Memorials of Old Buckinghamshire*, 8vo, 12/6 net.  
 Hart (A. B.), *The Foundations of American Foreign Policy*, cr. 8vo, 6/ net.  
 Rose (J. H.), *The Life of Napoleon I.*, 2 vols. 8vo, 18/ net.  
 Simpson (W.), *The Seat of War in the East*, imp. 8vo, 21/ net; édition de luxe, 63/ net.

###### Geography and Travel.

- Abel (C. W.), *Savage Life in New Guinea*, 4to, 2/6  
 Mackinder (H. J.), *Britain and the British Seas*, roy. 8vo, 7/6

###### Philology.

- Grands Prosateurs du Dix-septième Siècle, edited by L. Brandin, cr. 8vo, 2/6  
 Homer, *Iliad*, Books 9 and 10, edited by J. C. Lawson, 2/6  
 Prinz Eugen von Savoyen und Heinrich von Sybel, edited by E. C. Quiggin, 12mo, 2/6

###### Science.

- Clarke (J. H.), *A Dictionary of Practical Materia Medica*, Vol. 1. Vol. 2. Part 1, roy. 8vo, 63/ net.  
 Conn (H. W.), *Agricultural Bacteriology*, 8vo, 11/ net.  
 De Bruin (M. G.), *Bovine Obstetrics*, translated by W. E. A. Wyman, 8vo, 21/ net.  
 De Tavera (T. H. P.), *The Medicinal Plants of the Philippines*, translated by J. B. Thomas, 8vo, 8/6 net.  
 James (A.), *Cyanide Practice*, 4to, 15/ net.  
 Roberts (F.), *The Anthracite Coal Industry*, 8vo, 15/ net.

- Ross (R.), *Mosquito Brigades and How to Organize Them*, 8vo, 3/ net.  
 Text-Book of Pathology, edited by L. Hektoen and D. Riesman, 2 vols, imp. 8vo, 35/ net.  
 Triggs (H. I.), *Formal Gardens in England and Scotland*, Part 1, folio, 24/ net.  
 Wood (F.), *Sanitary Engineering*, cr. 8vo, 8/6 net.

##### General Literature.

- Bennett (A.), *The Grand Babylon Hotel*, cr. 8vo, 6/  
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 Robinson (C. N.) and Leyland (J.), *In the Queen's Nave*, cr. 8vo, 3/6  
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 Wale (W.), *What Great Men have said of Great Men*, extra cr. 8vo, 7/6

##### FOREIGN.

###### Fine Art and Archaeology.

- Vigneulles (P. de), *La Chanson de Geste de Garin le Loherain*, mise en Prose, 60fr.

###### History and Biography.

- Chuquet (A.), *Stendhal-Beyle*, 8fr.

###### Philology.

- Thomas (A.), *Mélanges d'Étymologie Française*, 7fr.

###### Science.

- Duclaux (E.), *L'Hygiène Sociale*, 6fr.  
 Gilbert (A.) et Carnot (P.), *Les Fonctions Hépatiques*, 5fr.  
 Guinard (A.), *Quatorzième Congrès de Chirurgie*, Paris, 1901, 20fr.

##### General Literature.

- Jaurès (J.), *Études Socialistes*, 3fr. 50.  
 Lemonnier (C.), *Les Deux Consciences*, 3fr. 50.  
 Theuriot (A.), *Contes de la Marjolaine*, 3fr. 50.

#### THE MANUSCRIPTS AND UNPUBLISHED WORK OF THE LATE E. J. W. GIBB.

January 8th, 1902.

It may perhaps interest a few of your readers to learn something of the fine collection of Oriental manuscripts formed by that incomparable Turkish scholar the late E. J. W. Gibb (whose premature death on December 5th last has already been noticed in your columns), and of the state in which he left the unpublished portion of that great 'History of Ottoman Poetry' on which he had been engaged for many years. At the request of his widow and parents, whose earnest desire is that the fruits of his ripe scholarship and rare learning may, so far as is now possible, be rendered accessible to students of Oriental letters, I undertook to examine and prepare for publication so much of his unpublished work as had been written at the time of his death. For this purpose, as well as for other reasons, it was necessary to obtain a clear idea of the materials, and in particular the manuscripts, on which he had worked, and the following brief notes indicate the more important results of this examination.

To speak first of the unpublished portion of Mr. Gibb's great 'History of Ottoman Poetry.' The first volume, published in 1900 by Messrs. Luzac & Co., contained the very interesting Prolegomena and the Pre-classical period (A.D. 1300-1450). The second volume, which was practically ready for press, and had only been kept back by the author in the hope of obtaining from Constantinople a book of great rarity, concerning which I am now in correspondence with one of his learned Turkish friends (who, however, believes the book in question to be unobtainable), comprises some 550 pages of manuscript (equivalent to 390 printed pages of the published volume), and covers the first seventy years of the Classical period (A.D. 1450-1520). The third volume (466 pages of manuscript=330 of print) covers the remainder of the Classical period, from the accession of Süleymán the Magnificent to the accession of Ahmed III. (A.D. 1520-1703). The fourth and last volume carries the history through the Transition and Romantic periods, down to the Renaissance brought about in our own times by the



growing attention paid by the Turks to Western, especially French literature, and deals very fully in the two final chapters (perhaps the most fascinating in the whole book) with the parts played by Shinâsî Efendi and Ziyâ Pâshâ in the re-creation of Turkish literary ideals. Here, unfortunately, this last and largest volume (658 pp. of manuscript—456 of print) ends, the remaining chapters, in which the work of Kemâl Bey and his most eminent successors would have been discussed, having, as would appear, remained unwritten: a fact the more to be regretted because of Mr. Gibb's deep sympathy with, and thorough understanding of, the aims and methods of the new school, by whom, as he believed, the regeneration of their country would in time be accomplished. Lastly, it was clearly the author's intention to add a fifth volume, containing the Turkish text of all the numerous poems so faithfully rendered in English in the body of the 'History.' Of this also a large portion is extant, copied out fair for the press; and I hope that, with some labour, it will be possible to complete it by recovering all the original texts on which Mr. Gibb worked. Nothing, I may add, could exceed the neatness and clearness with which all these papers were transcribed and arranged, a circumstance which has enormously facilitated my task. Only in vol. iv. is the precise arrangement of the chapters still somewhat doubtful to me.

To pass now to the collection of MSS. formed by Mr. Gibb with infinite pains, chiefly with a view to the requirements of his work, it comprises, so far as I have been able to ascertain, 324 volumes, of which, though there is a fair number of Arabic and Persian works (mostly classical, and in many cases richly illuminated), the Turkish element greatly predominates. Of the famous Persian poets, Hâfiz, Jâmî, Hilâlî, Jalâlu 'd-Dîn Rûmî, Khâqânî, Nizâmî, Sa'dî, Sâ'ib, Shawkat, and 'Urfî are represented, but of the minor poets only Mazhar. In Arabic there are several very beautiful Qur'âns, *Burdas*, and books of prayers (such as the well-known 'Dalâ'il-u'l-Khayrât'), of which the value is artistic rather than literary, together with a few works on law, mysticism (including a collection of twelve tracts by the great mystic Shaykh Muhiyyu'd-Dîn ibnu'l-'Arabî), and history. The last class includes copies of the well-known history of the Barmecides entitled 'I'lâmu'n-Nâs,' of al-Muhibbî's biography of eminent Muslims who flourished in the eleventh century of the Hijra (A.D. 1592-1689), and of Tâsh-köpri-zâde's biography of Ottoman divines and doctors, the 'Shaqâ'iqu'n-Nu'mâniyya' or 'Crimson Peony.' Eastern Turkish (Chaghatay) is represented by two excellent MSS. of the *Diwân* of Mir 'Alî Shîr Newâ'î, and a work on prosody and other kindred subjects entitled 'Chahâr Sherbet' ('The Four Draughts'). There is one Pârsî MS., a long roll containing Avestic prayers and formulæ transcribed in the Persian character.

Turning now to the much more important Turkish manuscripts, we find that, as was to be expected, it is in the field of Ottoman poetry that this collection stands almost unrivalled. To this class belong, apart from anthologies and commonplace books (of which there are some eighteen volumes, mostly of small size), some 175 manuscripts, many of them works of the utmost rarity even in Turkey. It is impossible in this place to do more than mention the chief poets represented, whose "pen-names" here follow in alphabetical order:—A'hî, Ahmed, Ahmed Dûqâkin-zâde, 'Ashqî, 'A'kifî, 'Atâ'î (Nev'î-zâde), 'A'tif, Bâqî, Basrî, Belîgh, Birgilî, Dânishî, Eshref-i-Rûmî, Esrâr Dede, Fasîh, Fâzîl Bey 'Enderûnî, Fehîm, Feyzî, Fuzûlî of Baghdad, Fazlî, Ghâlib, Gulshenî, Guwâhî, Hâfiz, Hâletî, Hamdî, Hamîd, Hanîf,

Hâshim, Hâtîm, Hashmet, Hayratî, Hâziq, Hevâ'î, Hudâ'î, Ibrâhîm Haqqî, Ishaq, 'Ismatî, 'Izzet 'Alî Pâshâ, 'Izzet Mollâ, Prince Jem, Ja'far, Khasmî, Khayâlî, Kânî, Kâshif, Lâmi'î, Lutfî, Mezâqî, Munîf, Nâbî, Nâdirî, Nâ'ilî, Nazîm, Nedîmî, Nejâtî, Nef'î, Nesîmî, Nesh'et, Nev-res, Niyâzî, Qâ'imî, Râghib, Rahîmî, Râshid, Ref'et, Revshenî, Rizâ, Rûhî of Baghdad, Sâmi, Sâmi'î, Selâm, Sezâ'î, Sidqî, Surûrî, Shâkir Ahmed Pâshâ, Shehrî, Sherif, Sheykhî, Tâlib, Tarsî, Tayyâr, Tejellî, Thâbit, Thâqib, Vehbî, Veysi, Yahyâ Efendi, Zâtî, and Zihnî-zâde. Besides these, most of which are *Diwâns* (collected odes arranged alphabetically according to the final letter of the rhyme), there are some dozen other *mesnevi* poems, including one of the Turkish versions of the 'Book of Alexander' ('Iskender-nâme'), 'Alî Dede's 'Bahru'l-Gharâ'ib' ('Ocean of Wonders'), the 'Hulya' (description of the Prophet's personal appearance) of Khâqânî, the 'Doh Murgh' ('Ten Birds') of Shemsî, the 'Humâyûn-nâme,' 'Gulshen-i-Niyâz,' 'Gûy u Chevgân' ('Bat and Ball'), 'Mevlîd-i-Nebî,' and Turkish verse-renderings of some of the great Persian classics (e.g., the 'Shâhnâme,' by Sherif, and the 'Masnavî,' by Jevrî).

Another small but very important class of these MSS. is that dealing with the biographies of Turkish poets, which comprises ten volumes, including, besides an almost unique codex of the earliest work of this nature by Schî, the *tezkirés* of 'Ashiq Chelebi, Seyyid Esrâr, Latîfî, Hasan Chelebi 'Qinâlî-zâde', Seyyid Rizâ, Riyâzî, and Sâlim Efendi. Of other historical works there are some eighteen volumes, while geography and travels, encyclopædias, ethical works, calendars, dictionaries, medicine, the occult sciences, stories and anecdotes, and games (archery and chess) are all more or less represented. Besides these and the miscellaneous manuscripts, which cannot easily be classified, there are several albums and portfolios containing very beautiful specimens of Persian art, including a valuable series illustrating the costumes worn at the Persian Court in A.D. 1858.

By the will of this great and generous scholar, whose death has deprived Oriental learning of one of its most illustrious representatives, and Turkey of a most true friend and sincere, though discriminating admirer, this incomparable collection of manuscripts will be offered—a truly noble gift—to the British Museum. Owing, however, to that unfortunate rule whereby the Museum, almost alone amongst the great libraries of Europe, absolutely prohibits the removal from its confines of any manuscript which has once passed within its walls, it is probable that the actual transference of these manuscripts will have to be delayed until the remaining volumes of the 'History of Ottoman Poetry' have been published, or, at least, finally revised for the press.

To one other point I should like to refer. In reading the manuscript of the 'History' (a monument of taste, judgment, critical ability, and patient scholarship) it is abundantly evident that almost every manuscript in the collection just described had been carefully read and its contents weighed and considered. And when we reflect that the same probably holds good of the printed Oriental books (of which also there is a very valuable collection, the destination of which has not yet been determined by Mr. Gibb's family), it will appear how colossal was the task which he undertook, and how precious are the fruits of that long and patient study to which more than twenty years of his too short life were devoted.

EDWARD G. BROWNE.

#### CHAUCER'S 'FORTUNE.'

As I believe that no solution has yet been offered of the riddle presented by the Envoy to Chaucer's balades on 'Fortune,' I invite attention to a historical record which apparently throws the necessary light on the allusions in the Envoy, and which, taken in connexion with known facts in the poet's life, enables us to assign an approximate date for the composition of the poem.

I quote the Envoy in a form based on the text of the poem in a MS. in the Cambridge University Library as printed by the Chaucer Society. This MS. is the only authority for the fourth line:—

Princes! I prey you, of your gentlesse,  
Lat nat this man on me thus crye and pleyne,  
And I shal quyte you your businesse.  
At my requeste, as thre of you or tweyne,  
That, but you lest releve him of his payne,  
Preyeth his besté frend, of his noblesse,  
That to some beter estat he may atteyne.

In the earlier stanzas of the poem Chaucer lays claim to the possession of a spirit that is superior to misfortune, and, as it would be inconsistent for him to appear in the character of one suing for favours, he in this Envoy assigns the part to Fortune herself. It will be observed (1) that in the petition two or three princes are requested to relieve the poet or to obtain help for him from his best friend, (2) that the princes are addressed as though it were their business to attend to such an appeal.

Now in the Proceedings and Ordinances of the Privy Council (Nicolas, vol. i. pp. 18a and 18b) we find from the minutes of a meeting held on March 8th, 1390, that certain rules for the management of the business coming before the Council were drawn up by the Council and assented to by King Richard. Among these rules is one which forbids all gifts or grants without the advice of the Council and the assent of the Dukes of Guienne, York, and Gloucester, and of the Chancellor, or of two of them. (N.B. The Duke of Guienne is, of course, the Duke of Lancaster, who had recently—November, 1389—returned to England after an absence of nearly three and a half years.)

There can be little doubt that this rule and Chaucer's Envoy stand to one another—in part, at least—in the relation of cause and effect. Chaucer, at some period of distress, wishes to ask the king for a favour, and, hearing of the rule respecting royal gifts and grants, determines, "in earnest" and "in game," as his manner was, to submit a poetical petition to the Privy Council. The king's uncles, all three of them or two only, to satisfy the provisions of this rule, are requested to bring his case before his best friend, who is the king himself.

Before assigning a date for the composition of the poem, a few references to the history of the times and Chaucer's own life are necessary.

The extravagance of the Court and the mismanagement of the royal household were frequent subjects of complaint, and under a statute passed in the Parliament of 1386, a council of eleven (which included the Dukes of York and Gloucester, but not the Duke of Lancaster, who was abroad) was appointed to look into and correct these and other evils. As the lavish gifts of the young king had been regarded as among the chief evils of the administration, it is probable that a rule similar to the above was in operation during the years 1387 and 1388, the period of the ascendancy of the Duke of Gloucester. This period was, apparently, full of misfortune for Chaucer; but it must be remembered that there were only two princes in the councils of 1387 and 1388.

The king appears to have strongly resented the tutelage in which he was kept, and in May, 1389, by a *coup d'état*, succeeded in making himself something more than king in name. However, his past experience seems to



have taught him wisdom, for his administration for several years subsequently was characterized by great moderation, his new policy receiving a striking illustration in his voluntary surrender of liberty of action in the matter of making gifts and grants. In 1396 Richard married a French princess—a marriage which was opposed by his uncle Gloucester—and as it was about this period that the king began to adopt more arbitrary methods of government, which, *inter alia*, resulted in the assassination of Gloucester in 1397, it may be presumed that the order of Council referred to had by this time become a dead letter.

With the exception of the great officers of the Crown, the members of the Privy Council were appointed for one year; but it may be presumed that the king's three uncles at least would have been reappointed to the Council every year so long as they resided in England. Of these the Duke of Lancaster again went abroad in the autumn of 1394, and did not return to England till Christmas, 1395.

In 1389 Chaucer was appointed Clerk of the Works in connexion with some of the royal palaces and other buildings, and he held this apparently remunerative office till June, 1391, when, for some unknown reason, he was commanded to hand over his duties to another.

In view of these various considerations, we may place the date of 'Fortune' between the middle of 1391 and the autumn of 1394, or in 1396, during a portion of which period, as we gather from existing State records and from the 'Envoy to Seogan,' Chaucer seems to have been in anything but flourishing circumstances.

J. B. BILDERBECK.

#### THE JAGGARD PRESS.

Canning Street, Liverpool, January 15th, 1902.

IN view of the recent interest taken in the publications of the Jaggard press, I send a tentative list of the volumes which have appeared under that imprint:—

- Bacon, *Essays*. Third edition, 1606. John Jaggard. 16mo.  
 Ditto. Fifth edition, 1612. John Jaggard. 12mo.  
 Ditto. Sixth edition, 1613. John Jaggard. 16mo.  
 Ditto. 1624. Elizabeth Jaggard. 8vo.  
 Bauhinus and Crooke, *Anatomical Theater*. Wm. Jaggard.  
 Bauhinus, Laurentius, and Crooke, *Microcosmographia*. 1615. Wm. Jaggard. Folio.  
 Boccaccio, *Decameron*. 1620. Isaac Jaggard. 8vo.  
 Boccaccio, *Modell of Wit*. 1625-30. Isaac Jaggard. Folio.  
 Brooke, *Catalogue of Nobility*. 1619. Wm. Jaggard. Folio.  
 Britain's Buss or a Computation. 1615. Wm. Jaggard.  
 Carew, *Survey of Cornwall*. 1602. John Jaggard. 4to.  
 Catalogue of such English Books, &c. 1618. Wm. Jaggard. 4to.  
 Davies, *Discovery.....why Ireland was never subdued*. 1612. John Jaggard. 4to.  
 Dering, *Briefe and Necessarie Catechisme*. 1614. Wm. Jaggard. 4to.  
 Ellis, *Lamentation of the lost Sheepe*. 1605. Wm. Jaggard. 8vo.  
 Favine, *Theater of Honour and Knighthood*. 1623. Wm. Jaggard. Folio.  
 H..... (J.) *The World's Folly*. 1615. Wm. Jaggard. 4to.  
 Heywood, *Troia Britannica*. 1609. Wm. Jaggard. Folio.  
 Heywood, *Woman kilde with kindnesse*. 1617. John Jaggard. 4to.  
 Hill, *Pleasant History declaring the.....Art of Phisognomy*. 1613. Wm. Jaggard. 8vo.  
 Historical Description of.....the World. 1603. John Jaggard. 4to.  
 I..... (W.) *Printer, Somatographia Anthropolini*, or Description of.....Man. 1616. Wm. Jaggard. 4to.  
 I..... (W.) *Whipping of the Satyr*. 1601. 12mo.  
 Leigh, *Accedence of Armorie*. 1612. John Jaggard. 4to.  
 Milles, *Catalogue of Honour*. 1610. Wm. Jaggard. Folio.  
 Milles, *Customer's Alphabet and Primer*. 1604. Wm. Jaggard. Folio.  
 Milles, *De Nobilitate Politica vel Civilis*. 1608. Wm. Jaggard. Folio.  
 Milles, *Mysterie of Iniquitie*. Circa 1615. Wm. Jaggard. Folio.

- Milles, *Outport Customer's Account*. Wm. Jaggard. Folio.  
 Northampton, *Defensative against.....Prophecies*. 1620. Wm. Jaggard. Folio.  
 Parsons] (R.) *Booke of Christian Exercise*. 1619. Wm. Jaggard. 12mo.  
 Raleigh, *History of the World*. 1614. Wm. Jaggard. Folio.  
 Ditto. 1621. Wm. Jaggard. Folio.  
 Saltern, *Antient Lawes of Gt. Britain*. 1605. John Jaggard. 4to.  
 Shakespeare, *Comedies, Histories, and Tragedies*. 1623. Isaac Jaggard & Ed. Blount. Folio.  
 Shakespeare, *Passionate Pilgrim*. 1599. Wm. Jaggard. 16mo.  
 Ditto. 1612. Wm. Jaggard. 16mo.  
 [asso] Godfrey of Bulloigne, englished by Fairfax. 1624. John Jaggard. Folio.  
 Topsell, *Historie of Four-footed Beastes*. 1607-1608. Wm. Jaggard. Folio.  
 Treasure of Auncient and Modern Times. 1613-1619. 2 vols. Wm. Jaggard. Folio.  
 Treatise on Single Combats. Circa 1600. Wm. Jaggard. 8vo.  
 Two Guides to a Good Life: The Genealogy of Vertue and the Natthomy of Vice. 1604. Wm. Jaggard. 12mo.  
 Vincent, *Discoverie of Errours in the 'Catalogue of Nobility'*. 1622. Wm. Jaggard. Folio.  
 Wilson, *Christian Dictionarie*. 1612. Wm. Jaggard. 4to.  
 Wilson, *Saints by Calling*. 1620. Wm. Jaggard. 4to.

The following acrostic on the author's name occurs in my copy of Leigh in a contemporary hand:—

Give Leigh his due, and let his name  
 Eternize be by th' trumpe of fame.  
 Rewarde his worth with all applause,  
 And doe not aske me for what cause,  
 Read his Accedence, and there see  
 Declared plaine what 's worth may bee,  
 Let th' generous, those love arms and arts,  
 Enioyne their hands with mutual harts  
 In kindenes; with branches of sweet bays,  
 Goe and bedeck a pyramid to his praise,  
 Heares one poor leafe, pluck from Apollos tree,  
 England 's love doth give it unto Leigh.

JOHN ENGLAND.  
 W. JAGGARD.

#### THE ASSOCIATION OF ASSISTANT MASTERS.

At the annual general meeting of this body at St. Paul's School on the 11th inst. Mr. T. E. Page moved "That the interests of education demand a reform in the system of tenure in secondary schools." He said that in every walk of life a man naturally considered the question of security for his investments, and particularly in the scholastic calling, where the rewards were distinctly mediocre, and in many instances mean. The schoolmaster remains pretty much under those conditions which stirred the satire of Juvenal, work of the highest value being done for the poorest pay. In all secondary schools every assistant master is dependent on the head master for promotion, and liable to dismissal without reason assigned. Sometimes there is a sort of right of appeal to the governing body, but this is more often illusory, and generally there is none. It is assumed that there is personal service of the assistant to the head master; but while the ordinary possessor of skill or capacity can always find a free market for his labour, the schoolmaster seems in some respects akin to the vegetable kingdom, and, except in youth, will not bear transplantation. At the age of forty members of other professions are supposed to be in their prime, but a schoolmaster's chance of an appointment is small. The right of dismissal ought to be carefully guarded in the interests of education. He freely acknowledged that the great majority of head masters are disinclined to strain their legal power, and endeavour to execute a public trust with judicial fairness. In great schools there was security of tenure, perhaps almost too great, and many assistant masters were safe from dismissal; but cases had occurred involving infliction of great hardship without possibility of redress. He did not speak of powerful assistant masters, but on behalf of men in hundreds of minor schools throughout the

country, who earned pittance often considerably less than the wages of an ordinary mechanic. These men were liable to, and in many cases suffered from, unjust dismissal. Evidence was offered of recent cases.

In a large school subject to a wealthy City company, a man had been fifteen years in the service and attained the age of forty-three; yet three days before the end of a term he received notice that his services were no longer required, receiving a term's payment in lieu of longer notice. The only reason assigned was the usual plea, the "need of reorganization." There was no allegation of incompetence; indeed, there was considerable evidence in the other direction, for he received a high testimonial from the head master who dismissed him, and similar testimonials from two previous head masters. There was another case in which a man was compelled to leave after twenty years' service in a school, and died eighteen months later at the age of forty-eight. In this particular case a previous head master wrote in the strongest terms of the inhumanity displayed and the practical ruin to the man it involved; there was, he said, nothing before the man but the workhouse.

Again, in a school of considerable size the staff united in presenting to the governing body through the head master a memorial on the subject of salaries. Friction ensued, and the head master compelled all his assistants to sign a written agreement containing a clause making their engagements terminable at any time at a month's notice. Several of the masters were dismissed without reason assigned, except "the interests of the school." One master appealed to the governing body, and an answer was sent by the chairman to the head master expressing regret that he should have found it necessary to dismiss a subordinate, and reminding the head master that, although the memorial would receive careful consideration, the sole responsibility under the statutes for appointment and dismissal rested with himself. The head master, in forcing his assistants to accept a month's notice, acted in distinct violation of custom in the profession. The facts in what was known as the Grantham case were then referred to. Such cases provided ground for inquiry and possible reform. In his second edition of the 'Elements of Politics,' the late Prof. Sidgwick, in referring to the work that falls on the heads of departments of the public service, said they would have to do a certain amount of judicial or quasi-judicial work in regard to the dismissal of subordinates, and in inflicting the punishment of dismissal the superior must consider whether the breach of duty justified the sentence, having in mind the importance to the State of its servants having as much security of tenure as can be reconciled with really efficient work. The conditions of tenure should be such as practically to give complete protection against arbitrary and oppressive dismissal, while allowing dismissal for gross misconduct or incompetence. To secure efficiency, the right of dismissal must be with the head of the department, public opinion and the traditions of the service excluding partisan punishment and practically providing tenure during good behaviour. He claimed that these opinions were applicable also to schoolmasters. In our minor schools there was no effective public opinion and no guarantee against personal bias, and therefore to an authority like the head of a department an appeal should lie. There should be the greatest possible security of tenure, not only in the interest of the individual, but also in that of the State. In the *Journal of Education* of December 19th a head master had rashly expressed an opinion that a head master would be justified in some cases in taking action upon suspicion without legal proof. Mr. Page also referred to the charge of under-



mining the religious belief of boys, and repudiated it. The resolution was unanimously adopted.

## SALE.

MESSRS. HODGSON & Co. included the following in their sale last week, many of the prices realized being exceptionally high: Wordsworth's *Evening Walk*, first edition, 1793, in the original sewed condition, 64l.; *Descriptive Sketches in Verse*, 1793, 66l.; and *Poems*, 2 vols., 1807, 22l. Coleridge's *Poems*, 1797, 14l. Landor's *Simonidea*, 1806, 19l. Gray's *Odes*, 1757, 40l. Shirley's *Poems*, 1646 (portrait wanting), 15l. 5s. Milton's *Paradise Lost*, 1669 (with the seventh title-page), 23l. Waller's *Poems*, 1645, 11l. Henry VIII.'s *Primer*, 1545 (an imperfect copy), 51l. Report of the Pennsylvania and Maryland Boundary Case, 1735, 33l. 10s. Burchell's *South Africa*, 2 vols., 9l. 5s. Nattes's *Coloured Views of Bath*, 15l. 5s. *Coloured Views of the Liverpool and Manchester Railway*, 1831, 13l. Dickens's *Pickwick Papers*, with Onwyn's Plates, 15l. Borrow's *Works*, 14 vols., 12l. Villon Society's *Publications*, 27 vols., 25l. 10s. R. and E. B. Browning's *Works*, 23 vols., 11l. 15s. Jesse's *Richard III.*, 7l. 2s. 6d. De Quincey's *Confessions of an Opium-Eater*, first edition, 6l. 17s. 6d. Pater's *Essays* from the 'Guardian,' 6l. 5s.

## EMENDATION IN MILTON'S 'SAMSON.'

Oxford, January 11th, 1902.

ONE point of some importance in connexion with the above appears to have been overlooked, viz., the question whether Milton would have pronounced *my known* and *mine own* in the same way. The evidence collected by Ellis makes it pretty certain that the reduction of *kn-* to simple *n-* had not taken place in Milton's time.

W. A. CRAIGIE.

## Literary Gossip.

AN important new manifesto, similar to 'Lux Mundi,' but from a different point of view, is to be issued by Mr. Murray under the title of 'Contentio Veritatis.' Six Oxford tutors are responsible for the book—Dr. Rashdall, the Rev. W. R. Inge (who writes two papers), the Rev. H. L. Wild, the Rev. C. F. Burney, the Rev. W. C. Allen, and the Rev. A. J. Carlyle.

MR. MURRAY is also publishing 'Ten Thousand Miles in Persia,' by Major P. M. Sykes, a young man who has already distinguished himself as a geographer. It is the result of eight years' constant travel in Eastern and Southern Iran, not of the pleasure tour for a week or two which produces the usual volume or two.

MESSRS. SMITH, ELDER & Co. will publish immediately the fourth volume of the Uniform Edition of Mr. Robert Bridges's 'Poems.' It will contain 'Palicio,' 'The Return of Ulysses,' and notes.

LORD WOLSELEY, who since his retirement has been devoting himself exclusively to literary work, has nearly completed a volume on Napoleon's campaign of 1796, a subject of peculiar interest to military students. He is also engaged in writing his memoirs, with which he has made considerable progress, although it is not true, as has been widely reported, that he has finished them. As soon as these two pieces of work are ready for the press Lord Wolseley proposes to return to his 'Life of Marlborough,' for a second volume of which he

has already collected the greater part of the material.

A COMMITTEE has been formed, under the chairmanship of Lord Avebury, to consider the best means of making the Nobel Prize, which amounts to 8,000l. a year, and is awarded by the Swedish Academy, widely known amongst persons qualified for it in England. Amongst the members of this body are Mr. A. C. Benson, Mr. Austin Dobson, Dr. Garnett, Mrs. J. R. Green, Mr. Gosse, Mr. Haldane, and Mr. Thomas Hardy.

It is rumoured that the most important of our daily papers is contemplating the issue of a weekly literary supplement.

WE recently mentioned Dr. Frazer's election as a corresponding member of the Royal Archæological Institute of Berlin. A similar distinction, we are glad to notice, has been conferred on Dr. L. R. Farnell, whose 'Cults of the Greek States' is well known abroad.

MR. H. DE R. WALKER, author of 'The West Indies and the Empire,' has written us an interesting letter, suggested by our brief notice of his book, which, owing to the demands on our space, we must summarize. We had asked for more information as to the French system in Martinique and Guadeloupe. Mr. Walker, in reply, tells us much of Martinique. He thinks that when the Governor is a strong man the coloured people are less powerful than they are believed to be. After discussing the position of the senators and deputies of the Antilles at Paris he goes on:—

"It is true that both the General Council and the Municipal Councils are elected under manhood suffrage; and, as regards the latter, I admit unreservedly that great power is placed in the hands of the negroes. But the functions of the General Council are rigidly circumscribed: it has only a limited control over the tariff; it is bound to meet many so-called obligatory expenses and to vote for contingencies an additional sum, fixed annually by the minister, which is placed at the disposal of the Governor; and, if the Council fails to pass the budget, the Governor, with the authorization of the minister, brings it into operation."

Mr. Walker shows that the prosperity of Martinique is in large part paid for in cash by the French taxpayer.

MR. FROWDE sends us details of some new arrangements concerning the 'English Dialect Dictionary.' The whole of the dictionary, consisting of about 4,700 pages, in six volumes, will be completed before the end of 1905. Four of these volumes are already out. The fifth (R, S, about 850 pages) is now being printed, and will be finished in November. Vol. vi. will consist of the letters T to Z, the supplement, the bibliography of the many thousands of books specially excerpted for the dictionary, and a comprehensive comparative grammar of all the dialects treated historically. The remaining portion of the dictionary will be issued for a double annual subscription at the rate of four parts (about 720 pages) a year, instead of two as hitherto. Subscribers will now receive for their double annual subscription about 720 pages a year instead of 333. They can also compound for the remaining portion by a single payment of six guineas for the ordinary and twelve for the special edition.

ALTHOUGH only published last week, Mr. Maxwell's book on the Royal tour, entitled 'With the Ophir round the Empire,' is already being reprinted to meet the large demand.

THE death is announced of Dr. Horace E. Scudder, who published recently a life of Lowell, and was a well-known magazine editor in the United States. He was born in 1838, and wrote several volumes, including two histories of the United States for schools, several studies in national biography, books for children, and various stories and romances. He edited the *Atlantic Monthly* from 1890 to 1898, and, earlier, a juvenile magazine. His learning made him a Doctor of Letters at Princeton.

THE February number of the *English Illustrated Magazine* will contain an article on 'Murillo in Madrid,' by Mr. S. L. Bensusan. Mr. Zangwill's article 'The Commercial Future of Palestine' will be concluded, and the first instalment of a new political satire by Mr. F. C. Gould, entitled 'Froissart's Modern Chronicles,' will appear, illustrated by the author. Among the other prominent articles are 'At the Birthplace of Joan of Arc,' by Mr. J. H. Yoxall, M.P.; 'A Great Commercial Highway,' by Miss Helen C. Gordon; and 'Winter Life in the Engadine,' by Mr. John Swaffham. The stories include 'Ana: a Legend of the Pyrenees,' by the Hon. Lionel Holland; 'The Man from Siberia,' by Mr. Francis Gribble; and 'Skittles,' by Mr. Richard Marsh.

MR. E. V. LUCAS writes:—

"The poem of Mary Lamb quoted last week is not new. It was printed in *Blackwood's Magazine* in her lifetime, and reprinted by Herne Shepherd. Its peculiar interest is that it marks a return (after her brother's custom) to a theme first treated, in the 'Poetry for Children,' twenty years before."

WE regret to hear of the death of Alexander Macpherson, Provost of Kingussie, N.B., one of the best-known antiquaries in the North. His book, 'Gleanings from the Charter Chest at Cluny Castle,' is of considerable historical value, especially to students of the '45; and his 'Gleanings from Old Badenoch Church Records,' published by Blackwood some years ago, had a large sale. Mr. Macpherson, it may be interesting to add, was born at Belleville, near Kingussie, the estate well known in connexion with "Ossian" Macpherson, which his descendants still possess.

IN much controversy about 'Islanders,' since the appearance of that poem in the *Times*, we have not noticed reference to the fact that it would seem to have been suggested by Ruskin's 'War,' and especially by "paragraphs 97 and 98.....among the most importantly true passages I have ever written," and paragraph 100 upon cricket:

"They shut out the death-cries, and are happy.....You do not send your footmen.....to fight it out.....You fight out your quarrel yourselves, and at your own danger, if at all.....I do not think universal cricket will bring out the best qualities.....asked to design a monument for a dead knight, in Westminster Abbey, with a carving of a bat at one end, and a ball at the other."

AMONG Mr. Murray's new fiction will be 'The Trial of Man,' an allegorical romance, and two books by well-known authors, 'The



Valley of Decision,' by Edith Warton, and 'The Shadowy Third,' by H. A. Vachell.

THE fact that uncut copies of first editions of famous English authors command high prices when they appear for sale was again shown last week, when Wordsworth's 'Evening Walk' and 'Descriptive Sketches in Verse,' in the original sewed condition, published in 1793, realized 64*l.* and 66*l.* respectively.

THE New Spalding Club, which has its headquarters at Aberdeen, held its annual business meeting recently, when several matters of literary interest emerged. In particular, it was announced that Mr. Sanford Terry proposed to compile a volume of Jacobite letters and documents from unpublished material which came into his hands during the researches he has made in his Jacobite publications. A history of the north-east of Scotland is projected by the Club, and it has also been decided to issue monographs dealing with the various cadet branches of the Gordon family.

THE late Karl Emanuel Ryhiner has left a sum of 300,000 francs for the foundation of three new professorships in the University of Bâle—one of biology, one of philosophy, and the other of critical theology. The occupants of the proposed new chairs, according to the terms of Herr Ryhiner's bequest, are to be allowed "a perfect liberty in their search after truth, and their devotion to the purely ideal interests of science, free from all traditional limitations, and free also from all ecclesiastical or political influences."

FRANZ XAVER KRAUS, the widely known Liberal Catholic theologian, archaeologist, church historian, and art critic, died at San Remo on December 30th, 1901. Kraus was a scholar and man of science of a markedly individual type, a literary mediator between Germany and Italy, one of the finest modern German stylists, eminent as a Dante scholar, and an authority much consulted on matters so wide asunder as primitive Christian art and the history of the Italian revolution. He was born at Trier in 1840, studied at the Universities of Freiburg and Bonn, and later in Paris, was ordained priest in 1864, and until 1868 served the parish of Pfalzelt, near his native city. His archaeological researches and publications procured for him in 1872 the appointment as Professor of Christian Archaeology in the newly erected University of Strasbourg. Four years later he was called to the chair of Ecclesiastical History at the neighbouring University of Freiburg, where he remained until his death. His restless mental activity and the extensive range of his studies may be partly inferred from the fact that he was a doctor in three faculties— theology, philosophy, and jurisprudence. He was personally intimate with Newman, who appears to have been his ideal theologian to the end, if we may judge by the famous 'Ecclesiastical-Political Letters' which for a long period Prof. Kraus contributed to the literary supplement of the Munich *Allgemeine Zeitung* under the pseudonyms of "Spektator," "Gerontius," and "Xenos." The last of these full and elaborate studies—for such they were—appeared in the number for the 2nd inst., after the writer's death. It was the completion of a life of

Pellegrino Rossi, the Minister of Pius IX. The best known amongst his numerous books are the 'Roma Sotteranea' (1873, second ed. 1879), his 'Real-Encyclopädie der christlichen Altertümer' (1880-86), and his 'Handbook of Universal Church History,' in two volumes, which has appeared in ten editions. Probably no other Roman Catholic scholar on the Continent had so many devoted friends and admirers amongst learned Protestant colleagues, and he was lavish in his praise of certain Protestant thinkers, especially of the Danish Søren Kierkegaard, the Swiss Alexander Vinet, and others. Some of his finest work, such as his exhaustive conspectus and critical appreciation of the contributions from different nations to Savonarola literature, is to be found in his essays in the *Allgemeine Zeitung*. There was such a demand for these papers that we have heard of a mark being offered for a copy which was known to contain one of his essays.

THE *Corriere della Sera* of Sunday last contains the following advertisement: "Cercasi persona abilissima imitare perfettamente manoscritto. Scrivere L. S. 26, posta, Torino." It may as well be on record in the *Athenæum* for the guidance of any collector who is offered MSS. from that quarter.

WE note the recent appearance of the following Parliamentary Papers: Statistical Abstract for the Colonial and other Possessions of the United Kingdom in each of the last Fifteen Years, 1886 to 1900 (1*s.* 6*d.*); and Report on the Manuscripts of the Duke of Portland preserved at Welbeck Abbey, Vol. VII. (2*s.* 3*d.*).

## SCIENCE

### RECENT BACTERIOLOGY.

THE detection of the typhoid bacillus, and also of the bacteria the presence of which is an indication of sewage contamination, in potable water, is a subject of great importance to medical officers of health and all sanitary officials, and also of great intrinsic interest to the bacteriologist. The actual isolation, by culture, of the typhoid bacillus itself from a sample of water is one of the most difficult laboratory feats, because of the rarity of the typhoid bacilli in the alvine discharges which constitute the source of the contamination as compared to organisms of the coli group and other bacteria in the specimen, liquefiers of the subtilis group, &c., and the more rapid multiplication of such organisms, so that the few typhoid colonies on the plates become crowded out in all ordinary media. Many methods have been employed to inhibit the growth of organisms other than *B. typhi*, such as (1) growing cultures on agar-agar media at 38° C. to delay growth of most of the ordinary water organisms by excessive temperature; (2) growing upon media with potato as a basis and an acid reaction, instead of a flesh extract with the usual slight alkalinity; (3) the addition of various reagents, with a view to inhibiting the growth of organisms other than *B. typhi*—e.g., phenol, iodides, and various acids, such as citric, tartaric, &c.; (4) combinations of the above. These artifices are more or less successful with most bacteria, but they do not inhibit the growth of the coli forms, and these are enough by themselves, in the necessary volume of water, to occlude the typhoid colonies. It is seldom indeed that the bacteriologist can

do more than say that *B. coli* is present, and therefore there is sewage contamination, and possibly *B. typhi* also, or that *B. coli* is absent entirely, and therefore there is no sewage contamination. It may be taken for granted that, if coli forms are absent, there can be no typhoid bacilli present, so that any easily executed trustworthy method for proving or disproving the presence of *B. coli*, and therefore of sewage, must be of immense service in a water laboratory. The methods indicated above are all more or less tedious, and require considerable experience and skill and large volumes of the water in question. There is a much more convenient test for the presence of *B. coli*, which can, with a little practice, be employed by the medical officer of health without much apparatus and on a small quantity of water. This is the "neutral red reaction" first noticed by Rothberger (*Centralbl. f. Bacteriol.*, vol. xxiv. p. 513, 1898). If to certain media a sufficient solution of neutral red (Ehrlich-Grübler) is added to produce a fairly deep coloration, and then some of the water in question, the tube being kept at blood heat, the red colour is changed to a clear pure yellow when *B. coli* is present.

In the *Journal of Hygiene* of October, 1901, two important papers dealing with this test may be found, respectively by Dr. W. G. Savage and Dr. R. H. Makgill. Dr. Makgill has found that in no case where *B. coli* was proved to be absent by other recognized methods did the neutral red reaction give a positive result. He finds the test very delicate, and says that, where a fair sample of water is examined, a negative result may be depended on as decisive. He has made some interesting observations on the effect of other organisms on neutral red, including that of *B. mesentericus*, which appears to retard the action of *B. coli*. Dr. Savage, using glucose media (0.5 per cent. glucose and 0.1 cc. of a 0.5 per cent. aq. sol. N. Red. [Grübler] in 10 cc. broth or agar-agar), thinks that neither positive nor negative results are absolutely conclusive, but he considers the test extremely delicate, and most valuable in the routine examination of water samples. A much higher percentage of Dr. Savage's specimens than is usual seem to have been contaminated, but, as he himself acknowledges, all sources of error in collection were not eliminated.

Two subjects are much with us now—viz., the prevention of plague and the limitation of smallpox. In a most interesting article by Mr. R. M. Buchanan, 'On the Outbreak of Plague in Glasgow in 1900, with Special Reference to Morbid Anatomy and Bacteriology,' much valuable information is set forth, and the paper is well illustrated by photo-micrographs, among which we may specially notice one of a section through the renal cortex, showing an extravasated mass of *B. pestis* stained with carbolfuchsin blue, and counterstained with eosin. In this paper we again notice the variations in the morphology of *B. pestis*. From the same source (*Journal of State Medicine*, December, 1901) must be noted two careful essays on the subject of the preparation of calf lymph for vaccination ('The Killing of Extraneous Organisms and the Duration of Activity of Vaccine,' by Dr. W. G. King, and 'The Influence of Glycerine, Lano-line, and Vaseline in Inhibiting the Growth of Micro-organisms in Vaccine Lymph,' by Dr. M. Srinivasa Rao), a subject to which too much attention can hardly be paid when every slight mishap is made the basis of an outcry. As there is scarcely room for doubt that rats are the chief bearers of plague virus, a rapid and efficacious mode of destroying large numbers of these animals is much to be desired. Several accounts of researches on epidemic diseases of rats and mice were published during 1901, especially in Germany and America; but not one of the infectious maladies tried has been entirely successful. Some of them are deadly for certain species, but nearly harmless to others; and even the more virulent organisms



become attenuated, so that a rat disease warranted to kill and keep on killing is still wanted. Dr. Alfred Greenwood has a practical paper, in the same number of the *Journal of State Medicine*, on 'The Need for Legislation in the Disinfection and Cleansing of Railway Carriages,' with a description of appliances for the purpose; and there is also a most readable and suggestive essay on 'The Evolution of Disease and Disease Germs,' by Dr. J. T. C. Nash, who has the courage to dispute, as we did, the dangerous statement of Koch that bovine tuberculosis is not communicable to human beings. Prof. Koch's dogmatic assertion is here advisedly termed "dangerous," for the reason that many people at once ceased to sterilize the milk which they or their children consumed, while others congratulated themselves on not having adopted this necessary precaution in the past. Now, apart from the fact that the greatest living bacteriologist is probably mistaken on this point, tuberculosis is only one of the diseases communicated by infected cow's milk, which may be the vehicle for conveying the *materies morbi* of typhoid, infantile diarrhoea, diphtheria, tonsillitis, follicular and otherwise, and various other maladies. A short and easy process of sterilization renders milk safe, and any authoritative statement which tends to make people more lax than they already are in such precautions is much to be deplored. After a perusal of Koch's masterly paper on his discovery of the tubercle bacillus (*Mittheilungen a. d. Kaiserl. Gesundheitsamte*, Berlin, vol. ii. 1884), one almost felt as if a new page in the great book of pathology had been opened, digested, and turned over, and that nothing more remained to be done on the subject. But an army of workers, including Roux, Strauss, Nocard, Czaplewsky, and many others, have shown that there is much still to discover about the minute organism which is responsible for a seventh of the total human mortality. Koch has acknowledged mistakes, and may, in the present controversy, have to acknowledge another one.

While we are dealing with tuberculosis, two curiously contrasted papers in the *Lancet* of December 28th may be noticed here. One is a very scientific and concise contribution to pathology and bacteriology, and is called 'Tuberculosis of the Heart,' by Dr. H. Newton Heineman, while the author of the other, Mr. Godfrey W. Hambleton, denies that phthisis has any causal connexion with the *Bacillus tuberculosis*, and attributes the disease to "a natural product, normally present in, and eliminated from, the body," and says that "its accumulation in the system is produced by an inadequate respiratory surface of the lungs." Comment is needless. What with the lacerated treatment, and violet leaves for epithelioma, we shall soon be killing spiders by the light of the new moon to cure a "quinsy" or a "rheum."

'The Investigation of, and Progress made in, Preventive and Curative Remedies' is the title of Dr. A. Lingard's reports for 1900-1, in his capacity of Imperial Bacteriologist of India. These reports include experimental work on anthrax, rinderpest, surra, lymphangitis epizootica, and strangles. Various kinds of protective serum have actually been issued for anthrax, rinderpest, and surra, while lymphangitis epizootica has been found to disappear in affected animals when these are taken to an altitude of 7,500 ft. Dr. Lingard is, however, working both with this disease and with strangles in order to find protective serum to cope with them.

#### THE CONFERENCE OF SCIENCE TEACHERS.

THE Fourth Annual Conference of Science Teachers organized by the Technical Education Board of the London County Council was held during last week at the South-Western Polytechnic in Chelsea. The vice-chairman of the Board, Mr. T. A. Organ, who presided at the opening meeting held on January 9th, spoke of

the great increase year by year in the numbers of those who attended. He then went on to contrast science teaching in this country now with what it was thirty years ago, and showed by figures how German industries had profited by an earlier recognition in that country of the value of scientific training and research. In face of the fact that the money granted for technical instruction in England could only be applied to teaching, Mr. Organ made a definite statement that if British industries were to hold their own a million pounds must forthwith be spent upon a research laboratory in chemistry, and the like sum upon one in engineering.

The addresses, however, which were delivered at the four meetings of the Conference dealt entirely with hygiene, natural history, and rural education. Miss Alice Ravenhill discussed the advisability of making hygiene a subject of instruction, as well as the methods by which, and the stages at which, it may be introduced into schools. Parents look to the latter to relieve them of much responsibility, and as regards girls Miss Ravenhill pointed out that of all work that of the home alone was done in antiquated ways. Boys she further characterized not only as possible husbands and fathers, but also as municipal councillors who had to deal with drainage and ventilation upon a large scale. Food too, as regards its supply, is in the hands of men, and the possibilities of its contamination are very great. For these and other reasons the importance of a knowledge of hygiene was evident.

'Mental School Hygiene' was considered by Dr. Francis Warner, who claimed that teaching could be made more efficient if facts in the natural history of children were utilized. One of these was that certain groups differ from the average in mental and physical status, and need special adaptations of school education. Some are more readily controlled by a signal than by a spoken word, and it is generally desirable to train the movements of children before the meaning of words has been fully obtained. Hence Dr. Warner emphasized the value of the Kindergarten, where training should precede instruction. Many inaccuracies are due to want of control over the body, are not mental, and may be met by eye-drill. Education should implant in the pupil's brain, stage by stage, experiences to be subsequently used; moreover, mental hygiene had a practical value entitling it to a place in a scheme of university teaching. The subject of hygiene, it was said during the discussion, had suffered much from the penny, twopenny, and even sixpenny textbooks of "domestic economy."

In the afternoon Prof. Tilden took the chair, and Mr. Frank E. Beddard put before the Conference several definite ideas with regard to the teaching of natural history. There were but few students of zoology, which was strange when it was considered that the subject was almost ideal as a means of education, training eye and brain, and producing skilful manipulators, as well as encouraging habits of keen observation and critical comparison. This fact Mr. Beddard attributed to the popular misconceptions that, vulgarly speaking, "biology did not pay," and that it was an expensive matter to study it. Many important discoveries were due to the study of natural history, such as the new ideas about malaria and the fluke causing sheep-rot. Again, whereas the literary student could start work with ten shillings' worth of books, a sixpenny note-book, and a penny pencil, every would-be zoologist is supposed to require a microscope, costing at least five pounds, and other costly instruments. This no doubt keeps pupils off the subject, but there are many branches of zoology with which it is necessary to become acquainted that necessitate no expenditure at all, and with these the student should begin. Instruction in the subject should be given by experts, who should not be regarded with suspicion and as unprac-

tical men. In colleges the professors should teach the beginners, and leave the more advanced students to their less experienced assistants. For schools Mr. Beddard suggested peripatetic lecturers, as there would hardly be enough work at one institution to occupy all a man's time.

He was followed by Prof. Bottomley, whose address was on the value of natural-history collections for teaching purposes. He spent some time in criticizing the "type" system of teaching biology, and furthermore digressed from his subject to touch upon rambles and natural-history diaries. Coming at last to collections for teaching purposes, he stated that they should differ from the museum in being "as natural as possible." In conclusion, the uses to which the Prout Newcombe collection, presented two years ago to the Technical Education Board, had been put were considered. Children from London schools had visited it, and had been encouraged to point out the differences, say, between a bird and a lizard; they had also been allowed to draw objects of their own choice, with a view to utilizing the sketches subsequently in the making of designs. Prof. Bottomley had also used the series of specimens as a reference collection for teachers, to whom he had given a course of lectures.

The Chairman pointed out that the same objection on the score of expense had been made against the teaching of chemistry in the old days. Dr. Gregory did not like the point of view taken by the speakers. What teachers wanted to know was ways of getting definite results approximating to those they were sure of obtaining in physics and chemistry. As regards books, he said he had the same complaint to make. Many that he knew suggested the keeping of tadpoles until they became frogs, but none said a word as to the food that must be given to them if they were to pass through their stages successfully. A difficulty pointed out by Dr. Gregory was that at the end of a series of observations upon growth or development the pupils had forgotten the beginning. This, one might point out, could be obviated to a great extent by a properly constituted school museum. Object-lessons on such creatures as the lion, the elephant, and the kangaroo, where only pictures or verbal descriptions were available, as usual came in for condemnation; and Prof. Tilden described the astonishment of a small boy upon seeing an elephant for the first time—an animal represented in his picture-book of exactly the same size as a rabbit.

The second morning, with Prof. Rücker as chairman, was devoted to the consideration of "nature study." Mr. R. Hedger-Wallace quoted Prof. Hodge's opinion upon eleven systems of American nature study which he distinguished, and went on to give his own, after strongly emphasizing the need of determining at once what is meant by "nature study." He urged also the avoidance of certain undesirable features of some American work under this title. These are sickly sentimentality, the mere reading about nature in books, the doggerel known as "nature in verse," and the undue correlation where one definite object permeates the whole of the school work for, say, a month. Mr. Hedger-Wallace divided the work into the normal school type, which gave object-lessons in natural history, as in Germany, and the agricultural method, which encouraged outdoor observation. The endeavours of Perdue, Clark, and Cornell Universities were alluded to more particularly, as the authorities produce two series of leaflets, one giving suggestions to the teachers and the other intended for the children. To Cornell University Mr. Hedger-Wallace gave the highest praise, as doing the most towards encouraging "the hearing ear and the seeing eye."

Mr. David Houston dealt with the influence



which the Essex County Council are indirectly bringing to bear upon the work of elementary schools through the training of the teachers. One might point out that many technical instruction committees provide courses where some systematic training in natural history as a science can be obtained, but very few, like that of Essex, go further. Mr. Houston described the suggested lessons prepared for the masters and mistresses, and already tested in a village school. He pointed out, too, how the teachers were encouraged to give the same or similar lessons in their own schools, and afforded practice in drawing up original instruction sheets from natural objects. Next the work done in each year of the three during which attendance is proposed was alluded to, and Mr. Houston called attention to the collection of typical "lessons," printed and reproduced from writing, for children and leaflets for teachers in the field, as well as examples of the work of all concerned, which he had had bound up and distributed among those present. An objection made during the discussion by a School Board inspector was based upon the idea that a pamphlet on bog plants drawn up for the use of teachers when out together upon a botanical ramble was intended as a lesson for children.

The last meeting, presided over by Prof. Armstrong, dealt entirely with rural secondary schools. Mr. E. E. Hennesey, principal of the one established by Lady Warwick at Bigods, near Dunmow, gave an account of it and of similar institutions in detail, with more or less agricultural bias. One may, however, point out the danger of allowing the literary side to be forgotten in a plenitude of sciences and manual instruction.

Prof. Meldola gave a brief history of the difficulties met with in the establishment of the school more particularly dealt with in the previous address, some of which, to judge from the discussion, were not encountered in the case of the few other schools which are carried on upon similar lines. He also expressed his appreciation of Lady Warwick's activity and enterprise in providing an example for other counties.

#### SOCIETIES.

**SOCIETY OF ANTIQUARIES.**—Jan. 9.—Mr. J. T. Micklethwaite, V.P., in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—Mr. W. Gowland again exhibited the various tools and antiquities found at Stonehenge.—Mr. P. Norman exhibited a miniature painting of the martyrdom of some female saint.—The following gentlemen were elected Fellows: Revs. M. T. Pearman, C. W. Shickle, G. H. Engleheart, and C. S. Taylor, Dr. F. W. Cock, Messrs. R. A. S. Macalister, F. F. Fox, and W. J. Andrew.

**LINNEAN.**—Dec. 19.—Prof. S. H. Vines, President, in the chair.—Prof. G. B. Howes exhibited a marine organism received from Dr. Gilchrist, of South Africa. It measures 15 cm. in length, and is structureless and transparent, in section four-sided, with its angles prolonged and each intervening area concave. A central tubular cavity is present, and at one end a deep constriction, which may be due to wave-action or other artificial causes. Ideas of a ctenophoran, the cast-off test of a tunicate of the Distoma type, of a myxioolid worm-tube, an egg-capsule, and others which had occurred, had all been discarded; and after having submitted the object to a dozen trained experts, he put it forward in the hope of obtaining a clue to its significance and zoological position.—In commenting upon this exhibit the President said he believed the occasion was probably the first in the history of the Society upon which an object had been laid upon the table to which no one present could give a name.—Prof. Howes also exhibited a mounted specimen of the giant argulus (*A. scutiformis*) from a Japanese Tetrodon, which he had received from Prof. D'Arcy Thompson. The creature measured 3 cm. in length, and his attention was first drawn to it on a recent visit to the Berlin Museum, where to the best of his recollection there is a larger example, and where the species is being fully worked out.—The Rev. T. R. R. Stebbing, in commenting on the exhibit, made some remarks on the species *A. giganteus*, and observed that in the kindred genus *Dolops* there is a species (*D. longicauda*) which about equals in size the speci-

men exhibited. He showed a specimen of the giant ostracod received from Dr. Gilchrist, which he had named *Crossophorus africanus*, the animal being almost as large as a cherry.—Mr. J. E. S. Moore exhibited the entire specimen and a microscopic preparation, with drawings, of a new polyzoon, encrusting the shell of *Paramelania*, dredged on the west coast of Lake Tanganyika, at a depth of twenty-five fathoms. He showed it to be typically gymnotamatus, and to present characters most nearly suggestive of the marine genus *Arachnidium*.—Dr. C. W. Andrews gave a short account of his recent visit to Egypt, and showed lantern-slides illustrating some of the districts in which vertebrate fossils were collected. The most important journeys were to Mozara with Mr. T. Barrow, and to the Fayûm with Mr. H. J. L. Beadnell, officers of the Egyptian Geological Survey. In the former locality remains of Mastodon, *Brachyodus*, and other vertebrates of Lower Miocene age were found; and in the latter a large series of bones from Middle and Upper Eocene beds were collected. These include a number of very interesting forms, some of which (*Palæomastodon* and *Moritherium*) seem to be early proboscideans, and indicate that that group originated in an Ethiopian land-area which became united to the Palearctic land in Oligocene times. A number of plaster-casts of some of the more important specimens were shown.—A discussion followed, in which Dr. A. Smith-Woodward, Dr. Forsyth Major, and Prof. Howes took part.—Mr. Miller Christy exhibited and made remarks on a specimen of White's thrush, *Turdus varius*, Pallas, which had been shot near Clavering, in Essex, so long ago as January, 1894, and had been preserved for Mr. Rolfe, but had only recently been identified as a rarity.—Mr. J. E. Harting stated that about the same time another bird of this species, which he had seen, had been procured near Southampton, and that the two might well have arrived in company from Siberia. After pointing out the geographical distribution of the species and its distinguishing characters, he exhibited coloured figures of the egg, which is one of the rarest in collections, and, for comparison, a figure of the egg and nest of the allied *Turdus lunulatus* of Australia.—The Rev. J. Gerard exhibited a nest of the sand-martin (*Cotile riparia*) made within the nest of a dipper (*Cinclus aquaticus*), found near Bashall Hall, Yorkshire, in which eggs of the former bird had been laid and hatched after the latter had ceased to occupy it.—Mr. S. Pace exhibited specimens of the common Torres Straits snail *Planispira* (*Trachioptis*) *delessertiana*, to illustrate the armature of the penis with minute calcareous spines. He likewise exhibited a specimen and drawings from life of a rare pelagic tectibranch, *Euselenops* (*Neda*) *luniceps*, taken in Friday Island Passage, Torres Straits. Only two specimens of this interesting form appear to have been hitherto noted—namely, the one originally, though erroneously, figured by Cuvier ('Règne Anim.', ii. 396), which had been probably collected by Péron and Lesueur at Mauritius, and another obtained during the voyage of the Samarang (Adams and Reeve, 'Zoology of the Voyage of the Samarang,' Mollusca, p. 66, pl. xviii. fig. 6). Mr. Pace also read a paper on the gastropod *Pontiothauma*, Sm., giving an account of the anatomy of this remarkable genus, with special reference to the proboscis and its associated parts, as observed in a specimen from the Indian seas, furnished some years ago by Dr. Alcock, of the Calcutta Museum.—Mr. F. Chapman read a paper on the Ostracoda collected round the Funafuti atoll. This collection, which had been placed in his hands for examination and description by Prof. Judd, was obtained from various sources during the work of the expedition for the purpose of boring in the atoll. The specimens represented the recent deposits obtained by dredging outside the atoll, chiefly at moderate depths, but many were also selected from the dredgings in the lagoon, as well as from the beach-sands, the deep-sea deposits, and the sands from the atoll boring. The total number of species were fifty-two, six of which were found to be undescribed. The occurrence of the genus *Limnocythere* was considered noteworthy on account of its freshwater habit.

**METEOROLOGICAL.**—Jan. 15.—Annual Meeting.—Mr. W. H. Dines, President, in the chair.—The Secretary read the Report of the Council for the past year, which showed the Society to be in a satisfactory condition, there being twenty-eight additional Fellows.—The Symons Gold Medal, which has recently been founded as a memorial to the late Mr. G. J. Symons, the distinguished meteorologist, was presented to Dr. Alexander Buchan for his work in connexion with meteorological science.—The President, in his address, dealt with the 'Theory of Probability applied to Various Meteorological Problems.' He considered that for all practical purposes weather conditions may be looked upon as purely accidental, and that we may apply to them the laws of chance.

They are not by any means in reality a matter of chance; for although we cannot discover it, there is doubtless a cause for each kind of weather, normal or abnormal. After speaking upon the subject of weather forecasting he dealt with the question, How long is required to obtain a true average? He had come to the conclusion that 10 years' temperature observations give a mean of which the probable error is a little under one degree; 30 years reduce this to half a degree, 50 years to one-third of a degree, and 100 years to one quarter of a degree. After dealing with barometer observations and rainfall he proceeded to speak of weather almanacs, cycles, &c. In conclusion, he said that meteorology is far more than a statistical science, and is very closely dependent upon theoretical mechanics and thermo-dynamics, and in the application of these subjects to meteorology lies the best hope of advance.—The Council for the ensuing year were then elected, Mr. W. H. Dines being the President, and Mr. F. C. Bayard and Dr. H. R. Mill, Secretaries.

**PHILOLOGICAL.**—Jan. 10.—Mr. H. A. Nesbitt in the chair.—Prof. Lawrence, Dr. H. Oelsner, and Mr. W. A. Craigie were elected Members.—Mr. R. W. Heaton read a paper on Manx Gaelic. Specimens were exhibited of the earliest printed literature of the island, and also of the more important Manx publications of the past century. The rapid decay of the language was shown by the fact that whereas in 1821, out of a population of 40,000, at least half were able to speak their mother-tongue, at the language census of last year less than a tenth of the natives returned themselves as bi-linguists, in spite of the vigorous movement for a revival of Manx as a spoken language that is now making itself felt in the island. The native vernacular Gaelic literature consists almost entirely of "Carvals," poems on sacred subjects, which were first collected and printed in 1891, with an insignificant number of national ballads, of no conspicuous literary merit. The poverty of the native ballad literature may be accounted for by the absence of a bardic class, and also by the practical serfdom of the Manx peasantry during the three centuries preceding the Act of Settlement. The Manx Gaelic abounds in figurative expressions, and is especially rich in its store of proverbs. The prevailing sombre tone of its poetical literature may be explained by the publication of the Scriptures for the first time in 1772, and also by the visit to the island in 1777 of John Wesley, who roused the minds of the natives to a high degree of religious fervour. By far the greater number of the "Carvals" date from this period. The characteristics of the Manx Gaelic were treated at some length, more particularly with reference to its phonological and grammatical peculiarities. The native adaptations of numerous words imported from English and other languages were noted. It was shown that no fixed standard of orthography can be said to have existed prior to the date of the publication of the Scriptures in 1772. The complicated system of initial consonantal mutations was referred to as one of the chief difficulties in the way of a student of the language. An index of substantival gender terminations in Manx Gaelic was submitted as some attempt to reduce the gender problem to definite rules. Owing to the absence of a neuter this question is one of considerable importance, and has been very inadequately treated in existing grammars and dictionaries.

**INSTITUTION OF CIVIL ENGINEERS.**—Jan. 14.—Mr. C. Hawksley, President, in the chair.—It was announced that 33 Associate Members had been transferred to the class of Members, and that 45 candidates had been admitted as Students. The monthly ballot resulted in the election of 9 Members, 31 Associate Members, and 3 Associates.—The paper read was 'American Workshop Methods in Steel Construction,' by Mr. H. B. Molesworth.

**MATHEMATICAL.**—Jan. 9.—Dr. Hobson, President, in the chair.—The Rev. J. Cullen was admitted into the Society.—The President (Major MacMahon, V.P., in the chair) read a paper on 'Non-uniform Convergence and the Integration of Series.'—Messrs. Larmor, Love, and Whittaker made remarks upon the paper.—Mr. S. Roberts read a paper on 'Networks.' This was connected with the well-known map-colouring problem.—Papers by Prof. W. Snow Burnside on the integrals of a certain differential equation considered geometrically, and by Mr. W. H. Young on the fundamental theorem of differential equations, were taken as read.

**ARISTOTELIAN.**—Jan. 6.—Mr. S. H. Hodgson, V.P., in the chair.—Mr. Arthur Boutwood read a paper on 'The Philosophy of Probability.' Bishop Butler declared that "probability is the very guide of life." To the ordinary man facts appear the true guide of life. By facts he means objectively independent realities—realities independent of the mind that knows them. He thinks he gets such facts by



tradition, by inference, and by sense perception, but reflection shows that by none of these ways are such facts reached. Philosophy and mathematics, being purely conceptual, and having no direct reference to the actual or possible, are equally inadequate to supply facts. Natural science, in so far as it is observation, is open to the same criticism as sense perception and inference, and so far as it is interpretative is only a form of philosophy. Religion does not give fact in the ordinary sense; in no form of religious consciousness is God given as an object of knowledge. The plain man, therefore, becomes agnostic in philosophy, and rests content with the practical serviceableness of science, religion, art, and the life of moral endeavour. These satisfy because they bring a positive gain in the felt value of life. But this gain of life does not extend to his intellectual nature, and thought demands satisfaction as well as moral nature. Accepting his intellectual nature and its ideals as he does his moral nature and its ideals, what does he find? That he can actually interpret the world so as to give, up to a certain point, a rational explanation and vindication of his trust in his own nature and his ideals. He cannot tell whether his thought is ultimately true, whether it sets forth the essential nature of the world, whether, though *his* thought, it agrees with God's thought; hence its results are only probable. But in proportion as these results of thought increase the worth of life and its moral value, they are practically highly serviceable.—The paper was followed by a discussion.

## MEETINGS NEXT WEEK.

- MON. Royal Academy, 4.—Lecture on Painting by Prof. V. C. Prinsep. Bibliographical, 4.—English Book Illustration, 1480-1800, Mr. H. B. Wheatley.
- Institute of British Architects, 8.—'The Architectural Discoveries of 1901 at Stonehenge,' Mr. D. J. Blow.
- Society of Arts, 8.—'The Purification and Sterilization of Water,' Lecture II, Dr. S. Rideal. (Cantor Lecture.)
- TUES. Royal Institution, 3.—'The Cell,' Lecture II, Dr. A. Macfadyen.
- Institution of Civil Engineers, 8.—Discussion on 'American Workshop Methods in Steel Construction.'
- Society of Arts, 8.—'The Architect's Use of Enamelled Tiles,' Mr. Halsey Ricardo.
- Anthropological Institute, 8.—'Some Round Stone Monuments in Yorkshire,' Mr. A. L. Lewis. 'A Group of Cairns with Megalithic Cists in the West of Scotland, and the Human Remains associated Therewith,' Dr. T. H. Bryce.
- WED. Folk Lore, 8.—Annual Meeting, President's Address.
- Geological, 8.—'The Fossiliferous Silurian Beds and Associated Igneous Rocks of the Clogher Head District, Co. Kerry,' Prof. S. H. Reynolds and Mr. C. I. Gardiner. 'A Process for the Mineral Analysis of Rocks,' Prof. W. J. Sollas.
- Society of Arts, 8.—Scientific Observations at High Altitudes, Rev. J. M. Bacon.
- THURS. Royal Institution, 3.—Recent Excavations at Delphi and in the Greek Islands, Lecture II, Dr. A. S. Murray.
- Royal Academy, 4.—Lecture on Painting by Prof. V. C. Prinsep.
- Royal, 4.
- Society of Arts, 4½.—'Bengal, the Land and its People,' Mr. F. H. Skrine.
- Institution of Electrical Engineers, 8.—'Earth Currents derived from Distributing Systems,' Mr. E. B. Wedmore.
- Society of Antiquaries, 8½.—'The Castles of the Conquest,' Mr. J. H. Round.
- FRI. Physical, 5.—'The Factors of Heat,' Part I, Mr. J. Swinburne. 'Exhibition of some Twinned Crystals of Selenite,' Mr. E. Large.
- Royal Institution, 9.—'The Discovery of the Future,' Mr. H. G. Wells.
- SAT. Royal Institution, 3.—'History of Opera: Mozart,' Mr. W. H. Hadow.

## Science Gossip.

THE Geological Society will this year award its medals and funds as follows: the Wollaston Medal to M. Friedrich Schmidt of St. Petersburg, the Murchison Medal to Mr. F. W. Harmer, and the Lyell Medals to Mr. R. Lydekker and Prof. Anton Fritsch of Prague; the Wollaston Fund to Mr. L. J. Spencer, the Murchison Fund to Mr. T. H. Holland, the Lyell Fund to Dr. Wheelton Hind, and the Barlow-Jameson Fund to Mr. W. M. Hutchings.

THE Harveian oration of last October delivered by Dr. Norman Moore, a distinguished authority in more ways than one, is, we are glad to hear, to be published by Mr. Murray.

ANOTHER interesting announcement made by Mr. Murray is a volume on the important and much-contested subject of 'Heredity,' by Prof. J. Arthur Thomson.

MR. EDGAR ALBAN writes:—

"In your review of the 'Reports of the Cambridge Anthropological Expedition to Torres Straits,' vol. ii., you say that in the Welsh language only one word, 'glas,' exists for 'green' and 'blue,' and that there is no word for 'brown.' For 'green' and 'blue' there are two distinct words, 'gwydd' and 'glas,' and for 'brown' the word 'llwyd' is used.

We followed the statement of the 'Reports.'

A FIREBALL of exceptional brilliancy was noticed by a large number of persons in the south of England on the evening of Wednesday, the 4th ult. From the accounts which he has collected Mr. Denning, F.R.A.S., of Bristol,

has been able to determine with some accuracy the actual path of this remarkable meteor, and has published the result of his calculation in the last number of the *Monthly Notices* of the Royal Astronomical Society. When first seen it appears to have been at a height of about 92 miles over the English Channel, at a point 11 miles south of Bridport in Dorsetshire, from which it traversed a distance of 64 miles, with a velocity of about 21 miles per second, to a point 50 miles over the Channel, situated 15 miles to the south of the Needles. Its flash was of dazzling intensity, and left a train or streak behind it of a colour between red and orange, which was calculated to be about 26 miles in length, and would seem (though the accounts differ) to have been visible for two or three minutes. The time of appearance was 5<sup>h</sup> 36<sup>m</sup> in the evening, or soon after dark, and the course of the meteor amongst the stars was from the constellation Hercules to Cetus.

AN account of the observations of the annular eclipse of the sun on November 11th last, which were obtained by M. A. de la Baume Pluvinel at Cairo, is given in a recent number (tome cxxxiii. p. 1180) of the *Comptes Rendus*. The conditions were not favourable, on account of the small altitude (about 15°) of the sun, even at mid-eclipse. But an interesting examination was made of the solar spectrum at grazing incidence on the moon's surface by means of a powerful grating spectrograph. No variation was noticed in the different groups of lines examined, a result which renders the existence of any lunar atmosphere extremely improbable. Attempts were also made to photograph the corona in the presence of sunlight, but though an aureole appeared on two photographs taken, it is not thought to be truly coronal. Nor was it found possible to detect any effect of coronal light by the action of the calorific rays on phosphorescent substances.

DR. R. SCHORR has been appointed Professor and Director of the Observatory at Hamburg, of which he has been chief with the title "Observator" since the death of Prof. G. F. W. Rümker on March 3rd, 1900. The observatory was founded in the year 1825, and was provided with an equatorial of 10 inches aperture in 1868.

## FINE ARTS

## ARCHÆOLOGY.

*The Mycenaean Tree and Pillar Cult.* By Arthur J. Evans. (Macmillan & Co.)—In the opening page of the present treatise, which first appeared in the *Journal of Hellenic Studies*, Mr. Evans tells us that it is remarkable how little has been found among the larger Mycenaean monuments which has "a clear and obvious relation to religious belief." To supplement this deficiency he produces many illustrations, taken for the most part from gems and engraved stones discovered in Crete and other "Mycenaean" sites, and seeks to draw from them the conclusion that "the cult objects of Mycenaean times almost exclusively consisted of sacred stones, pillars, and trees." This is of course perfectly possible, but we see nothing either here or in other works dealing with Mycenaean remains which would enable us to say it was proved. The scene most often repeated in these illustrations is the representation of an upright object, generally a pillar, between two figures, which are sometimes human, sometimes demonic, and sometimes animal; and Mr. Evans wishes us to believe that these supporters—as they would be called in heraldry—are in the act of adoration of the object they support. Yet there is no reason why this should be so; and other of his arguments rather militate against his conclusion. The double axe, which he contends was so deeply identified with the Cretan Zeus that "his actual image in anthro-

pomorphic shape was not needed by the religion of that time," appears but three times in these illustrations. In the first instance it is figured between two *bucrania* or bulls' skulls (not heads, as Mr. Evans describes them), which can hardly be looked upon as capable of active adoration, and have moreover each of them a double axe between the horns. In the next this weapon appears under a conventional representation of the sun and moon, and above a group of human figures whom Mr. Evans declares to be gods and goddesses, but who are paying about as much attention to it as the deities on the Greek vase-paintings do to the fillet which is said to be the sign of initiation. In the third case the double axe is simply repeated many times upon the faces of an upright stone, without any other inscription or symbol whatever. But why, if the double axe be really the symbol of a deity of supreme rank, is it not attended by the supporters which are held to prove that the pillar is an object of worship? A similar weakness of argument seems to beset Mr. Evans with regard to what he calls the "horns of consecration." He shows us these on a fragment of statite from Cnossus as standing upon a brick erection that can hardly be anything but an altar. We find them also on a stone altar from Arabia bearing an inscription to the god Salm, and with a bull's head between them which Mr. Evans calls "votive," but which seems, from the attitude of the attendant priest, to be the actual symbol of the divinity worshipped. Hence we might suppose these horns to be really the invariable sign of an altar either blessed with or waiting for the presence of a god. But what are we to say of the "sanctuary wall" of the palace at Cnossus, where the same horns are repeated side by side on a band or dado, and where they can hardly have any ritual significance at all? Simply, we think, that it is impossible to interpret such symbols without a much greater knowledge of the *rationale* of Mycenaean worship than we yet possess. Perhaps it is useless to attempt such a task without some written document to help us such as might possibly be found among the undeciphered tablets discovered by Mr. Evans in the palace. After all, in the absence of any contemporary writings, Macaulay's New Zealander would be able to make out little of our religious beliefs from the crosses that he might find among the ruins of St. Paul's. Some *obiter dicta* of Mr. Evans are extremely interesting. He says that the famous black stone found in the Roman Forum was a pillar standing between two lions in Mycenaean style, and the fact—which was new to us—is extremely suggestive. He says, too, that "the prevailing elements in later Phœnician art more and more declare themselves as decadent Mycenaean"; and he supposes that the maritime enterprise to be found in Tyre and Sidon can be accounted for by supposing that these Semitic cities had absorbed certain proto-Greek colonies or plantations. These and other hints of the same kind go, together with the generous quantity of Mycenaean objects here reproduced, to give the treatise a permanent value apart from its conclusions.

*An Elementary History of Design in Mural Painting.* By N. H. S. Westlake, F.S.A. Part I. (Parke & Co.)—Mr. Westlake is an enthusiast for wall painting, which he declares to be "as indestructible as mosaic, and more easily kept clean," and this book has apparently been written with an eye to the encouragement of the art. In the present instalment, which purports to go down "to the decay of Hellenic culture," there are, oddly enough, hardly any examples of wall paintings, nearly all the illustrations being taken from the vignettes of Egyptian papyri, the bas-reliefs of Assyrian, and Greek sculptures and vases. As we gather—though it is not stated with much distinctness—that this part is intended as a sort of introduction to the history of art generally, we do not know that there is much to complain



of in this, especially as the plates are well chosen and carefully executed. When Mr. Westlake gets into the main body of his work—which will, we understand, deal with the art of wall painting in Christian times—it will be advisable to deal with it more in detail. For the present it may be recommended as promising to be what the author terms “a handy work of reference,” though the fitness of the adjective to a volume some fifteen by eleven inches may perhaps be disputed. With regard to the introduction there is not perhaps very much to be said. Mr. Westlake seems to have gone to good authorities for his history, but to have little first-hand acquaintance with his facts. The part which he (following Deutsch) is inclined to assign to the Phœnicians in the development of art will hardly be approved by modern archaeologists, particularly since the additions to our knowledge of what are called “Mycenæan” remains have allowed us to study the source from which such art as the Phœnicians did succeed in exhibiting was derived. He might, we think, have made more use both of the Egyptian “drinking scenes” now to be seen on the walls of the British Museum and of the Cretan frescoes lately discovered by Mr. Arthur Evans. Both of these classes happen to be strictly mural paintings, but possibly the self-denying ordinance which he has imposed upon himself in the matter of colour has prevented him from reproducing them. Yet he gives a fairly exhaustive study of the Etruscan frescoes, and draws a curious parallel between them and some of the painted glass of the thirteenth century. When he gets to his chapter on ‘The Genesis of the Principal Historic Ornamental Details’ he becomes highly mystical, and attributes an elaboration of symbolism to the Assyrian “palmette” which reminds us of some of the wilder theories put forward by M. Soudi-Colbert in his gigantic work. This is, briefly, that the divergent lines of the palmette were intended to represent sun-rays, and that the whole figure formed a kind of diagram of the ancient theogony. As his explanation seems to be founded on the belief in a primitive and universal monotheism from which the inhabitants of Mesopotamia, like the rest of the ancient world, in some unaccountable way degenerated, we think it better not to discuss it. We notice some bad mistakes in the book, such as “Dionysius” for Diodorus Siculus, and “Champillon” for Champollion. “Rhyparagaphos” (!), we may remark, does not mean “toy-picture painting,” but something very different. Perhaps Mr. Westlake was thinking of rhopography.

#### TWO BOOKS ON ARCHITECTURE.

*Some Architectural Works of Inigo Jones: a Series of Measured Drawings and other Illustrations.* Together with Descriptive Notes, a Biographical Sketch, and List of his Authentic Works. By H. Inigo Triggs and Henry Tanner, Jun. (Batsford.)—This handsome volume contains forty folio plates and a portrait of the architect from a picture by Van Dyck. Almost all the plates are reproductions of geometrical drawings, and the authors deserve high praise for the excellent quality of the draughtsmanship. The examples chosen, too, are adequately illustrated, in most cases with plans, details, and sketches in the text. The drawings are arranged as far as possible in the chronological order of their subjects, and the authors have thus endeavoured to avoid what we consider to be a serious defect of arrangement in the work edited by Messrs. Belcher and Macartney. The first example illustrated—the Queen’s House, Greenwich—simple as it is, is distinguished by the purity of style and admirable proportion which are characteristic of Inigo Jones’s manner, and place his works in such startling contrast with those of his immediate English predecessors

who designed the great houses of the Elizabethan age. Jones’s masterpiece, the Banqueting Hall, Whitehall, is illustrated by elevations and details drawn by Mr. W. R. Davidson, and these are followed by reproductions of the magnificent design for Whitehall Palace, reproduced from the drawings in the Worcester College collection. Five plates are devoted to the south front of Wilton, and another to the stables there. Raynham and Coleshill, the two best country houses by Jones which have survived, are well illustrated, whilst his interiors are represented by Wilton, Kirby, Ashburnham House, Westminster, and Forde Abbey. The authors state in their preface that, in order to make their book as complete as possible, they “have visited almost all the buildings in England which either actual knowledge or tradition has assigned” to Inigo Jones, and in their text they attempt to give a complete account of his architectural career. We think they would have done better to limit their work to the illustration of “some architectural works of Inigo Jones,” and to the descriptions of the buildings illustrated, for in one very important respect their descriptive notes are by no means so satisfactory as their drawings. They adopt the view that Jones’s “early style is but a refined phase of Elizabethan work”; that “his earlier buildings show a union of the style he had acquired in Italy with the then prevailing fashion at home, which he was unable entirely to subvert.” Mr. Reginald Blomfield considers that this opinion, which was Walpole’s, is not supported by any evidence whatever, and his denial of the authenticity of all these earlier works (with the exception of the chapel of Lincoln’s Inn) certainly enables him to present a consistent account of Jones’s career. If, as Messrs. Triggs and Tanner think, the plan and doorway of Chilham Castle, which they illustrate, were indeed designed by Inigo Jones, they should have brought forward some definite evidence in support of their opinion. Both plan and doorway are in line with the better examples of Jacobean work, and in this category, too, we should place the pulpit in Castle Ashby Church (plate 9). A wide gulf, however, separates these examples from such buildings as the Queen’s House, Greenwich, and the Banqueting Hall, and that they should have been all designed by the same man does not seem likely.

*A History of Architecture on the Comparative Method.* By Prof. Banister Fletcher and Banister F. Fletcher, A.R.I.B.A. Fourth Edition, Revised and Enlarged. (Batsford.)—This volume, save for the repute that it long ago gained amongst students and craftsmen, might almost have been issued under a new title, the additions, alterations, and improvements being so numerous. The name of the late Prof. Fletcher still appears on the title-page, but the editorial work has fallen entirely on the younger author. In addition to a thorough and careful revision of the text, which we have tested by comparing it with that of earlier editions, the new material is at once considerable and useful. Among the more important additions are a note on prehistoric architecture, a note on the religious orders of the Middle Ages, a new general chapter on ‘Gothic Architecture in Europe,’ an account of mediæval timber roofs, a note on English parish churches, a descriptive account of Elizabethan mansions, a chapter on American architecture, and a short section on the architecture of British colonies. There is also an important and most clearly arranged comparative treatment of what are known as the non-historical styles—namely, the Indian, Chinese, Japanese, and Saracenic. This part is entirely new and covers about 150 pages. The illustrations have also been considerably extended. They now consist of 256 plates, 128 of which are reproduced from photographs of the chief edifices of the world, and the remainder are groups of line

drawings specially prepared for this work. The illustrations of English cathedrals taken from photographs of models, so that their general external features and comparative projections can be seen at a glance, are most useful. In the vast amount of condensed information gathered to form this compendium of architecture, it would be strange indeed if there were no lapses. Those, however, that have been noted are comparatively unimportant. As an instance, this brief sentence may be quoted, with which few if any modern students of the life and times of William of Wykeham will be inclined to agree: “William of Wykeham, the greatest of English Gothic builders, and the ‘Wolsey’ of Edward III.” The lists of books of reference appended to each section are excellent and most helpful; they give evidence of exceptionally wide reading and catholic taste.

#### THE OLD MASTERS AT BURLINGTON HOUSE.

##### II.

CONTINUING our discussion of the pictures in the first gallery, we come to the curious *Portrait of a Man* (No. 22) from the Irish National Gallery, which used there to bear the name of Rafaelino del Garbo. It is now more cautiously described as attributed to him. It is a portrait which shows considerable feeling for character, though crude and unrefined. It certainly does not agree, either in design or in its peculiar dull and morbid colouring, with the works of Florentine artists of the period, and we think Mr. Claude Phillips’s suggestion that it is by an artist of the Ferrarese School, influenced by Tura and Ercole di Roberti, is the best attempt that has been made to explain the provenance of a puzzling and unusual work.

Mr. Salting’s *Portrait of a Lady* (25), ascribed to Francia, is surely unworthy of that master, feeble as he was at times. Both in the strange configuration of the swollen brow and in the peculiar expression it reminds one much more decidedly of the work of Amico Aspertini.—The little *St. Sebastian* (26) which hangs beneath it is a far finer work. Although the face is unpleasing in expression, and suggests rather a portrait than an ideal type, the drawing of the eyes, with their exaggerated perspective, is extraordinarily skilful, and the technique is worthy in its precision and delicacy of the artist whose name the picture bears, Antonello da Messina. But though we have never yet seen a work by Alvise Vivarini in which Antonello’s methods of drawing and handling were so closely followed, we cannot doubt that it is by him and executed at a time when he was entirely under the influence of Antonello, perhaps directly under his instruction. The two artists approach one another so closely in their portrait heads that they are hard to differentiate, but the characteristics of Alvise’s style appear to us strongly marked here. The wide angle of the eyelids, the hooked nose imperfectly articulated with the rest of the mask, the flaccid cheeks, and the dark patches of the iris somewhat out of tone with the rest of the face, as well as the fact that the features are slightly twisted, giving the whole face a drawn and sharp expression, are all indications of the real author. It is in that case one of his finest works. It was not often that he arrived at such concise draughtsmanship or such vigorous handling of paint.

The *Portrait of a Man* (29), ascribed to Andrea del Sarto, is a very spirited and decorative design. The slightly swaggering pose of the youth is admirably felt, and the value of the silhouette of the black hat and the sleeve cutting sharply on the dry red of the coat shows what a subtle feeling for balance the artist had. The colouring alone, not to mention the curious disproportion of the extremities to the figure, would suffice to indicate that it is not by Andrea himself, but by his pupil Pontorno, who never lost his individuality in that of his greater master.



He retained, indeed, what was surprising at such a period of academic sophistication, a peculiar freshness and spontaneity of feeling which are admirably seen in this portrait.

The *Virgin and Child* (30), ascribed to Cima da Conegliano, and the *Sacrifice* (31), ascribed to Antonio Pollajuolo, are both unworthy of their respective names, and are insipid imitations by pupils.—Mr. Benson's *Virgin and Child with Four Angels* (32) is a far more interesting and important work. There is fine wilful drawing in the Virgin's head, and character in her powerful inelegant hands. It is rightly ascribed to the Umbrian School, and, so far as we know, no one has been able further to define its authorship, though the work is far above the average of the smaller craftsmen of the school. Particularly in the drawing of the Virgin's head and hands it reminds us of Fiorenzo di Lorenzo's nervous and austere sentiment for line.

Mr. Salting's portrait of *Girolamo Benivieni* (33), by Ridolfo Ghirlandajo, must surely be accounted as that indifferent painter's masterpiece. It is true that the carefully delineated wrinkles of the old man's face argue a rather petty vision, incapable of grasping at once the larger relations of plastic form; one feels that without the help of the wrinkles the face would lack its appearance of solid relief. It is evident, indeed, that the picture owes much to the striking character of the sitter; but when all is said, it must be admitted that it is a far finer portrait than Ridolfo's other works would have led us to suppose him capable of. The bizarre and yet harmonious colour scheme is, when we think of Ridolfo's fondness for crude yellows and crimsons, not the least remarkable part of the picture; the discoloured tones of the old man's flesh are emphasized by the pallid, greenish blues of the landscape, while both gain luminosity from the vigorous opposition of the black drapery.

The portrait of *Alda Gambaro* (35) has been seen lately at Messrs. Laurie's gallery. It is still attributed to Beltraffio, though neither form nor colouring resembles his work even remotely. We suggested before, though with some hesitation, that it might be by Bartolommeo Veneziano, in spite of the loose handling of the landscape and castle in the background and the cool grey-blue colour of the dress, which is, it must be admitted, unusual in his work. Bartolommeo Veneziano is certainly not to be recognized in the *Portrait of a Man* (37), which hangs near this, and which belongs rather to the Veronese School, and is possibly by Torbido. There is, however, one very fine and characteristic work in the fifth room by this artist, also a *Portrait of a Man* (146), in which Bartolommeo's coppery flesh colour, his tight and yet uncertain modelling, and his fondness for *bariolé* costumes are well seen. The head shows the influence on this late Bellinesque artist of Titian's manner; there is, indeed, a striking reminiscence of that master's 'Christ with the Piece of Money.'

To return to the first room, Earl Brownlow's good replica of the *Mona Lisa* (40), here attributed to Leonardo da Vinci himself, need not detain us.—Capt. Holford's *Portrait of a Youth* (41) is remarkable for its almost modern prettiness. It lacks the insight into character and the richness of tone of portraits by Giovanni Bellini, to whom it is ascribed, and is, as Mr. Berenson has pointed out, a capital work of his pupil Rondinelli.

Sir Hubert Parry's *Scenes from the Creation* (43), by Mariotto Albertinelli, is fascinating in the quaintness and *naïveté* of its imagery. It is one of the earliest works known by that artist, and must have been done when he was under Piero di Cosimo's influence, if not still actually in his atelier. It has much, indeed, of the almost childish simplicity of Piero di Cosimo's narrative style, and still retains the charm of his brusque and unexpected invention. Albertinelli, it is true, already shows in this

work signs of that empty and rhetorical manner which his companionship with Fra Bartolommeo certainly did nothing to counteract; the handling is smooth and inexpressive, the colouring, though gay and pure, is rather commonplace, and the faces are already generalized into an abstract type devoid of expressive character. Nevertheless, in the really beautiful poses of some of the figures, notably the sleeping Adam, we see what an artist Albertinelli might have been if he had not had the ambition to follow Fra Bartolommeo into regions of art which were uncongenial to his slighter talent and more lyrical temperament.

Capt. Holford's *Portrait of a Lady* (45) is a delightful little profile head in which something of the impertinent and freakish charm of a fashionable fifteenth-century girl is evident in spite of the timid formalism of the rendering. It is attributed to the Umbrian School, but is, we think, undoubtedly derived from Pisanello's profile heads. The glittering white of the eye, the peculiar hang of the heavy cloak from the shoulder, and the rich, warm colouring all recall Pisanello's paintings and drawings of the Court life of Ferrara and Verona. It is not improbable, therefore, that it is by his follower Oriolo, whose profile head of Lionello d'Este in the National Gallery closely resembles this. With this clue, and by the help of the many medals executed for the Courts of North Italy, it might be possible to identify this lady, whose dress and bearing point to her aristocratic condition.

The last picture of the first room is the well-known and much-discussed grisaille painting of *Judith with the Head of Holofernes* (46), from the National Gallery of Ireland. One might have thought that Mantegna was one of those artists whose marvellous dexterity and certainty of hand would afford evident and undeniable proof of the authenticity of their works, and yet here is a picture about which most critics have hesitated and doubted continually. One thing is certain, that it was a companion piece to the 'Samson and Dalilah' of the National Gallery, with which it was at one time folded up, as the precisely similar cracks across the canvases prove. This should certainly make for its authenticity, as do also the grandeur and originality of the conception. But how are we to account for the vast difference in the execution of the two pieces? How is it possible to accept as Mantegna's the mechanical design of Judith's ringlets, the dull and tired lines of the floating drapery behind her head and round the pole to the right, or the heavy and lumpy modelling of Holofernes's head? Just where Mantegna's line is usually so sparkling, so vivid and full of nervous energy, the line here is tame and lifeless. The design must assuredly be Mantegna's own, and if, as we incline to think, this is not his handiwork, it must be a literal contemporary copy.

### Fine-Art Gossip.

AN excellent collection of Kate Greenaway's drawings and sketches, which we mentioned recently as likely to be shown, is now to be seen at the Fine-Art Society's rooms.

YESTERDAY was the private view of a small collection of drawings and sketches by deceased masters, British and foreign, at Messrs. Carfax & Co.'s.

MR. MURRAY is to publish 'The Domain of Art,' the new Slade lectures at Cambridge, by Sir W. M. Conway.

THE French papers announce the death of one of the most eminent of Bohemian artists and authors, Hippolyte Sobieslas Pinkas. His writings were better known than his pictures, in Paris at all events. His friendship for France and his passion for French literature led him to form 'L'Alliance Française' in Prague.

THE Louvre has just had another stroke of great good fortune in the shape of a legacy of 111 pictures and 140 bronzes from M. Thomy Thiéry. The gift includes some splendid examples of Théodore Rousseau, Decamps, Millet, Corot, Meissonier, Troyon, Isabey, Jules Dupré, Diaz, Daubigny, and Delacroix. Many of these are from the most famous collections dispersed in recent times. The series of bronze statues by Barye, the celebrated sculptor, is said to be nearly complete. The Thiéry gift is to have the honour of an entire *salle*.

ARTISTIC and ancient signboards of all descriptions are familiar to most visitors to French and English museums. The Musée Carnavalet possesses a very fine collection of these quaint relics. Analogous to signboards are the *plaques de bornage*, which were at one time used to indicate the boundaries of the various properties of the suburban residents of Paris. The Musée Carnavalet has just received from the Marquis de Virieu two of these plaques, which are described as "petits rectangles encadrés d'un cordonnet en relief, et portant également en relief des armes et une inscription." One of these *plaques de bornage* carries the names and arms of Decenname, Seigneur of Luzarches, the other the name of Avrillod, Seigneur du Champ-lâtreux. Both bear an inscription dated 1532.

MESSRS. SOTHEBY, WILKINSON & HODGE will sell on Monday week a very fine series of beautifully coloured aquatints by Duncan, Rosenberg, and Sutherland, after the original pictures by J. W. Huggins, marine painter to His Majesty King William IV. This series includes naval battle scenes, early steamships in the service of the great steamship companies, views on the Thames and on the British coast, colonial views, &c. The whole collection is in very fine condition, having been preserved in a portfolio ever since the publication of the prints in 1830-40. The unusual character of the sale will doubtless attract a good deal of attention among print collectors, although Huggins as an artist is not now much in demand. There does not seem to be a single drawing by him in the Print Room of the British Museum.

MR. W. H. ST. JOHN HOPE has been elected by the Council an Honorary Member of the Kent Archæological Society, a distinction at present enjoyed by only one other Englishman, Prof. Skeat.

THE excavations in Carthage, according to a letter from Tunis in the *Berlin Post*, have recently brought to light a number of statues. One represents Hadrian in military costume. A colossal statue of a sitting Jupiter, a colossal statue of an empress, and several heads of empresses, including one of Faustina, also occur amongst the late discoveries.

### MUSIC

ENGLISH OPERA AND MUNICIPAL ORCHESTRAS.

THE conditional offer of 10,000*l.*, made by a correspondent in the *Times* signing himself W. J. M. T., towards a national Opera-house again opens a question which has been often discussed, though without any practical result. Bishop, in an unpublished letter to Mackinlay, written in 1840, says:—

"There is but one hope for the resuscitation of English Dramatic Music, for there is abundance of Talent to support it, and that is, a new Theatre, to be devoted exclusively to the performance of *bona fide* English Opera. And this is only to be achieved by the firm and steady co-operation of British Musicians, particularly the vocalists, the pecuniary contributions of the Public, and a similar assistance from the Government."

At the time Bishop penned these words, even the two English operas which, at any rate in the provinces, achieved a great and lasting success were unwritten. Well-nigh half a century has now elapsed since they were produced, and



yet they still have a hold on the public. We refer to Balfe's 'Bohemian Girl' and Wallace's 'Maritana,' the one produced the year before, the other in the same year as 'Tannhäuser.' Bishop's expectations with regard to "bona fide" English opera were over-sanguine. As yet the quality of it, even if we substitute the more comprehensive term "British," is not strong enough, neither is there a sufficient quantity of works to keep a national house open roughly all the year round. If, however, by English opera we understand operas played in English, operas of various periods and of various schools, then there is weight in Bishop's words. But British musicians, as a rule, are too much absorbed with their own interests, and in thousands of cases too much occupied with material wants, to offer firm and steady co-operation in a scheme which must appear to them more or less quixotic. From the general public there is little hope of pecuniary help on any extensive scale until it realizes how good and pleasant it would be to possess such an institution; but if it were well conducted, both artistically and financially, the people's money would in time be forthcoming. Then, again, assistance from the Government is not easy to obtain, yet with patience, and with favourable results from some private enterprise to show, State support might eventually be secured. At present there is no strong motive to induce our Government to subsidize a national Opera-house. There are certainly members both of the Government and of Parliament who know what a boon such a house would be to London—or, to take a wider view, such houses to London and other large important towns—and who know the educational and the civilizing power of such institutions; but the majority undoubtedly look upon an opera-house as a mere place for amusement. And they find plenty of support for holding such opinion in the history of opera in the past, and even at the present time. It would be ungracious not to recognize what the Covent Garden Syndicate has done for opera in London; but it has naturally to please its supporters by engaging expensive artists and performing certain popular works, and the prices for admission are proportionally high; besides which the season is far too short for the carrying out of any comprehensive scheme of performances. The obstacles in the way of national opera are undoubtedly great, though not insuperable. Difficulties fly before those who advance, and if those who are seriously concerned for the welfare of the people patiently persevere, success must in time crown their efforts.

In connexion with national opera we may touch upon another important matter, that of municipal orchestras in our various cities and towns. In London itself such an orchestra ought to exist. Owing, however, to the numerous and excellent orchestral concerts given at the Queen's Hall, under the direction of Mr. H. J. Wood, the want is not severely felt in the metropolis. But even Mr. Wood is guided in a measure by the wants of the public rather than by what is good for them; hence it comes to pass that some works are over, others under played. Of late, however, he has shown a more catholic spirit, and this is worthy of all commendation. As to municipal orchestras outside London, a move in this direction has recently been made at Leeds. The City Corporation has placed the Victoria Hall at the disposal of the Leeds orchestra for four Saturdays during the winter season. To these concerts the public has free admission. Two have already taken place, on December 14th and January 11th; the third and fourth will be held on February 15th and March 8th respectively. A guarantee fund has been started to meet the expenses of band and chorus. At the head of the list of influential names is that of Mr. Ernest W. Beckett, M.P.,

president of the orchestra, which consists of over eighty members. The scheme is only experimental, but will no doubt lead to one of permanent character.

In the matter of a municipal orchestra Bournemouth has set a striking example, and one which ought to induce other towns to follow in safe footsteps. Since the year 1895 or thereabouts a municipal orchestra has given excellent performances in the Winter Gardens under the direction of Mr. Dan Godfrey, jun. The kind of work done may be shown by referring to the sixth series of sixty symphony concerts given there between October 8th, 1890, and May 6th, 1901. All the symphonies of Beethoven were performed, with the exception of the choral part of the ninth; also the five Mendelssohn, the four Schumann, the four Brahms, the five Dvorák, and the six Tchaikowsky; symphonies by Berger and Reinecke for the first time in England, and other works of the kind by standard composers; in all, fifty. Of overtures, fifty-five were given, among them three novelties; of suites, nineteen; and of piano-forte, violin, and 'cello concertos, thirty-two. This list, though not complete, shows how comprehensive the scheme is, and it may be added that it fairly represents what has been done in previous seasons. Special attention has always been paid to British music. The works given are of the highest class, and if the municipality had to pay something towards this musical education it would not be surprising. But it is a self-supporting institution, and if only in other places conductors as capable and enthusiastic as Mr. Godfrey can be found, similar success will also attend their efforts.

### Musical Gossip.

THE programme of Saturday's Popular Concert opened with Beethoven's Quartet in G, Op. 18, No. 2, in which Herr Halir and his associates, Messrs. Friederich, A. Gibson, and Carl Fuchs, acquitted themselves well. M. Ernst von Dohnányi, the pianist, gave an interesting though not altogether satisfactory rendering of Beethoven's Sonata in E flat, Op. 31, No. 3. The opening movement lacked breadth, and the Finale was performed in too rough-and-ready a style. The Allegretto Vivace, on the other hand, was given with all clearness and crispness. He was heard to advantage in the Brahms Pianoforte Quartet in G minor. Mlle. Rosa Olitzka sang with skill and dramatic intensity songs by Marcello, Durante, Schumann, and one by Mr. Arthur Herve, entitled 'Winter in my Heart,' full of refined feeling and appropriate harmonic colouring. Herr Halir played the Introduction and Aria from Spohr's 'Dramatic Concerto' with skill and refinement.

At Madame Edith Grey-Burnand's successful evening concert at the Bechstein Hall on Monday evening a new Italian suite, 'Child's Song,' by Signor F. A. Randegger, nephew of the well-known teacher of singing who bears the same surname, was produced. The music, in modern style, is clever and effective; the second and fourth of the four numbers, 'Pazenza in Mode' and 'Allegri, Allegri,' proved the best. They were admirably sung by Mr. Denis O'Sullivan, and accompanied by the composer.

At Thursday's Symphony Concert at the Winter Gardens, Bournemouth, three movements of a bright, well-written, and well-scored orchestral 'Gipsy' Suite, by Mr. Percy Godfrey, were played under the able conductorship of Mr. Dan Godfrey, jun., who, by the way, is no relation of the composer's.

THE programme of this afternoon's Symphony Concert at Queen's Hall will include Dr. Elgar's Incidental Music to Mr. George Moore's 'Grania and Diarmid,' a first performance. Berlioz's

'Symphonie Fantastique,' too, will be given for the first time, we believe, under the direction of Mr. H. J. Wood.

MR. COLERIDGE-TAYLOR's cantata 'The Blind Girl of Castél-Cuillé,' which will be performed for the first time in London by the Royal Choral Society on the 23rd inst., has been considerably altered by the composer since its production at the Leeds Festival last October. The recasting of the cantata, on lines suggested by Sir Frederick Bridge, has made it almost a new work.

THE direction of the music at the Coronation service will be entrusted to Sir Frederick Bridge, the Abbey organist, who is sure to do all things decently and in order. He is the right man in the right place.

THERE were 200 competitors for the prize of 50 guineas offered by the Worshipful Company of Musicians for the best Coronation March. Of these fifty have had their works selected, and the final decision rests with the three adjudicators, Sirs Hubert Parry, Frederick Bridge, and Walter Parratt.

It is said that Mr. Percy Pitt's music will be a prominent feature of the forthcoming production of 'Paolo and Francesca' at the St. James's Theatre.

THE prize of 2,000*l.* offered by Signor Sonzogno, the well-known Milan publisher, for an opera in one act without change of scene, will no doubt attract composers all over the world. Manuscripts must be sent in by January 31st, 1903. The libretto may be in any language (but if other than Italian a rhythmic translation of it must be made into that language), and the music of any character or school. Three of the scores will be chosen, and the final decision will only be given after all three operas have been performed.

THE last surviving sister of Anton Rubinstein has presented to the Rubinstein Museum at the St. Petersburg Conservatoire the portraits of his mother and his brother Nicolas.

THE late Prof. Josef Rheinberger, according to the *Musikalisches Wochenblatt* of the 9th inst., has bequeathed 4,000*l.* to the City Corporation of Munich for benevolent purposes.

*Le Ménestrel* of December 22nd states that the small though choice collection of pictures of the late Vienna organist Von Preyer has been purchased by Senator Clark, of Washington, for the sum of 64,000*l.* Among them were some by Rubens, Van Dyck, and Titian.

HERR RICHARD HEUBERGER, of Vienna, has written a life of Franz Schubert, containing portraits, illustrations, and facsimiles. The work forms part of the "Berühmte Musiker" series, edited by Prof. Reimann.

It is said that in July Signor Leoncavallo will go to Berlin and place the score of his opera 'Der Roland von Berlin' in the hands of the Emperor, by whom he was commissioned to write it. The composer is also reported to have completed the score of a fantastic ballet.

*Le Ménestrel* of January 12th states that Miss Elizabeth Parkinson, one of Madame Mathilde Marchesi's best pupils, has been engaged by M. Albert Carré for three years at the Paris Opéra Comique.

### PERFORMANCES NEXT WEEK.

- |        |   |
|--------|---|
| SUN.   | Sunday Society's Concert, 3.30, Queen's Hall.                     |
|        | Sunday League, 7, Queen's Hall.                                   |
| MON.   | Promenade Concert, 8, Queen's Hall.                               |
| TUES.  | Promenade Concert, 8, Queen's Hall.                               |
| WED.   | Concert, In Memoriam Queen Victoria, 8, Queen's Hall.             |
|        | Promenade Concert, 8, Queen's Hall.                               |
| THURS. | Miss Pauline Varda and Mlle. M. Tostia's Recital, 3, Salle Erard. |
|        | Promenade Concert, 8, Queen's Hall.                               |
|        | Royal Choral Society, 8, Albert Hall.                             |
|        | Godowsky's Pianoforte Recital, 8, Bechstein Hall.                 |
| FRI.   | Dohnányi's Pianoforte Recital, 3, St. James's Hall.               |
|        | Promenade Concert, 8, Queen's Hall.                               |
| SAT.   | Saturday Popular Concert, 3, St. James's Hall.                    |
|        | London Ballad Concert, 3, Queen's Hall.                           |
|        | Grand Scottish Concert, 7.30, Albert Hall.                        |
|        | Promenade Concert, 8, Queen's Hall.                               |



# DRAMA

## Dramatic Gossip.

SINCE its first production at the Prince of Wales's Theatre on July 28th, 1892, 'The Broken Melody' of Messrs. Herbert Keen and J. T. Tanner has been given in the country with prolonged and unwavering success. It has now at the Princess's, which of late has been the scene of rapidly succeeding experiments, paid another visit to town. It is a conventional melodrama, the hold of which on the public is due to the performance, musical rather than histrionic, of Mr. Van Biene as a species of modern Orpheus, who, by his management of the 'cello, wins back his lost wife. Through his long tour Mr. Van Biene has been seen as Paul Borinski the musician, other parts having been subject to constant change. Miss Burnleigh, under whose management the London experiment is made, succeeds Miss Olga Brandon as the Duchess of Verviers, a part she plays with much force; Mr. William Mollison, Mr. W. L. Abington as General Ivanoff. Miss Vera Beringer and Miss Wilkinson are also in the cast.

THE run at Her Majesty's of 'The Last of the Dandies' will be suspended next Saturday, and the first presentation of 'Ulysses' is fixed for a week later.

MISS IRENE VANBRUGH is naturally in great request with London managers. Her next appearance will be in the new play by Mr. Henry Arthur Jones which is to succeed 'The Twin Sister' at the Duke of York's. For her subsequent performance at the same house the provident management has demanded a new comedy from Mr. Pinero.

MR. AND MRS. CHARLES SUGDEN will produce at the Coronet Theatre, with a view to a subsequent country tour, a version by Messrs. G. R. Sims and Arthur Shirley of 'La Fille du Garde de Chasse.'

'BECKY SHARP' was produced on Monday at the Métropole Theatre, with Mrs. Mouillot as the heroine and Mr. Cooper Cliffe as Rawdon Crawley.

THE reopening of the Adelphi Theatre—now happily restored to its old name with all its honouring associations, dismissed with so much apparent levity—is fixed for February 1st, the same day that witnesses the production at Her Majesty's of 'Ulysses.' An American company in 'Arizona' is to be the attraction.

ON the 27th inst. Mr. Forbes Robertson and Miss Gertrude Elliott will appear at the Lyric Theatre in 'Mice and Men,' a play by Mrs. Madeleine Lucette Ryley, in which they were first seen at the Theatre Royal, Manchester, on November 27th last.

THE version of 'L'Enigme' of M. Paul Hervieu, in which Mrs. Tree will appear, is said to have been executed by Mr. Frank Harris. 'Au Téléphone,' a recent novelty at the Théâtre Antoine, has been secured by Mr. Tree. In this a husband hears through the telephone the murder of his wife.

THE production by Miss Eleanor Calhoun of an adaptation of 'The Mayor of Casterbridge,' by Mr. Thomas Hardy, is rumoured to be probable.

REHEARSALS are in progress at the Garrick of 'Pilkington's Peerage,' the new political play by Anthony Hope. In this Mr. Bouchier is said to be well fitted with a part. Mrs. Maesmore Morris, Mr. H. V. Esmond, Mr. H. B. Warner, and Mr. Sam Sothern are in the cast.

THE curtain-raiser at the Princess's consists of 'The Grasshopper,' a dialogue by Mr. Wilton Heriot, in which the author as a novelist is interviewed by Miss Vera Beringer as a journalist. The scene is the Temple.

ON Sunday a Dutch adaptation of 'Sherlock Holmes' was given at the Grand Theatre, Amsterdam, with scenery taken over from London. Versions of this popular play are to be produced in Paris, Vienna, and Berlin.

A NEW version of Sardou's 'Divorçons,' by Miss Kate Santley, will shortly be produced at the Royalty Theatre.

A COPYRIGHT performance of a translation of 'La Robe Rouge' of M. Eugène Brieux has been given by Mr. Arthur Bouchier at the Garrick Theatre.

THE relations between the management of the Comédie Française and the Sociétaires continue to be very strained, and the future of an establishment which has lasted long over two centuries was never less assured than now.

AT the close of Mr. Hare's tenure of the Criterion, Mr. Wyndham contemplates producing a rendering of 'La Dame de Chez Maxim' of M. Georges Feydeau, the great success of the Théâtre des Nouveautés.

'CHARLEY'S AUNT' proves almost as popular in France as in England. Its run of five hundred performances at the Théâtre de Cluny is the longest ever obtained in Paris by any English piece. 'La Marraïne de Charley' was produced on September 14th, 1894, as a *comédie burlesque* of MM. Maurice Ordonneau and Thomas Brandon (*sic*), and has been revived every subsequent year.

No special success has attended the children's afternoon musical entertainments. 'The Princess and the Swineherd' at the Royalty and 'Gulliver's Travels' at the Avenue have both been withdrawn.

FRAÜLEIN KATHIE BRANDT, a young and promising German actress, a grand-niece of Wagner, has died at the early age of twenty in New York. She had undergone an operation for appendicitis.

WE expect some sound and able work in 'Essays in Illustration of Shakespeare's Life and Plays,' promised by Mr. Murray from the papers of the late Charles Elton, edited by Mr. A. H. Thompson.

OF the six new "Carpet Plays" which Mr. Brimley Johnson is to publish immediately, Mr. S. J. Adair FitzGerald's duologues 'The Parting' and 'Waiting for the Train' have already been played, at the Hotel Cecil and Terry's Theatre respectively; while 'A Japanese Romance,' by M. Hutchinson, has been acted with success in many girls' schools. Mr. FitzGerald's masques for children, entitled 'Birds of a Feather' and 'The Flower Fairies' Frolic,' have music by Mr. G. W. F. Crowther. 'The Mirror,' by Miss Rosina Filippi, described as a "Japanese episode for children," was first printed at the private press of Mr. Daniel, of Worcester College, Oxford.

TO CORRESPONDENTS.—J. W. N.—A. J. M.—H. J.—received. H. R.—F. B. C.—T. F. V.—Too late for this week. T. A.—Inquiring about this.

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## LITERATURE

*Letters on Life.* By Claudius Clear. (Hodder & Stoughton.)

THERE is a good deal of intellectual penetration in this volume, a good deal of common sense, and a good deal of what is called commonplace. But what do we mean by "commonplace"? The same human intelligence has been confronting the same universe from the day when the first child began to wonder and to inquire, down to "the last syllable of recorded time." If, as Goethe tells us, it is not given to man to jump off his own shadow, how shall any true and valuable generalization upon human life escape being commonplace, even though the generalizer be Aristotle, or Plato, or Bacon, or Shakspeare?

Is it not, then, natural that to the interest we feel in generalizations upon human life there is no end? Is it not natural that we are all continually, if semi-consciously, making them? In every community the entire social structure is nothing more than the expression of these generalizations. Without them, indeed, how could there have been any civilization at all—any ethical codes at all—any rules of law, whether international or municipal? It is the everlasting truth of these generalizations that makes them pass into the stock of commonplace thought of any community—of all communities. It is when they have become crystallized into proverbs and proverbial sayings that we find how they belong not to one language only, but to all languages. If we could trace this common stock of commonplace wisdom to its very sources there is no guessing with what remote ages we should be brought into touch; there is no guessing how nearly related we should find our own social economies to be with the social economies of people who lived ages and ages before the very dawn of the historic period. Civilization is not much more than a veneer covering the primary fibre of man. Hence practical philosophers who were the contem-

poraries of the cave bear, artists who have left records of their skill in their scratchings upon tusks and bones, would, we may be sure, have been as much alive to the wisdom of the great elemental generalizations upon human life—whether expressed in France in the time of La Bruyère, in Rome in the time of Horace, in Athens in the time of Pericles, or in Egypt in the time of the first Pharaoh—as we who are to-day using these elemental generalizations as governing axioms in every-day life.

Well thought-out and well expressed as are these essays, it is impossible that reflections upon human life so full of wisdom and practical sagacity as these should not have that commonplace ring in our ears which we were familiar with in the essays of those earlier writers who worked in the same field. How can anything be said that is really new, and at the same time true, upon 'The Art of Life,' 'The Art of Taking Things Coolly,' 'Vanity and its Mortifications,' 'Taking Good Men into Confidence,' 'The Happy Life,' 'How to Remember and How to Forget'? For Claudius Clear belongs to a class of essay-writers that we are, in these days of euphuism and affected posing, glad to see coming forward again—essay-writers typified by Sir Henry Taylor, Sir Arthur Helps, and Robert Chambers, who refused to escape the charge of seeming to be commonplace by fantastic tricks of style.

It is not till Claudius Clear takes leave of social and ethical subjects for literary criticism—it is not till we read his remarks upon the unwritten laws of cause and effect in literary art—that we see how far removed from commonplace is his mind. This is especially noticeable whenever he touches upon the art of prose fiction—a subject to which he has evidently devoted a good deal of attention. "I fully grant," says he, "that for fiction of the first class the gift of story-telling is an absolute necessity. Nothing will make up for the want of it. In this field humour, and passion, and observation, and learning have exhausted themselves in vain, because they were unaided by the story-teller's special talent, the talent for making a plot, for creating an overpowering interest in the narrative. For success, a novelist must be able to cover and surround the reader with the story. Unless he can do this, everything seems to slip through the reader's fingers, and the book is merely a quarry from which people may steal with comparative impunity."

There are certain very fine novelists of our time, and also certain critics, who would do well to ponder these words. A strong story remains as fresh for centuries after it is written as when it first appeared. All other forms of prose fiction may have their day. The sentimental pathos of Richardson, the manly breadth of Fielding, the whimsical profundities of Sterne, the bracing optimism of Scott, the humorous exaggeration of Dickens, the humorous truthfulness of Thackeray, the philosophical way of looking upon man and nature of George Eliot, belong to literature: they may each one of them be in harmony or out of harmony with the temper of any given time; but a strong and interesting story has an appeal which is in a sense immortal and irresistible. The story of the 'Odyssey' is as new to-day as it was when first told. From age to age a striking story goes on, and from nation to nation. We have on a previous

occasion shown how the authors of 'The Polish Jew'—dramatized as 'The Bells'—received what seemed to be a new story, in which expectation and not surprise was the source of interest, from a poem by Chamisso, and how Chamisso received it from remote Eastern sources. We have done the same with regard to the story of King Lear and his daughters, tracing it to the Indian story of Dirghatamas and Yayâtis. We have seen it quite lately affirmed that the Sherlock Holmes of Dr. Conan Doyle is simply Dupin devoid of that philosophical basis for his analyses which characterizes Poe's hero. But rest assured that the story of a web of incidents unravelled by analytical genius—the story of induction of which Dumas (in 'Monte Cristo'), Wilkie Collins, Dickens, Edgar Poe, Gaboriau, and Dr. Conan Doyle are such masters—is as old as the hills. Every one should remember Voltaire's brilliant effort in this line. Again, the story of 'The Dervish and the Lost Camel,' from which all later stories of induction are derived, was not invented by Colton, who told it so admirably, but by some old Eastern story-teller. Let us give it here as an example of the way in which one style of interesting story will beget a score of descendants:—

"A dervish was journeying alone in the desert, when two merchants suddenly met him:—'You have lost a camel,' said he to the merchants. 'Indeed we have,' they replied. 'Was he not blind in his right eye, and lame in his left leg?' said the dervish. 'He was,' replied the merchants. 'And had he not lost a tooth?' 'He had,' said the merchants. 'And was he not loaded with honey on one side, and wheat on the other?' 'Most certainly he was,' they replied, 'and as you have seen him so lately, and marked him so particularly, we pray you to conduct us to him.' 'My friends,' said the dervish, 'I have never seen your camel, nor ever heard of him but from you.' 'A pretty story, truly,' said the merchants; 'but where are the jewels which formed a part of his cargo?' 'I have neither seen your camel nor your jewels,' repeated the dervish. On this they seized his person, and forthwith hurried him before a justice, where, on the strictest search, nothing could be found upon him, either of falsehood or of theft. They were then about to proceed against him as a sorcerer, when the dervish, with great calmness, thus addressed the court: 'I have been much pleased with your surprise, and own that there has been some ground for your suspicions; but I have lived long and alone, and I can find ample scope for observation, even in a desert. I knew that I had crossed the track of a camel that had strayed from its owner, because I saw no mark of any human footstep on the same route. I knew that the animal was blind in one eye, because it had cropped the herbage only on one side of its path; and I perceived that it was lame in one leg from the faint impression which that particular foot had produced upon the sand. I concluded that the animal had lost one tooth, because, wherever it had grazed, a small tuft of herbage was left uninjured in the centre of its bite. As to that which formed the burden of the beast, the busy ants informed me that it was corn on the one side, and the clustering flies that it was honey on the other.'"

That dervish is alive still—the hero of stories still. Poe called him Dupin, Dr. Doyle calls him Sherlock Holmes, and Mr. Gillette displays his analytical miracles at the Lyceum Theatre. And so with regard to the stories of Boccaccio,



Cinthio, Bandello, and the other Italian *raconteurs*. New novelists, we may be sure, will be busy in telling them over again in the next century as they are busy at this moment, "covering and surrounding the reader with the story."

We can only glance at one or two of the other subjects in connexion with prose fiction upon which Claudius Clear writes luminously. All he says about the autobiographic element in literature seems to us as good as can be. But what is most remarkable about the essay is this: if his volume had succeeded instead of preceding certain remarks upon this subject which at Edinburgh a short time ago fell from two very notable men in the world of action—Lord Rosebery and Mr. Asquith—we might have suspected Claudius Clear of plagiarism, his observations being identical, almost, with what was afterwards said on the same subject by two of the most brilliant and effective orators of our time. "An autobiography," says he,

"may be true so far as it goes, but unless it admits the reader into the sanctuary of life it makes no impression. This is perhaps the reason why stories written in the first person singular so rarely attain success. To the young an autobiographical novel appears the easiest; in reality it is the most difficult, and I doubt whether it has ever been successfully accomplished, save by those who have directly or indirectly unveiled the inner secrets of the heart. Often the person who writes it gives no true picture of his experience in the world of action or in the world of thought. He tries to make imagination do a work for which it is not competent."

With regard to the assertion that but few novels written in the autobiographic form are successful, we have a word or two to say upon this most interesting subject. The most successful of all prose stories in the English language is 'Robinson Crusoe.' And then it must not be forgotten that 'Jane Eyre,' 'David Copperfield,' and 'Great Expectations' among English novels, and 'Gil Blas' and 'Manon Lescaut' among French novels, are autobiographical in form. Claudius Clear does not exaggerate, however, when he dwells on the great difficulty of the autobiographic method of fiction. Its advantages, if they can be secured without making too many artistic sacrifices, are enormous. What this form lacks is flexibility; hence it cannot secure the breadth which is the special glory of the historic form.

The three great pupils of Defoe—and by pupils we mean those writers who try to give as much commonplace *ἀπάτη* as possible to new and striking incidents—Edgar Poe, Wilkie Collins, and Dr. Conan Doyle, see the immense aid given to illusion by adopting the autobiographic form. 'The Woman in White' is a series of such narratives. It seems to have occurred to Claudius Clear that there are two kinds of autobiographical stories, and that these two kinds are really more unlike each other than the autobiographical form is unlike the historic. In one kind of autobiographical story, the psychological, typified by 'Jane Eyre' and 'Villette,' the personality of the narrator controls, or largely controls, the main issue of the dramatic action: in other words, the incidents are selected and marshalled for the purpose of

declaring the character of the narrator—of unveiling, as Claudius Clear says, "the inner secrets of the heart."

In the other kind of autobiographical fiction, typified by 'Rob Roy,' the narrator, though nominally the protagonist, is really not much more than the eye-witness of the dramatic action—not much more than the chorus to other characters who govern, or at least influence, the main issue. Inasmuch as he is an eye-witness of the dramatic action, he gives to it the authenticity of direct testimony. Through him the narrative gains a commonplace *ἀπάτη* such as is beyond the scope of the scattered forces of the historic form, howsoever powerfully handled. By the first-hand testimony of the eye-witness Frank Osbaldistone in Scott's fascinating novel, the more active characters, those who really control the main issue, Di Vernon, Rashleigh Osbaldistone, Rob, and Bailie Nicol Jarvie, are painted in much more vivid and much more authentic colours than the scope of the historic form would allow.

It is in the nature of things that this latter kind of autobiographical fiction, howsoever strong may be the incidents, is not nearly so absorbing as is the other kind, for in literature as in life the more interest we feel in the character, the more interest we feel in what befalls the character. And it flows from this that in the kind of autobiographical fiction typified by 'Rob Roy,' in which the main issue is little influenced and not at all controlled by the narrator, but by other characters, or, if not by other characters, by the wheels of circumstance, the novelist who is a master of this art adds piquancy to the incidents by making the reader at least believe that these incidents will in the end have some deep influence, spiritual or physical, upon the narrator himself, and that the story will "unveil the inner secrets of the heart." In other words, though the autobiographer, the eye-witness, is introduced only for the purpose of bringing out and authenticating the incidents of the dramatic action, a master in this line like Defoe contrives to make it appear that the incidents are selected by the autobiographer in such a way as to exhibit and develop the inner workings of his own heart.

Take 'Robinson Crusoe.' Of course, Defoe's real object in writing the story was not to show the effect of a long solitude upon the human heart and mind, but simply to bring into fiction a series of extraordinary incidents and adventures, such as did in part happen to Alexander Selkirk. But Defoe, who was a much greater artist than he is generally credited with being, had sufficient of the artistic instinct to know that, interesting as these external incidents were in themselves, they could be made still more interesting by humanizing them—by making it appear that they worked as a great life-lesson for the man who experienced them—that they unveiled the "inner secrets of the heart"—and that this was why the man recorded them. Those moralizings of Crusoe upon the way in which the disasters of his life came upon him as "judgments," on account of his running away from his parents, humanize the wheels of circumstance. They create the desired interest in the man's personality.

The same artistic instinct is exhibited by

the Abbé Prévost in 'Manon Lescaut.' The real object of the story (which, it will be remembered, is an episode in a much longer one) was to provide vivid pictures of the loose life of Paris at the period of the story, and especially to paint in vivid colours a kind of character which is essentially peculiar to Paris, the light-hearted, good-natured, immoral *grisette*. But by making it appear that the incidents are selected by the Chevalier des Grieux in order to show the effect of the life-lesson upon himself, Prévost gives to every incident the piquancy which properly belongs to the other, the psychological, form of autobiographical fiction. But at its best the autobiographic form of fiction is rarely, very rarely, broad enough to be a satisfactory form of art, even when, as in 'The Woman in White,' the story consists of a series of autobiographic narratives. It was this difficulty which confronted Dickens when he wrote 'Bleak House.' When he was writing 'David Copperfield' he had felt the sweetness and fascination of writing in the autobiographic form, and had seen the sweetness and fascination of reading it; but he also felt how the form is constricted in regard to breadth, and it occurred to him that he could combine the two forms—that he could give in the same book the sweetness and the fascination and the authenticity of the autobiographic form and the breadth and variety of the historic form. To bring into an autobiographic narrative the complex and wide-spreading net that formed the story of 'Bleak House' was, of course, impossible, and so he mixed up the chapters of Esther Summerson's narrative with chapters of the history of the great Chancery suit and all that flowed from it. In order to minimize as much as possible the confusion of so very confused a scheme as this he wrote the whole of the historic part of the book in the present tense; and the result is the most oppressively laboured novel that was ever produced by a great story-teller.

We wish we could have said something about the writer's criticism of Nathaniel Hawthorne and his work—the best portion of a book which, though unequal, is good—but our space is exhausted.

*The Book of the Rifle.* By the Hon. T. F. Fremantle. (Longmans & Co.)

THE appearance of this book at the present conjuncture of the early days of a new century with the tardy closing of an obstinate war is in every respect opportune; for it is a record of "the point which the rifle has attained at the opening of the twentieth century," while "the events of the last two years have aroused a new interest" in the subject. As the author justly says, all—soldiers, volunteers, civilians—are alike keenly alive to its importance. And rightly so, for though we have reason to be proud of and satisfied with our soldiers as brave men—"heroes in action and gentlemen on all other occasions," as their leader was able to report of those he left in South Africa—still a conscript even, though forced into the ranks, can pull a trigger as well as an enlisted man, and therefore it behoves us to see that our army has the best weapon which science and money can produce. Everything which



may help towards making the selection is of value, therefore the volume before us is specially welcome.

The development of the rifle is an interesting study; it is rather indicated in chapter i. than described, but there is little doubt that the origin of warlike weapons is to be found in the desire to equalize disparity of strength in combatants. To this day, of two boys who have a difference to settle the stronger or more courageous stands his ground or advances to close quarters, while the weaker or more timid retreats and, if he can, picks up a stone, an action the other holds to be base. That stone is the type of the modern rifle bullet, and its object is the same, to damage the opponent whilst out of his reach. It has passed, however, through many stages: at first thrown by hand, next by sling, bow, catapult, and balista, into whose *gonne*, or cup, the missile was placed, very much as a clay pigeon is now placed in its trap. Rotation was in some cases supplied, as in the bolt of a crossbow, and by winding string round a javelin; but the great change was introduced when an explosive was substituted for mechanism as the propelling force. This made a barrel or cannon closed at one end a necessity; first powder was put in, then a wad, and on this the bullet, fire being applied through a touch-hole. The small cannons mounted on a straight stock, called the "frame of the *gonne*," were termed hand-guns. From this point development is comparatively easy to trace. The touch-hole originally on the top of the barrel was made at the side, to which was attached a small covered pan to hold the firing charge. The lock soon followed; it was originally a metal serpent in form of the letter S which held the match in its mouth, and, being pivoted in the centre, applied it to the pan when the tail or trigger was pressed. The name of the weapon was then changed from hand-gun to match-lock. Next the stock was bent, and the name became *hack-butt*. For the match, after one or two steps, flint was substituted, and we arrive at Brown Bess, the weapon with which Wellington's victories were won—not forgetting the assistance of "that never failing weapon the bayonet." This musket was in use in the British army when Queen Victoria came to the throne.

The object of rifling the barrel was to supply the bullet with the spin or twist as given to javelin or crossbow bolt; grooves were cut with more or less spiral, so that the bullet bearing on them should issue with a rapid spin round an axis corresponding to the central line of the interior of the barrel. As bullets are now made that is their longitudinal axis.

To pass over partial use, the rifle became the weapon of the British army in 1855, and was called the Enfield from the place where it was made. It was a muzzle-loading, serviceable arm, and held its own till the lessons of foreign experience demonstrated the superiority of the breechloader. In 1866 the Snider breech action was applied as a temporary arrangement whilst experiments were being made. These resulted in the Martini-Henry (a good rifle, handicapped by a severe recoil), which remained in use till 1888 in our army.

All these stages of development are carefully traced by Mr. Fremantle, as is the next

to the .303 bore, whose entire cartridge weighs less than the bullet of the Martini-Henry. Indeed, any one who carefully and intelligently studies chapter iv., in which the more important magazine rifles are described, will have a good working notion of the resemblances and differences of the Lee-Enfield, the Mannlicher, Mauser, and other systems.

Mr. Fremantle thinks that the next step will be in the direction of automatic loading, whereby continuous firing from a single barrel is provided. Respecting this he says:—

"Although automatic loading mechanism is one of the problems that have not been entirely solved, in the sense that there is room yet for much simplification, it would only require that one of the chief military Powers of the world should adopt it to force all the others to follow suit. Such a new departure would give a very real advantage, but at the same time, as is the case with the magazine rifle, the moral advantage obtained would probably be out of all proportion to the actual mechanical improvement. Quite a number of automatic rifle actions have been arranged, one by Griffiths and Woodgate, and several by Mannlicher and other designers.....yet the solution of the problem in a practical form seems merely to be a matter of time. When it does come the soldier, so far from being denied access to the working parts of the breech mechanism, will almost necessarily be taught how to clean and to assemble the mechanism, and will be held responsible for its efficient working."

That is all perfectly reasonable, but since as a nation we go slowly in such matters it is more likely, in the absence of the stimulus above mentioned, that our endeavour will be to improve the Lee-Enfield by the light of recent experience. Reports from South Africa have been received and considered in the proper quarter, and trials have been made, with the result that a shorter and considerably lighter arm has been prepared, and will soon be issued to a small number of selected troops. Such a rifle should prove suitable for mounted men. There is also the important question of the bullet which is receiving attention, and we learn from a report in the *Times* of a recent lecture by Mr. Haldane, M.P., that the evil effect of cordite in rapidly eroding rifle barrels has been recognized by the Explosives Committee of the War Office, who have prepared a powder believed to be as good as any of the foreign powders and as little erosive. That is so far good, though we should not be content to be merely equal in such a matter to other powers; still, any powder or explosive which will not so rapidly destroy the barrel as cordite does must be a great improvement and relief to the soldier, who has to undergo the exertion of constant cleaning and watchfulness, if his weapon is not to become rapidly unserviceable. How can he be expected to do this when weary and hungry after his day's work?

Another very important matter requiring reform is the sighting. This was done in batches, one rifle being shot and sighted, and the rest simply copied from the pattern: a very inadequate procedure and inapplicable to rifles, as each barrel has apparently some idiosyncrasy of its own, though in appearance undistinguishable from its neighbour. Every rifle should be separately shot and

sighted. Our author mentions a little device called the *infrascop* (an outcome, it is said, of the siege of Mafeking), and describes it thus:—

"Two small pieces of mirror were attached so that one could be clipped on behind the back sight, while the other hung down below and to one side of the rifle, and in the latter could be seen the reflection of the line of aim shown by the former. This enabled shots to be truly directed while the whole head of the firer was below the shelling level of the sandbags or earthwork protecting him."

A more scientific arrangement of the same sort was designed by the late Dr. John Taylor, at one time a professor in the Andersonian College, Glasgow, soon after the Franco-German war. It was tried at Chatham about the year 1873 with success, and was, we believe, patented. By using it a man could keep completely under cover and yet have an excellent view of the sights of his rifle and of his target at a distance.

But however perfect the rifle be, familiarity with it is of the utmost importance not merely for the soldier, but also for the civilian; and this can only be acquired in perfection during youth. For this reason shooting should be encouraged, if not made compulsory, at schools, clubs should be got up, and all taxes or licences on military weapons used for the purpose should be remitted. Mr. Fremantle, who was himself at Eton, has a good deal to say about public-school shooting, and he is well qualified to form a sound opinion:—

"The real importance of public-school shooting lies in its after-effects, and many a man, whether or not he has subsequently joined some branch of His Majesty's forces, owes to his school or college days a taste for the rifle and an interest in it which have in some fashion proved useful to him in later life. Not a few of the prominent Bisleys have begun their career as representatives of a public school. There is no time when the use of the rifle can be so easily taught, or when the learning of it gives so much pleasure, as in boyhood. There is a good deal to be said for the view that some instruction in the use of the rifle, perhaps on a miniature range, should be given as a matter of course to all public-school boys above a certain age, whether they be Volunteers or not."

These are wise words, with which we may leave the subject, though it is, indeed, far from exhausted. The author is himself an expert, having at his command the advice of the best rifle shots of the day, and the quotations made justify the favourable opinion of the book which we have expressed. The illustrations, too, deserve praise, being well selected and well drawn; the type and general appearance of the volume leave nothing to be desired. There is a useful list of books which have been quoted or consulted, and there is an index. Author and publishers may both be congratulated.

*St. Martin-in-the-Fields: the Accounts of the Churchwardens, 1525-1603.* Transcribed and edited by John V. Kitto. (Simpkin, Marshall & Co.)

THIS handsome volume will be welcome to the antiquary, the genealogist, and the historian. It is a model of how churchwardens' accounts of the olden time should be published. Mr. Kitto has not made



extracts, as many compilers of illustrations from such records do. That process may give satisfaction to some inquirers, but is deemed untrustworthy by the careful student. The churchwardens' accounts of the sixteenth and seventeenth centuries throw in most cases remarkable light on the life of our forefathers, whether that life be regarded from the ecclesiastical, political, or social standpoint. Mr. Kitto has let these records speak for themselves. He has printed them verbatim, page for page as in the originals, retaining the ancient spelling, and merely adding useful notes to explain quaint or obsolete terms and a few of the obscure historical references. The volume is enriched with a reproduction of Vertue's print of the church of St. Martin-in-the-Fields as it was in the eighteenth century, and there are several facsimiles illustrating the style and penmanship of these accounts. Mr. Kitto rather apologizes for not introducing these records with an elaborate preface, but the excellent indexes at the close of the work, and especially the subject-index drawn up by himself, form an admirable and satisfactory substitute.

Just as the earlier churchwardens' accounts of St. Martin's fill a gap in the registers, which do not begin until the year 1551, so the registers serve in the later period comprised in this volume to supplement the information supplied by the accounts. The editor has, therefore, wisely made use of this aid to the better understanding of the documents he has published. He would nearly have perfected his work if he had put at the head of the margin on each page the date to which the entries on it belonged. It is a needless expenditure of time and patience to have to look about for the year of an interesting and oftentimes important entry. Occasionally the date appears on the margin of a page, and in a few cases at the head of a page, when the account happens to begin there, but otherwise the reader has to search for the year.

As might have been expected, the ecclesiastical storm and stress of the sixteenth century are clearly reflected in these church records of that time. At the beginning of Edward VI.'s reign are allusions to the pulling down of images and altars, and to the inventories and sale of church goods. Even the "images" or figures "out of the altar cloths" found a purchaser, a testimony to the excellence of the embroidery. While the king's commissioners estimated silver plate at 4s. 4d. an ounce, the churchwardens could make a better bargain. For instance, we have them selling a silver pyx at 5s. 6d. the ounce. The Grey Friars' Chronicle tells us that, towards the close of 1547, all the churches in England were "new whytelymed with the commandmentts wrytten on the walles." An entry in these accounts runs, "Item, payde to the paynters for wrytinge too hundrethe yerdes and xij after x<sup>d</sup> the yerde—viij<sup>l</sup> xvj<sup>s</sup> viij<sup>d</sup>." Another entry tells of twelve feet of new glass bought for the church to replace some destroyed in accordance with the Act of Parliament of 1549. Sometimes the windows from which glass had been removed were boarded up, as in the entry on p. 139. A long list is given of vestments and other goods appertaining to St. Martin's, and

details of almost all parts of the church. When Mary Tudor came to the throne the altars, &c., were restored, and the church received several gifts from her Majesty. The commandments on the church walls were obliterated, or, as the churchwardens comprehensively put it, "Item, payde for wpyng the Scriptures owte of the church, vjs. ij<sup>d</sup>," i.e., about one-twentieth of what it had cost to paint them on the walls. When Elizabeth succeeded to the crown the process was reversed. There are communion tables for altars, and that the administration of the sacrament did not take place at the chancel steps is, as in the case of so many other parish records, shown by an extract from the vestry minutes of a later date, viz., the year 1608, when we read (Appendix D., p. 585), "the Churchwardens shall take order [at the general communions at Easter], where the Pewes be long, to have every seacond pewe lefte emptie for the Minister to come the more conveniently." The communicants, too, had "tokens," as in the Presbyterian churches of Scotland. There is a quaint entry under the year 1550, relative to Bishop Hooper: "Item, payde for makynge cleyn of the church after m<sup>r</sup> Hopper's sermons—iiij<sup>d</sup>." The crowded congregation had evidently left much dirt and dust from their boots. There are several entries respecting the "myndes," or memorial services, held annually or monthly, as the case might be, for divers persons.

Many public events pass before us in these pages, now with thanksgiving, ringing of bells, and torchlight processions, now with confession and tolling of bells. When "our late Soveraygn Lorde King henry theyght went to buryall," ijs. was expended, and ij<sup>d</sup>. for bread and drink for the ringers. In 1566 prayers were offered in St. Martin's "against the Turk" in Hungary and elsewhere. Services of humiliation were held in divers years because of the prevalence of the plague. And just as in these days the bubonic plague is certified to have been spread by rats, so in the vestry minutes of 1593 it was agreed that Daniel Stocken of Westminster "should kill the dogges of this parishe," and be allowed twopence for the killing of each dog, as these animals were "very apt cattell to carry the infection." At the coming of the Spanish Armada we have an entry, "Item, payd for ringinge at her ma<sup>ties</sup> goinge & comynge to & from y<sup>e</sup> Campe at Tilbury in Essex—ijs." Similarly, there are rejoicings for the overthrow of the Turks at Lepanto, for Henry of Navarre's victory at Ivry, for the victory of Essex and Raleigh at Cadiz in 1596, for the proclamation and coronation of James I., and on many other occasions. One of these deserves special mention. It has often been alleged that the warrant for the execution of Mary Queen of Scots was smuggled through by Burghley with a number of less important papers that required Elizabeth's signature. Whatever may have been the reluctance of the English queen to sign that document, the fact of its having been sent by her ministers could not have been kept secret. Mary was executed at Fotheringay on February 8th, 1586/7, and in the accounts of the churchwardens of St. Martin's for that very day we have the following, "Item,

pd y<sup>e</sup> same day for ringinge after the execution of y<sup>e</sup> Queene of Scottes—x<sup>d</sup>."

There are entries relating to the various styles of burial at the church, some with the "great lights," others with the "small lights"; some with the "best cloth," others with the "worst cloth"; some with coffin and knell, others without. On most occasions there are payments for drinking, at one time for the churchwardens, at another for the ringers, at another on the accomplishment of some lease or agreement. The phrase is generally "to make drinke," though no compulsion appears to have been necessary. Various entries relate to the keeping in good order of the arms which each parish was bound by law to have in readiness, and which were often stored in the precincts of the church. In 1584 we have an item, "laid out for our dynner & them that went with us to Carrie Hilton, that preached heresie before y<sup>e</sup> Bishoppe of London—iij<sup>s</sup>. iiij<sup>d</sup>." In 1587 "Father Fuller" was paid two shillings for "his quartridge in makinge cleane the east Church lane." But space forbids the citing of many other payments, which the reader will find full of interest.

The binding and paper of this volume are all that could be wished. Of the printing we may say the same, with one exception. All the varied contractions in these accounts are represented by an apostrophe. This looks clumsy, and is irritating to any one conversant with palaeography. To any one not so conversant the contractions are puzzling. Type such as that employed in the publications of the Pipe Roll Society should have been used. In such a case as "x'pynmas" (p. 109) the apostrophe is put in the wrong place. Further, in the process of transcription an exception to exact copying might have been made by putting capital letters to the names of persons and places. This in many cases would greatly have helped the general reader.

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*The Isle of the Shamrock.* By Clifton Johnson. (Macmillan & Co.)

THIS is a book of considerable merit, containing not only much sound observation, but also pretty illustrations both taken and drawn by the author's camera and pencil. He has wandered about rather at random, mostly in the mountainous parts of Ireland, and writes his impressions with freshness and candour. He is not learned in Irish affairs, and cites from inconsistent authorities when he turns aside from observation to history; but probably his ignorance is one cause of his remarkable fairness. He belongs to no party, and advocates no policy. The faults of both sides in the Church on local questions are plain to him. He sees the errors both of landlord and tenant, as well as the justice between them. He shows no predilection for either, except it be that all his studies are among the poor, and he seems a stranger to any comfortable residence or any cultivated society, either in town or country. Not a single visit did he make, either to a gentleman or a lady, except his pilgrimage to the home of Miss Barlow, and here he first studies the squalor of the



labourers' houses in the neighbouring village, and consults the stationmaster and the charwoman concerning the merits of her books. We can infer from the mere externality of the description that the fair author did not vouchsafe him much attention; nevertheless, it is her books that have coloured all his research, and her standpoint that has dominated all his observations. But if she was able to make poverty, and even squalor, pathetic and poetic, that gift she has not imparted to Mr. Johnson. He wearies us with perpetual reiteration of pigs and dunghills, and turf-smoke and rags, till we feel that the stranger will think all Ireland squalid, and the native will revolt against this ostentatious parading of the failings of his country. There is, too, a deeper fault in this insisting upon shabby externals, and it is a fault from which even Miss Barlow is not free. Many readers, especially of the comfortable and comfort-loving British type, will infer that this dwelling in hovels and in rags implies unhappiness; that poverty means misery, and that therefore the Irish poor deserve all possible commiseration. This vulgar judgment fails to grasp the situation. Happiness comes from within, not from without, and we are convinced that the Irish poor, with their quick sympathy and their elasticity of temper, are far happier, even when very poor, than the well-fed and better-clothed boor of Buckinghamshire, with his miserable lack of ideas, and his vocabulary of perhaps 400 words. Moreover, our author has probably inferred extreme poverty from squalor, an inference which has misled most of the casual observers of Ireland, not to speak of the assumption of poverty before strangers, a part which the Irish act to perfection.

When he goes into past events to explain the strained relations between landlord and tenant, he quotes Trench's 'Realities of Irish Life,' and the case of Mr. Adair and Glenveagh, probably from A. M. Sullivan's book. Nothing is more remarkable than the way in which he extracts the broad truth from these very partial witnesses. He will not condemn Mr. Adair for asserting his rights, even though he has evidently never heard the case stated for him, or the declarations in his favour of the local priests and neighbours at the time.

Would that Irish history were generally studied with this admirable impartiality! Even in the matter of dialect the author seldom goes astray, and that is indeed a rare virtue. They do not say *Erin* or *exquisite* (or *exquisite* either) in any part of Ireland, or *welcome*, though the question, "Is it a pin or a pen?" which seems to him so silly in their reading-book, is necessary in many parts, not because the things, but because the names, might be confused. His other comments upon the reading-book, and indeed upon the whole arrangement of the national school he visited, are very amusing, and may well be recommended to the Commissioners of National Education in Ireland as a piece of independent criticism, unbiassed by theological considerations. For the children and their master he shows sympathy, but a sort of superficial journalistic sympathy, not untainted with that tinge of conscious superiority which American observers of poverty in Europe seldom

fail to disclose. Hence it seems to us that he really failed to draw out the deeper elements of the Irish soul in his conversations with the peasants sitting at their hearths. You can get poetry and piety, and even philosophy, from these people, if you can reach them; but as we heard a very able observer of Irish society say: "There is no use in asking one Irishman to dine, unless you ask another to draw him out." And so among the poor the visitor must know their often eccentric way of thinking before he can hope to pierce the surface of mere trivial politeness and over-ready assent to anything he asserts. Mr. Johnson should also have varied his experiences by visiting the poor of the North, amid the hills of Monaghan or Cavan, or the glens of Antrim. For there he could have studied how the Protestant poor—many of them pure Irish—and the Catholic poor—not a few of them Scotch and English converts—live together, and drink together, and fight together. But on the whole he has done very well; and if the reader will remember that his book pictures only one of the many Irelands that exist within the same island he will derive from it not only pleasure, but also profit. We cannot forbear to quote in conclusion one passage to show the American gentleman's attitude regarding Irish lake-fishing in the West:—

"On one of these loughs a melancholy sportsman's fishing-boat was beating back and forth through the frothy waters. It was astonishing, the amount of dreary hardship the gentry fishermen would bear on the chance of getting a few trout and salmon. Yet the worse [it was] the better they liked it, and there had been a good deal of growling this year since the fishing season began because days of clouds and chilling downpour had been too infrequent."

Poor Mr. Clifton Johnson!

*The Transit of Civilization.* By Edward Eggleston. (New York, Appleton.)

MR. EGGLESTON has chosen a subject which is of equal interest to readers on both sides of the Atlantic. In his able but discursive book he undertakes to give an account of "the mental furniture which the early English emigrants carried aboard ship with them" when they set sail for the New World. This involves a statement of the normal condition of the English mind in the early seventeenth century, and implies "a knowledge of what may be called the original investment from which has been developed Anglo-Saxon culture in America." As Mr. Eggleston justly says, few attempts have been made to cover the exact ground which he has here traced out for his province—at any rate, few that at once make so widely popular an appeal, and are the outcome of so much out-of-the-way reading. Mr. Eggleston is familiar with the early literature and history of the American colonies, and has clearly taken pains to trace the European origin of their civilization. His learning is broad and generally trustworthy, though it would seem that he is not so familiar with older writers as he has made himself with the philosophers and theologians of the Renaissance and the Reformation, otherwise he would not refer to Ovid's well-known lines,

Os homini sublime dedit, cœlumque tueri  
Jussit, et erectos ad sidera tollere vultus,

as "a couplet of the time" (the seventeenth century), nor talk of "homocentric notions of the universe" when he obviously means "anthropocentric," nor invent such words as "babellian" and "ockumy." Apart from these slips, we have nothing but praise for his work, which throws a novel and fascinating light upon the origins of civilization in the United States, besides recalling much that many of us have forgotten in regard to the beliefs and cosmic theories of our not very remote ancestors.

Mr. Eggleston says, very truly, that the "little corner" which he intended to investigate "widened out into a part of all human history." The culture of the seventeenth century is particularly interesting to examine, because it represents the latest survival of old ways of thought and views of the world which have vanished so rapidly at the sunrise of science that we are now, in a sense, further from Shakspeare and Milton than they were from Plato and Æschylus. Without careful study we find it hard to realize how very different the world of the seventeenth century was from our own. In one respect—perhaps the most essential—there has indeed been little or no change. Systems may come and go, cosmogonies and theologies rise and set, but human nature is still true to itself; that is why we can read the plays of Euripides and find them "so very modern after all." The contrast suggests some curious reflections as to the real importance of cosmogonies and theologies to workaday humanity, which can only be mentioned here in passing. Mr. Eggleston has wisely confined himself to the task of stating the outlook of the seventeenth century on other questions than those of the human mind and character. In these respects the world of those contemporaries of Shakspeare and Milton who colonized America is hard to realize, however one may grub among old and forgotten books, and Mr. Eggleston has done a public service in supplying a clear and vivid conspectus of it:—

"Its sun, moon, and planets were flames of fire without gravity, revolved about the earth by countless angels; its God governed this one little world with mock majesty. Its heaven, its horrible hell of material fire blown by the mouth of God, its chained demons whose fetters might be loosed, its damnation of infants, were to be appreciated and expounded. The inhumanity of punishments and of sport in that day, the mixture made of religion and revenge—these and a hundred other things went to make up the traits of the century..... Eclipses, parhelia, comets, were danger-signals hung out in the heavens as warnings. Logic was the only implement for the discovery of truth. Observation was in its birth-throes. Medicines were recognized by signaturism: on this slender basis what a towering structure was built! Right and wrong were thought of only as the result of direct revelation; they had not yet found standing room in the great theatre of natural knowledge. Until we understand these things, we write the history of the seventeenth century in vain. It is the last age which sought knowledge of physical things by deduction. The next century brought philosophy, and philosophy dawned into science."

It must be understood, of course, that Mr. Eggleston is writing of the average man of the time—the type of man, at least, who supplied the passengers to the Mayflower and her less famous companions. "The emigrants had no considerable part in the



higher intellectual life of the age; the great artistic passions of Shakespeare and Milton touched them not at any point. Bacon's contribution to the art of finding truth did not belong to them. Men may live in the same age without being intellectual contemporaries." He has devoted his book to explaining the "mental outfit" of the average colonist, and the development which came to it on the rocky soil of New England or in the rich atmosphere of the Old Dominion, and this he has done remarkably well. His book is delightful reading, and there are few who will not admit that they have learnt something from its perusal. The first chapter deals generally with the "mental outfit of the early colonists," and shows very clearly how the terrible witch trials of Salem were the natural outcome of the Puritan theology and the scientific theories of the emigrants, reacting on the strange New World in which they found themselves. Everything was inverted. The angels who played so important a part in the mechanism of the European world, according to the cosmogony which found its last and noblest expression in 'Paradise Lost,' became devils in America—partly perhaps, as Mr. Eggleston suggests, because, "far removed from the ostentatious conventions of the old civilization, the minds of the colonists could no longer form vivid pictures of heavenly retinues." The second chapter is a "digression concerning medical notions at the period of settlement." We do not remember any more clear and popular account of the famous doctrine of "signatures," which has left so deep a mark on the nomenclature of our flowers. It is curious to learn that the colonists extended this doctrine at once to the new flora with which they came into contact.

"The wild woods were full of creatures whose value was written on each of them in the language of signatures, if the seeker for simples could only manage to decipher the label with which it had been considerably tagged at the creation.....The bark of the board-pine was naturally good for the skin; rosin gathered on the bark was used for outward application; turpentine procured by incisions was 'excellent to heal wounds and cuts.' Even cosmetic applications were probably suggested in the same way: green pine cones having a corrugated surface were good to remove wrinkles from the face; water distilled from them was 'laid on with cloths.' The familiar kidney bean, first known to Europeans in the gardens of the American savages, was 'good to strengthen the kidneys,' as anybody might know at sight. The signature might be 'internal' as well as 'external,' and very opposite deductions were sometimes made. The French thought that the mottled eggs of the American turkey bred leprosy, but the English colonists thought that the similar eggs of the turkey buzzard were able to 'restore decayed nature exceedingly.'"

This doctrine of signatures, of course, is simply that which lies at the root of the greater part of magic—the belief that a likeness between two things, or even between two names, betokens a subtle connexion between their properties. It was the same turn of mind which held that a bean shaped like a kidney must have a helpful effect on that organ, and that a witch could malevolently affect a man by mishandling a wax doll made in his image and superscribed with his name. It is not an unnatural

belief, and still affects our actions to a greater extent than we readily recognize. The third chapter deals with the American language and literature. We cannot criticize it at length, but it is sound and full of interesting things. The evolution of the bewildering number of American dialects is ably discussed, and there is an account of the early literary possessions of the settlers which will be new to most readers. We note that Shakespeare is only once mentioned as occurring in an American library before the end of the seventeenth century. The discovery of an American variant of the ballad of 'Young Beichan,' adapted to the American War of Independence, is most interesting, and seems to have been unknown to Prof. Child. The remaining chapters, on 'Conduct,' 'Education,' and 'Land and Labour,' are full of research pleasantly expounded, and the book is altogether one of the most readable and suggestive contributions that we have seen to the history of the development of that "American type" the appearance and success of which seemed to Jim Pinkerton the most important factor in the future of the world.

#### NEW NOVELS.

*D'ri and I.* By Irving Bacheller. (Grant Richards.)

THE successful author of 'Eben Holden' is sure to find willing readers. In choosing the year 1812 for the period of 'D'ri and I' he had, no doubt, an eye to the taste for semi-historical romance which seems still unsatisfied in America. It is a pity that he could not once more draw the details of his story from his own delightful store of experience, but he has done the next best thing by reproducing tales told to him by those whose fathers took part in the interesting exploits of war in the neighbourhood of the St. Lawrence. Some of the events seem hardly real; they may be authentic, but they are not made to seem so. The story is not very closely put together; it is a series of incidents connected by the fact that the same persons are concerned in them, and by a slight love story; but the real interest lies in the author's power of vivid description of trail and forest road, lake and river. Although one notices some not unnatural satisfaction in the accounts of fighting in which the British got the worst of it, there is no sign of ill-feeling, and one gladly acknowledges the author's fairness, and even his courteous appreciation of the individual British officers who are put on the scene.

*Farden Ha'.* By Joanna E. Wood. (Hurst & Blackett.)

THIS is a Scotch story, not of the Kailyard school, but, in description at all events, more after the manner of Mr. Douglas's book 'The House with the Green Shutters.' It is a gloomy story of life in a country village on the outskirts of a mining district, and the picture it presents is distinct. The author's style is vigorous, and she is able to make the reader share something of her own strenuous interest, but she can hardly hope to make many converts to her theory of morality in regard to a man's honour. The question she puts is, What should be a man's attitude towards his friend who leads

his wife astray and has a child by her? How should he treat his wife, his friend, and the child? Suffer in silence, and go on as if nothing had happened, seems to be the answer. This theory of life stated plainly is certainly droll, but there is nothing comic in the intensity with which it is urged. The truth is that, though the author has undoubted power, she is wanting in humour. Like a good many modern Scotch people of the better educated classes, she delights in omens and eerie fatalism, but she misses the solid good sense which fortunately goes along with all this in most cases. It must be said, too, that she is not yet mistress of her craft. She elaborates irrelevant matter, and is too fond of wandering into general reflections. Still, she appeals to educated readers, and is in a great measure equal to her task.

*Don or Devil?* By William Westall. (Pearson.)

IT seems a pity that Mr. Westall, an excellent constructor of plots, should give himself up to a tale of adventure and fighting in which it seems to matter nothing what the plot is so long as the adventures are desperate and the fighting ghastly. A dash of love is easily thrown in, but the reader takes it lightly, as the persons concerned do, in the midst of so much fighting by sea and land. The story is told by an English officer, who, after serving in the Peninsula and at Waterloo, went to help the Venezuelan Government against the Spaniards.

*Concerning some Fools and their Folly.* By Newton Sandars. (Sands & Co.)

TWO husbands—both clergymen—are represented as foolish enough to have attempted the impossibility of moulding a woman against her will. Almost every man in the story has in some way spoilt a woman's life; but the writer is totally unconscious of the fact that in unfortunate marriages there are apt to be faults on both sides. Such was indubitably the case with the two in question. Kitty, "a Dresden-china figure" of an actress, marries (apparently for no other reason than that her sister is going to America) a poor curate, and goes to live with him and his mother (a creation of some force), with whom she leads a cat-and-dog life. She declines anything in the shape of parish work, refuses even to go to church, and flaunts her unorthodoxy wherever she goes. In the end she runs away to her actress-sister in London, who refuses to give her up to her husband and tells him that personally she thinks marriage a mistake, adding uncomplimentary remarks about his cloth. As for Therése (so accented), the wife of Cyprian Grey, the rector, she washed her hands entirely of all parochial work, devoting her chief attention to French novels, so it is not surprising that her levity worried the poor parish priest. After his sudden death, however, she seems to have had some glimmerings of her faults. Newton Sandars, instead of indulging in shallow philosophizing, should attend to her grammar and spelling. If she would study the elements of composition she might yet write a good novel, for she has an eye for character and a knowledge of some aspects of rural life.



*The Romance of an Emergency.* By Mrs. G. S. Reaney. (Drane.)

Two wealthy maiden ladies, terrified at the prospect of losing a valued confidential servant, decide on binding him to themselves for ever by an offer of marriage, the selection between them being left to his choice. Such are the "emergency" and the "romance" of Mrs. Reaney's title. Unfortunately, she forthwith abandons this rather promising opening to depict the fortunes of a draper's assistant, whose career is intended to demonstrate the unimpeachable principle that a tradesman may be also a gentleman. Here again is an interesting situation; but, instead of a real picture of life behind the counter, we have a malicious accusation of forgery, an unjust conviction, and an escape from prison, all so clumsily managed that they are not even melodramatic. The language of the story is like its plot, awkward and slipshod.

*La Chesnardière.* Par Léon de Tinseau. (Paris, Calmann Lévy.)

M. DE TINSEAU has often given us good novels, and the one before us is of his best. The skein is tangled, the catastrophe violent, but well managed, so that the happy ending is not flat. The characters are well marked, and the good people, a priest and a girl heroine, at least as interesting as the bad.

#### THEOLOGY.

MR. SPOONER'S *Bishop Butler* (Methuen & Co.) is the latest addition to the "Teachers of Religion" series. The materials for a life of Butler are few, since he was a thinker rather than a man of action, and there was nothing eventful in his career as an ecclesiastic. The life is sketched in the first chapter of this book, and there is an interesting and useful description of the bishop's times. Mr. Spooner says in the preface that one of the objects of his work is

"to view Butler in his historical setting,—to see him in the light of the times in which he lived, the questions with which his thoughts were occupied, the controversies in which he bore so leading a part";

and it may be admitted at once that this object has been realized. The second chapter, 'Moral Practice and Moral Theory in England in the First Half of the Eighteenth Century,' is, like the first, an excellent introduction to a study of Butler's contributions to English thought. The analysis of the 'Sermons' and of the 'Analogy' is made with understanding, and lucidly presented. When, however, Mr. Spooner appears as a critic his words are certainly not always convincing. Dealing with the sermon on the 'Forgiveness of Injuries,' and especially with the question "how far, if at all, it is justifiable to nourish revenge," he says:—

"The question was both more practical and more difficult to answer in an age when readiness to avenge any insult, real or imaginary, was supposed to be a part of manliness.....and when to speak even of the possibility of the forgiveness of injuries was stigmatized as mere rant."

Having made this statement, he proceeds in mild fashion to criticize Butler's treatment of the subject, adding:—

"He might have appealed with more force than he does to the admiration which all men feel for a forgiveness exercised, not weakly or insincerely, but genuinely and nobly, to a repentant and contrite enemy."

What, it may be suggested, would have been the value of such an appeal in an age when forgiveness was not admired, but was stigmatized as mere "rant"? In an examination of Butler's teaching regarding conscience, Mr. Spooner refers to Mr. Leslie Stephen's view,

"that conscience represents nothing more than the aggregate of those principles and maxims which the unconscious lessons of experience and the working of evolution have taught men in general, or rather, particular races of mankind, to regard as necessary to the health, well-being, or permanence of society,"

and goes on to ask why he should feel obliged to listen to the promptings of a conscience thus evolved. The admission is made:—

"If you believe the evolution of society to be itself the work of a Divine power or principle, you read back into conscience some of the elements of which your account of its origin has otherwise emptied it."

Mr. Spooner would evidently reject the fine saying that "conscience is the product of manifold whippings." His criticism of Mr. Leslie Stephen begs the whole question. Has the definition emptied conscience of any of its elements? And what is the nature or character of the conscience to which Mr. Spooner would be obliged to listen?

*Handbook to the Textual Criticism of the New Testament.* By Frederic G. Kenyon. (Macmillan & Co.)—We doubt whether Mr. Kenyon has consulted his reputation in preparing this book. He occupies a foremost place among palaeographers, he has edited recently-discovered MSS. of classical writers with remarkable skill, and he has unrivalled opportunities of prosecuting original work in the decipherment of papyri and the constitution of texts. But in this production he is to a very large extent a mere compiler. He furnishes abridgments of accounts of MSS. which he has not examined. He describes translations of the New Testament in languages which he has not mastered. And he narrates the solutions of problems into which he has not himself gone with thoroughness. "It is not the office," he says, "of a handbook such as this to advance any new solution or to aspire to make any noteworthy addition to textual theory." Even in the portion in which he is one of the highest authorities he is repeating to a large extent what he has already said in his 'Palaeography of Greek Papyri,' though here he makes fresh and exceedingly interesting additions to our knowledge of the nature of New Testament MSS. Thus he brings out the important circumstance that "no complete copy of the New Testament in a single volume could exist during the papyrus period," and that it was not till the fourth century that such copies appeared. Another fact which he adduces is of great importance in the palaeography of the New Testament. There is no dated uncial MS. of the fourth century, but palaeographers have assigned two of the uncials to that period. What were their reasons? First, palaeographers were supposed to act by a kind of instinct, and second, they observed the constructions of the various letters in later MSS., taking note of all the hooks and turns of each and the direction of the writing, and they imagined that they could trace a development in these, so that they could with some certainty regard the uncials which they attributed to the fourth century as the starting-point of this evolution. Mr. Kenyon's knowledge of papyri puts serious difficulties in the way of this method of settling dates. He tells us that "the vellum manuscripts of the fourth century recall rather the best hands of the first century, which have a strong claim to be regarded as the finest specimens of calligraphy in the whole papyrus period." If we were to follow the old palaeographical rules, these uncials ought to be pronounced as belonging to the first century, but there is evidence of a decided nature that they cannot have been written earlier than the fourth. Mr. Kenyon's occupation with other work is probably the reason why his references to investigations are sometimes imperfect. To take one instance out of several. He refers to

Mr. Burkitt's proposal to understand Augustine's *Itala* as being the Vulgate, and he says in regard to it: "Mr. Burkitt's theory has not as yet met with either acceptance or rejection.....but the case in its favour appears strong." But the fact is that no sooner was the theory propounded than objections were taken to it, and Wordsworth and White in their epilogues to the first volume of the Vulgate, published 1898, have adduced convincing reasons why it must be rejected. Notwithstanding the defects we have mentioned, the handbook deserves high praise. It is on the whole accurate, and states clearly and concisely what ought to be set down in such a book. Some of the chapters are interesting and suggestive, especially the one noticed already on the autographs of the New Testament, and the last in the book, which states and explains the textual problem with great lucidity and skill.

*The Earliest Gospel*, by Dr. Allan Menzies (Macmillan), is an edition of the Gospel according to St. Mark, with an introduction, a Greek text, an English translation, a full historical commentary, and a few exegetical notes. It is the work of a scholar with competent knowledge of the subject and of the difficulties which it presents, who moves easily over the ground. The translation occasionally brings out the meaning of the Greek with fresh force; but the desire to break down the barrier to understanding which familiarity with words erects is allowed free play, not always to the advantage of the understanding, and sometimes leads the writer to adopt expressions which are not worthy of the subject, e.g., "he charged them not to advertise him," Pilate "made Joseph a present of the body." Amid such questionable novelties it is strange to find the translation "offend" preserved. In the introduction the synoptic problem is well stated, though the treatment of subsidiary questions is not always convincing; and in the commentary there is much that is fresh and interesting in the mode of presentation if not in the matter itself. But the introduction and the commentary are marred by a mode of statement which hints at conclusions and opinions beyond and other than those which are actually expressed. The writer, it is true, declares himself free from dogmatic prepossession, and avows his belief that "the face of Jesus, as he actually was and spoke,.....has been to a large extent hidden from us by the theology we have inherited"—the theology in question being apparently the doctrine of the Incarnation. So it is the picture of a man gradually growing conscious of a mission, "arriving at" belief in his own Messiahship, that is given in this Gospel, though "the desire to elevate the person of the Saviour" may also be detected. The word "miracle" is "quite inappropriate to describe the 'powers' Jesus is here described as accomplishing." The Transfiguration is symbolic; it is "to the eyes of his most intimate friends he puts on heavenly radiance." Expressions like these are, no doubt, significant enough. But what is to be said when we read, for instance, that when Jesus fed the multitude "it was a feeding of the spirit as well as of the body, and they all felt satisfied, though the quantity of food was so small which he distributed among them"? Are we to understand that all the thousands had food for the body or not? No commentary on the Gospels can be regarded as satisfactory which raises questions like this in such a form as suggests a negative answer, but veils the negation by an ambiguous phrase.

*Roman Law and History in the New Testament.* By the Rev. Septimus Buss, LL.B. (Rivingtons.)—The subject which Mr. Buss treats in this volume deserves the attention of all who read the New Testament. Through-



out the Gospels and the Acts continual reference is made to personages that play a part in history, to Roman officials, and to legal customs. Mr. Buss has examined carefully all the passages containing such references, has furnished information regarding them contained in heathen writers, and, wherever necessary, he has added clear explanations. He deserves high praise for his diligence and for the lucid and interesting manner in which he has worked out his materials. But his book presents a problem. It looks as if it, or at least copious notes for it, had been written thirty years ago, and as if he had simply added references which had occurred in the course of his reading since that time. One instance will explain what is meant. In Book I. chapter ii. Mr. Buss discusses the taxing of Cyrenius. He bases his exposition on a dissertation of A. W. Zumpt, published in 1869, which then attracted much attention. In the course of this exposition Mr. Buss states that "Tholuck, Hales, Wieseler, Mommsen, Kitto, Farrar, and many more uphold the absolute historical veracity of S. Luke, either in respect of the birth of Jesus at Bethlehem or of the census taken by Cyrenius at the same time." It is puzzling to conjecture from what source Mr. Buss can have taken this reference to Mommsen. The great historian has gone minutely into the question in his second edition of the 'Res Gestæ Divi Augusti,' and his examination has completely superseded the treatise of Zumpt as an authority. The following words occur among his remarks: "Eum censum Lucas suo errore ad orbem terrarum extendit, cum vere pertinuerit ad Syriam provinciam solam; item errore 1.5 posuit hæc evenisse ἐν ταῖς ἡμέραις Ἡρώδου τοῦ βασιλέως τῆς Ἰουδαίας, cum Herodes excesserit a. 750 vere." Then follows a sentence which we commend to the notice of Mr. Buss, and which ends with the assertion that those who are "rerum gnari" "statuent Lucam in rerum memoria tradenda Josephum male compilasse et vera falsis miscuisse." In fact, Mr. Buss seems to have neglected Mommsen and other eminent writers, for his book shows no trace of his having read Mommsen's article on the 'Rechtsverhältnisse des Apostels Paulus,' or of his being acquainted with any of the more recent works. Part of Mr. Buss's book is concerned with the criminal procedure of the Romans. He prefaces it with a short reference to the sources of information, and the only modern authors whom he mentions are Lord Mackenzie and Laboulaye (1845). He seems to know nothing of modern German books on the subject and to ignore altogether Mommsen's 'Römisches Strafrecht,' though it was published in 1899, and would have suggested several corrections.

*Notes introductory to the Study of the Clementine Recognitions: a Course of Lectures.* By Fenton John Anthony Hort, D.D. (Macmillan & Co.)—The editor of this work says in regard to it, "This book contains the notes made by Dr. Hort for a course of Lectures which he delivered in Cambridge as Hulsean Professor in the October Term, 1884." There is no indication that Dr. Hort ever revised these notes or endeavoured to bring the literature of the subject up to date. It is plain also that the work must be regarded as a fragment. Only a few pages are devoted to an exposition of the doctrine of the Recognitions, and the last paragraph begins thus:—

"I have now mentioned the chief heads of what is really a very large subject. Any notice of such points as these can give only an unsatisfactory impression of what is to be found in the discourses and discussions themselves. But to pursue it properly it would be necessary to enter much more fully into the doctrine of the Homilies than our limits of time would possibly allow."

The work is thus almost exclusively an introduction to the study of the Clementine litera-

ture. It furnishes an enumeration and description of the various writings which constitute this literature and of the MSS. and editions of these productions. Dr. Hort then discusses the passages in ancient writers which refer to them, with the desire to discover something in regard to the date and the doctrinal position of the author or authors. And he further examines the documents themselves to see if they can yield any light. These investigations are conducted with the thoroughness, impartiality, and love of truth which characterized Dr. Hort, but do not attain to satisfactory results. The materials on which he had to work are inadequate to form a basis for conclusions approaching to certainty. Accordingly, Dr. Hort's solution is hardly anything more than mere conjecture. It is that an ingenious Helxaites may have fabricated the story not much "before or after the year 200." The editor, Dr. J. O. F. Murray, has done his work well. The printing is accurate. Gaps have been discreetly filled up within brackets. And in regard to what Dr. Hort regarded as the principal testimony for the date, he has pointed out that the extract was, as is suggested by Prof. Robinson, in all probability not made by Origen, but by Gregory and Basil.

*Regnum Dei* (Methuen & Co.), the Bampton Lectures for 1901, by Principal Robertson, deals with the idea of the Kingdom of God in the history of Christian thought. The subject is of the widest interest, since the idea of a divine kingdom has affected thinkers, legislators, and ecclesiastical statesmen; and though this book by its limits is a sketch rather than an exhaustive treatise, it is made by one who understands the subject. The distance in time between the Hebrew prophets Amos and Isaiah, with their conception of the kingdom, and Ritschl, with his theory of the relation of the Church to the kingdom, indicates the extent of the sketch. Careful attention is given to the teaching of Jesus and to the words of the New Testament writers, and a lecture is devoted to the Kingdom of God in Augustine, and especially to the 'De Civitate Dei,' with its influence on mediævalism. Principal Robertson shows historical insight, calm and charitable judgment, and extensive reading, yet there are many inaccurate details throughout the volume. In 'Earlier Middle Ages,' a division of one of the chapters, there is the sentence, "His dangerous rival was Berengar, whom an imperial settlement (952) had left with the title and power of King of Italy." There was no imperial settlement. Otto, the German king, compelled Berengar to become the vassal of the East Frankish crown. Again, to take another example of inaccurate detail, it is said, "Twice John appealed to the Saxon emperor for aid, and the second appeal brought Otto in person (961)." Otto was not crowned emperor until 962, as Principal Robertson narrates in another sentence. In the same chapter it is stated that "the Crescentii set up Silvester III. to supersede Benedict; but the latter sells the papacy to Gregory VI., and then recovers it by force." After the sale of the papacy the Tusculan nobles brought back Benedict, but he did not recover the papacy, as he was simply one of three claimants. Principal Robertson says, "In 1046 Henry III. found three rival popes in the field," and adds, "A council at Sutri deposed them all.....a German was set up as Clement III." The facts are that Gregory deposed himself, as a true pope could not be deposed, while Silvester was pronounced a usurper and degraded from holy orders, and Benedict either resigned or was deposed, if deposition it was, at a Roman synod. Clement II., not Clement III., was set up. These quotations illustrate inaccuracies to be found in the book, and yet as a whole it is an excellent historical discourse.

*The Man Christ Jesus: a Life of Christ.* By W. J. Dawson. (Grant Richards.)—This is a handsome volume, adorned with photogravures of pictures of old masters illustrating scenes in the life of Christ. They suffer inevitably from great reduction in size, and also show signs of the process of repair through which the originals have gone; but they are all beautiful in spirit and interesting additions to the book. The writer's first intention was to write "a life of Christ from the sole point of view of its human grace and efficiency"; but the story passed out of his hands and wrote itself as the life of one who altogether transcended the limits of the human. The result is a life of Christ which is inspired by warm appreciation of the beauty of the portrait of Jesus which is given in the Gospels. The historical circumstances and setting of the life are adequately explained, and sound principles of interpretation are followed for the most part with regard to the miracles and the parables, though the writer seems to wish to explain away some of the miracles. There are a few slips, as when Nicodemus is said to have begged the body of Christ for burial, and Antioch in Syria is spoken of as the scene of what occurred at Pisdian Antioch; and no competent judge would accept "the academic subtlety of the semi-Hellenist philosophy" as a true estimate of the character of the discourses of the fourth Gospel. And the language is marred occasionally by the overuse of sounding Latinisms and phrases such as "like we are." The author writes all through in a fervid style, but the sympathetic reader will be carried along through page after page of description and exposition, not without reference to the contrasts offered by many established principles and social conventions of to-day.

*Tetracangelium Sanctum juxta simplicem syrorum versionem ad fidem codicum, massoræ, editionum denuo recognitum; latinam supellectilem quam acquisiverat P. E. Pusey auxit, digessit.* Edidit G. H. Gwilliam, S.T.B. Accedunt capitulorum notatio, concordiarum tabulæ, translatio Latina, Annotationes. (Oxford, Clarendon Press.)—This fine publication will be welcomed with genuine pleasure by scholars in England and many other countries. Even those who have at times felt disposed to grumble at the difference of critical opinion which exists between the editor and themselves are likely to be willingly silenced by the appeal of so excellently edited a volume. As indicated in the title, the present work originated with Philip Edward Pusey, son of the famous Oxford Tractarian who for a long period occupied the post of Professor of Hebrew in his university. The object of the younger Pusey's researches was to discover how far the traditional text of the Syriac New Testament, first published by Widmanstadt in 1555, might be considered to represent the version used by the ancient and undivided Syrian Church. A design like this involves an amount of labour which only those who have themselves been engaged in similar work can appreciate. On Mr. Pusey's death his careful collations were continued by Mr. Gwilliam, to whose most conscientious and most painstaking additional labours we owe this excellent volume. The result of these prolonged investigations is considered by the editor highly satisfactory. "We have found," he says,

"that the text of the Editio Princeps of 1555 is almost identical with that current at the time when our MSS. were written. We can demonstrate that the Peshitto Version of the Gospels has not been corrupted in later time; but on the contrary, that whatever variations it exhibits from the Greek, date from a most remote antiquity. Our authorities are products of both the great schools of Syriac Christianity, while our most ancient copies connect our readings with those of the undivided Syriac Church."



Mr. Gwilliam's conclusions are, therefore, so far on a line with those of all other critical investigators who have given their mind to this subject. Such a result was predicted as long ago as 1887 by the late Prof. W. Wright, and the following statement of the French Orientalist M. Rubens Duval is as precise as anything can be:—

"Comme ce fut le cas pour l'Ancien Testament, le texte de la Peschitto du Nouveau Testament était définitivement constitué à la fin du V<sup>e</sup> siècle, au moment de la scission qui se produisit entre les Syriens occidentaux et les Syriens orientaux. On ne trouve pas de différence entre les textes reçus dans les deux communautés."

But the problem as to the relation between the Curetonian text of the Gospels and that of the Peshitto remains exactly where it was before, nor is any fresh light thrown on the origin of Tatian's 'Diatessaron' and similar matters. We are also where we were before as regards the burning textual questions which have been provoked by the critical methods of Westcott and Hort and a number of other scholars. The traditional text of the Syriac Gospels which has been in our hands for a series of centuries is beyond a doubt substantially the same as that used by the Syrian Christians at the end of the fifth century, but as to the revisions of the text that may have taken place at various periods before the Syrians were divided into Nestorians and Jacobites, the texts of MSS. which at the earliest date from about A.D. 500 cannot be expected to tell us anything. And this being so, it remains as hazardous as ever to base definite and final conclusions on the Greek text underlying the Syriac version. The value of the labours undertaken by Mr. Pusey and Mr. Gwilliam lies therefore mainly in the production of an excellent and trustworthy traditional text of the Syriac Gospels as used by both branches of Syrian Christianity since the end of the fifth or the beginning of the sixth century. The present edition will, for all critical purposes, supersede all previously published texts, and the Latin translation which accompanies it will render the work useful to textual critics who are unacquainted with Syriac. Many favourable remarks might be made on the annotations and the ancient harmony of the Gospels which is here published in full for the first time, though we cannot assure readers that absolute freedom from errors of one kind or another has been attained. But in setting out to write a notice of the work we determined to fix our attention on the central question of its critical value; and having stated our conclusion, we need only express a hope that the rest of the Syriac New Testament may one day appear before us in a form similar to this edition of the Gospels.

#### ENGLISH HISTORY.

*Mary Rich, Countess of Warwick, 1625-1678: her Family and Friends.* By Charlotte Fell Smith. (Longmans & Co.)—*Mary Rich, Countess of Warwick.* By Mary E. Palgrave. (Dent & Co.)—The publication within a few days of each other of two excellent biographies of the same saintly, but by no means very remarkable lady serves to show that a literary Clearing-house is badly needed. Both volumes are well illustrated, Miss Smith's in particular having some beautiful reproductions, notably of the portrait of Mary's father-in-law, the second Earl of Warwick, now at Holkham, and of a beautiful miniature of her little son. In the search for portraits and pictures of Leigh Priory, their heroine's Essex home, it seems strange that the two authors should have missed each other's track, and it is regrettable that the second in the field did not withdraw. Miss Smith could have given, and evidently felt tempted to write, an elaborate biography of Mary's father, the first Lord Boyle, Earl of Cork, who landed in Ireland in 1588 with fine

clothes on his back, but next to nothing in his purse. Of the means by which he made his way and founded his great line she has supplied a spirited, though perhaps too flattering a sketch as part of the story of Lady Warwick's earlier years. In unravelling the difficult story of his relations with Wallop and Wentworth in Ireland she would have found a theme worthy of her powers. Miss Palgrave betrays a desire to write a life of Mary's sister Katherine, Lady Ranelagh, and she would certainly have had scope there; Miss Smith's article on Mary Rich in the 'Dictionary of National Biography' might have warned her not to intrude on that ground. But a "saintly life" was needed for Mr. Horton's series of "Saintly Lives," and she has not spared pains, though as a contribution to history her book is inferior to her rival's. Both authors have found more interest in the stirring tale of a great family's thoroughly secular history than in the pious expressions of one of its less distinguished members. "Old Cork could beget nothing foolish," and he begat fifteen children, three only dying in childhood. Of these "Robin," as Mary affectionately calls the great chemist and physicist who helped to found the Royal Society, alone deserves to stand by the side of his father; but Lord Burlington, Lord Shannon, Lord Orrery, Lady Ranelagh, the Countess of Guildford, and the saintly Mary were his brothers and sisters, and make together a remarkable group. Miss Smith's book in particular cannot be overlooked by any one interested in the history of the Cromwellian period and the Restoration, for she uses Lady Warwick mainly as a peg on which to hang the family history of those who happened to cross her path, and they were many. Miss Smith and Miss Palgrave are both agreed that Lady Warwick must not be judged by the outpourings of her diary, which represent her as a most wretched victim to religious melancholy, relieved all too rarely by an occasional "gusto" of the Divine grace: to her family and friends, perhaps to all except her diary, she was a happy and lovable woman. Her portrait, plain, homely, plump, and cheerful, greatly belies her if mysticism of a gloomy type was really part of her nature. Even her "spiritual father," Dr. Walker, who perhaps taught her the art of religious diary-writing, likens her to a "spiritual stove of which you feel the warmth and do not see the fire." Mary Rich was but one of several spiritual stoves placed in or not far off Charles II.'s Court; not all, however, did their work so well as she; from her the Court gallants could stand chiding, and even came back for more. What it cost her to administer rebuke we can gather from her comment on one who talked so ill "as nothing out of hell could have done": "I did all I could to keep him from it, did show my dislike at it, and was enabled to own religion." The diary was a fine vent to pent-up feelings, the result often of continual patient attendance on that irascible invalid her husband. She probably modelled her diary on a pattern, as she did her 'Occasional Meditations' on the lessons taught by the commonest natural objects. Miss Smith finds that the 'Meditations' were directly modelled on Joseph Hall's book of the same name. "As a neighbour she was so kind and courteous, it advanced the rent of adjacent houses to be situated near her"; and that housekeeping, rather than meditation, was what she really cared for comes out in many a naïve confession: "The Duchess of York being resolved to invite herself to sup at my house within two or three days, I was full of care how to entertain her, and could not compose my thoughts." "Dulness" in meditation was her continual lamentation; it was the *accidia* for which the monks of an earlier time knew no cure. Nowadays it is called boredom.

We are surprised that so accomplished a student of family history as Miss Smith should be guilty of stating that the Barringtons "can be traced to one Adam de Barenton who was baptised, it is said, by St. Augustine." She finds the Boyles "seated at Pixeley Court" in the time of Edward the Confessor; Miss Palgrave shows likewise that Domesday Book, though cited by, is sealed to her. Both ladies have tripped in handling "old style" dates. Miss Palgrave makes Mary's mother die before her last child was born, and Miss Smith makes the poor lady bear children with a rapidity to which even she was unequal. Both authors accept their heroine's somewhat hesitating statements on the date of her birthday. The father's record—naming day, date, and hour—is so explicit that it seems preferable. The child's precocity is in any case astonishing, and rendered more possible if a year be added to her age. In her account of the wooing of Mary, "two hours' passionate discourse," with her adored lover on his knees by her bedside, Miss Smith quotes the sentence: "Thus we parted, after I had given away myself to him, and if I had not done so that night, I had been, by my father's separating us, kept from doing it, at least for a long time." Miss Palgrave omits the passage from her "saintly life," but both authors are convinced that Mary had no cause for the bitter self-accusations of her later life. We doubt, however, if such words written in the seventeenth century can bear an innocent meaning. The father's consent that Mary should "suddenly" be married to her lover was reluctantly obtained; the marriage was secret, to his great annoyance, and Mary never ceased bitterly to repent its circumstances. She was but fifteen or sixteen at the time.

*Thomas Wolsey, Legate and Reformer.* By Ethelred L. Taunton. (Lane.)—Father Taunton's 'English Black Monks' and his 'History of the Jesuits in England' have earned for him a certain reputation as a man of some learning and wide reading, sure of the attention of a section of the public. It is disappointing to find that his latest issue shows a lamentable falling-off. There is room for a biography of Wolsey, and we opened a book that proposes to treat of Wolsey as an ecclesiastic rather than as a statesman in the expectation that something had been done to make more accessible to English readers the mass of learning that has been accumulated (chiefly by the Germans) since Brewer wrote. What scope there is for inquiry had been shown by Dr. Gairdner in his article on Wolsey for the 'Dictionary of National Biography,' and in his articles on Henry's divorce in the *English Historical Review*, where, in 1896-7, he made known the importance of the new matter published by Dr. Stephan Ehes in his 'Römische Dokumente' (1893). "The history of the so-called divorce," says Father Taunton, "has never yet been adequately written," and with that promising opening he settles down to tell us that for him Brewer is the last word. Hasty workmanship, slovenly thinking, and careless writing are manifested throughout the book, which is redeemed only by one merit, its admirable and well-chosen illustrations. The index is a work of delightful *naïveté*. "Bare Truth a Virtue, 2"; "Characters, fascinating, 1"; "Do and don't, 98"; "Falsehood expelled by truth, 99"; "Ignorance the root of mischief, 98, 99," are entries which look as if they had been made by some one who wanted to poke fun at Father Taunton. But as summaries in the same style are given prominence in the headings to chapters—for example, "Reformation, a bad-sounding word," "Two ways of reforming—Don't and do"—it seems possible that the index is the work of the author himself.



*The Marquis d'Argenson and Richard II.* By Reginald Rankin. (Longmans & Co.)—A personal interest attaches to the historical work of the young Oxford men who left their studies to fight the Boers, and it is no doubt upon this that the publishers have depended in issuing two historical essays written by the author of 'A Subaltern's Letters to his Wife.' The two essays are connected solely by the *and* of the title; the first, on the philosopher who was Louis XV.'s minister, is conjoined with the second, on the causes of Richard II.'s fall, for no obvious reason, unless it be that both owe their origin to college "set-subjects." Perhaps few who are interested in eighteenth-century France feel a profound interest in fourteenth-century England, but both essays are eminently readable. They are written in an easy and pleasant style, they are very level in merit, and both deserve to be treated rather as expanded magazine articles than as contributions to learning. D'Argenson's 'Memoirs' are, of course, crammed with good things, and Mr. Rankin sets out the feast tastefully and attractively. His light historical writing is, as a rule, what light historical writing often is not—accurate; and this accuracy proves him to be at home in very different periods, so far as general reading and a good memory can make the historian at home. There is a tendency to modernize the point of view, and also to diffuseness and repetition, to occasional carelessness of expression and mixing of metaphor. Mr. Rankin writes almost too readily, and if he intends to devote himself to history it is to be hoped that he will use his good and ample equipment in a scientific way. The story of Richard II.'s fall tells over again in many words what has been told as well in fewer, and we doubt whether either the well-fed general reader or the hungry student of history will go away satisfied. The dish is not appetizing enough for the "general," and the scholar repines at meeting the same old stories when there is so much that is unknown to tell. Why must we have the old tale of Richard II.'s extravagant household—a tale the truth of which has been denied—when the facts from which to judge the truth of the story or of the denial are still unprinted? From the Wardrobe Accounts we might gather something precise to enable us to compare Richard's personal expenditure with that of his predecessors. The author's references to manuscript sources seem to show that he is a reader of manuscript. But to refer to the manuscript of the 'Speculum Regis Edwardi' has been for some years, happily, a work of supererogation, since it has been edited. Nor is it by any means certain that Simon Islip wrote that document, as is here stated by Mr. Rankin. Less than our author's usual accuracy is shown in the statement that Richard II.'s mother drove John of Gaunt from Court, and prevented his "good intentions" from receiving sufficient trial. They had had abundant trial, and Joan was the means of a reconciliation, not of a quarrel. We fully expect to hear more of Mr. Rankin, either as an historical teacher or as a writer.

*Catalogue of a Collection of Historical Tracts, 1561-1800.* By Stuart J. Reid. (Privately printed.)—The Peter Redpath collection of seventeenth and eighteenth century historical tracts, of which McGill University, Montreal, is the happy possessor, has been made a still more valuable gift by Mrs. Redpath's generous addition of a catalogue. It was Sir John Bramston (1611-1700) who formed the nucleus of the collection, which is strongest on the political side, and the whole is now bound in 582 volumes. Although the catalogue is clearly not the work of a trained bibliographer, Mr. Reid has performed his task with zeal and industry. His method,

however, leaves much to be desired. The books have been bound up, as a rule, according to the date of publication when this is known, but sometimes according to subject. Thus Mary Queen of Scots' letters, printed in 1726, are put under 1587. For this Mr. Reid may not be responsible, but for the extraordinary omission of all publishers' or printers' imprints and of all descriptions of size he must surely be answerable. With an arrangement and omissions of this sort it becomes hard to use or to check the catalogue. Notes to titles are appended, giving a brief biography of the author; when the name is familiar this seems superfluous, but when the name is less familiar the note is often omitted, although the 'Dictionary of National Biography' might have supplied materials. This would not matter much were it not for the fact that the only index provided is an index to these haphazard annotations. This makes the catalogue of little use as a work of reference. If a student happen to know the date of publication of the work he seeks, he may possibly find it, by looking through all the titles of tracts printed in that year; other clue to its place in the collection there is none. There is an occasional note to the number of the edition, but as the numbering of editions was not the practice of the early printers, an attempt to describe an old book in this way is wholly unscientific. Repeated reference to a work styled 'Wood's Athenoxon' betrays weakness. Mr. Reid has worked hard to identify the authors of anonymous tracts, and, since his experience in this line is not great, his labours are worthy of all praise, but many further identifications could be added.

#### OUR LIBRARY TABLE.

MESSRS. SMITH, ELDER & Co. publish, with the note "All copies supplied through George Newnes, L<sup>d</sup>," Dr. Conan Doyle's *The War in South Africa, its Cause and Conduct*, intended for the conversion of foreigners and the defence of the character of the British soldier. In our criticisms of all the books on the war we have frequently complained that there is some evidence to show that, in spite of much heroism, the British private soldier of to-day does not fight so well on the average as did the British soldier of the time of Albuera. He stands comparison with the German, but not with the Japanese linesman, whose conspicuous courage on every occasion is the great military fact of the moment. The crossing of the fire-swept zones on two occasions at Tientsin showed the Japanese easily first in total disregard of death. Next came the British sailors and the Americans, then the Germans, French, and Sikhs, and last, by a long way, the Russians. But, on the other hand, we have tried to note the fact that the humanity of the British officer and private in South Africa has been admirable, and that the treatment of women has been as good as that displayed in 1870 by the Prussians in France, than which no higher praise can be given. The British heroes of the storm of Badajos were, unfortunately, the men of the sack of Badajos of the following days.

MESSRS. METHUEN & Co. perform a national service in republishing *The Report of the Earl of Durham*. The Canadian settlement has so close a bearing on any future settlement in South Africa that it was essential that Lord Durham's Report on Canada, which was out of print, should be easily obtained. The introductory note is excellent, but unsigned.

MR. C. F. KEARY has broken new ground in the volume of fantasies entitled '*Twixt Dog and Wolf* (Brimley Johnson). 'Elizabeth,' the longest, is a tale of diablerie and enchantment—a vanishing castle, a witch, unearthly hounds and hunters, the screech-owl that was once wicked Hilda, a snake that comes and

goes on the devil's errand with a piece of gold in its mouth, and much more to the same purpose—a good story of its kind, but the effect is marred by a certain incoherence and want of grip in the telling. We have nothing but praise for 'The Four Students' of Paris, who jocularly enter into a mystic compact on Christmas Eve, 1787, scratching a pentacle on the floor with a rusty iron nail, exchanging drops of blood pricked from their arms, and shouting a sonorous invocation to the spirits, Ja, Pa, Asmodai, Aleph, Beleph, Adonai, &c. What happens in consequence is by no means jocular; the young men leave their garret in the Rue Pot-de-Fer, and pass under the shadow of the guillotine. This is a fantasy of flesh and blood, in every sense, and is far superior, we think, to the somewhat conventional supernaturalism and the ingenious, but slightly morbid allegories which form the staple of the book. Mr. Keary's writing is nearly always distinguished, alike in the choice of words and in their arrangement; if he does not entirely satisfy us, we must look deeper. The truth seems to be that his imagination, fine as it is, is not powerful enough to produce a clear and harmonious impression of *vraisemblance* when it seeks to create a world for itself; its ideas are imperfectly realized, and the reader, though charmed and interested, feels a vague disappointment, which he cannot immediately account for. Mr. Keary has already shown that he is capable of excellent work, and in some respects this volume is equal to anything he has done. But he has aimed too high and in the wrong direction. Dreams, after all, are none the worse for being founded on fact.

*Napoleon's Letters to Joséphine, 1796-1813*, edited by Mr. H. F. Hall (Dent & Co.), is not a very valuable book. The editor does not, indeed, take the sentimental view of Joséphine's character which, wholly untenable in face of history, is still occasionally to be met with in modern writers. He thinks that Bonaparte was not at first acquainted with her life. This view is, however, inconsistent with Bonaparte's own statements in letters from Egypt and on his return to those who met him before he had seen her. We are inclined to doubt if Mr. Hall has thoroughly studied the light thrown on Bonaparte by the "suppressed volume" of 'The Correspondence' on which he so greatly relies. The reader will remember that Prince Napoleon excluded the letters thought by the last emperor to be unfit for publication—that is, those damaging to the family—and that such as were not destroyed by Napoleon III. or carried off were published by the present Republic. M. Masson, who is much quoted, receives help from the stores of family tradition, of which Princess Mathilde is virtually the last guardian. It would be difficult for M. Masson with propriety to go beyond a certain point in his revelations. The "suppressed volume" is sufficient for history, but it is all-essential, and it is misleading to quote the puff of the original correspondence in the letter of the commission to the emperor. Their book is only thoroughly "fruitful" if supplemented by the latest volume, and history can only be grateful to the commission for having failed to allow the destruction of all the letters which they did not publish. We do not think well of the volunteered opinions of Mr. Hall: for example, that Napoleon had a clear view of "the influence of sea power on history," which, in fact, he frequently disregarded; or that the "disinterested goodness" of Napoleon is "conquering the world." Our main criticism of this book is that while its title appears to cover the whole correspondence of Napoleon with Joséphine from 1796 to 1813, there is a complete omission of all letters between about February, 1797, and Christmas, 1799, or, indeed, the year 1800. Now this was the



critical period. No doubt at the moment when Napoleon had determined to divorce Joséphine, she being at the same moment under an equal determination to divorce him, he did not write much to her; but his letters about her ought, at least, to have been alluded to in the notes, and in the account of the joint life, otherwise history is falsified.

THE *Athenæum* is not only not a party paper, but avoids party politics altogether. The volume for 1901 of *The Liberal Magazine*, published by the Liberal Publication Department in Parliament Street, is a party publication; nevertheless, it is so well edited (we believe by Mr. Birrell and Mr. Charles Geake) that it forms a valuable collection of documents and often contains original matter of importance. For example, a paper in the December number on the effect of recent judgments on Trades Unions, by a member of the talented family of Llewelyn Davies, is the best statement of the law on that disputed subject which can anywhere be found.

MR. FROWDE has had the happy idea of reissuing his comprehensive series of "British Anthologies" with portraits. The *Shakespeare Anthology*, in a red binding, which we prefer to the original green, gives now a good idea of the faces of Shakespeare, the Earl of Essex, Raleigh, Beaumont and Fletcher, Drummond and Wotton—a notable company. There are to be sixty-four portraits altogether, which will include all our notable poets from Chaucer to Wordsworth.

THE "Bibelot" of *Persian Love Songs* (Gay & Bird) has an inviting appearance which makes the poverty of its contents all the more regrettable. It includes select passages freely rendered from the works of fifteen poets; but if the editor desired to give Western readers some idea of the true spirit and essence of Persian poetry, he has not succeeded. As a rule these translations, while showing considerable facility, have no great literary value, and just enough flavour of the East to remind us of 'Lalla Rookh.' Although the English material for an anthology like this is far less ample than that which exists in German, and also less good, a compiler who knew where to look might furnish a volume of various and admirable verse without being either exquisitely critical or unduly lenient; and he would certainly reject three-fourths of the specimens brought together in this "Bibelot." It is needless to cavil at the spelling of Oriental words in a book which does not profess to be scholarly. Pand-Namah, e.g., is written "Perid-Namah," and other names are not so easy to recognize. The brief biographical notes by the editor are fairly accurate, as far as they go.

In the course of the year's use of *Debrett's House of Commons* we have detected none of those errors of which at one time we used to have to complain, and we have found none in turning over the new issue. The volume is published as usual by Messrs. Dean & Son.

We have on our table *An Autumn Tour in the United States and Canada*, by A. Iredale (Torquay, Iredale).—*Ruskin and the English Lakes*, by the Rev. H. D. Rawnsley (Glasgow, MacLehose).—*The Cape and its Story*, by the Author of 'Breaking the Record' (Nelson).—*The Fables of Orbiilius*, by A. D. Godley, Part I. (Arnold).—*The Story of Architecture*, by P. Leslie Waterhouse (Newnes).—*A Text-Book of Zoology*, by G. P. Mudge (Arnold).—*University College of North Wales, Calendar for 1901-2* (Manchester, Cornish).—*Use-Inheritance*, by W. Kidd, M.D. (Black).—*Failures of Vegetarianism*, by E. H. Miles (Sonnenschein).—*All About All of Us*, by M. C. E. W. (Dent).—*The Stone of Dunlatter, a Tale of the '45*, by W. Robertson, M.D. (Gardner).—*Joscelyn Cheshire*, by S. B. Kennedy (Gay & Bird).—*The King's Guide*,

by N. Covertside (Simpkin).—*Richard Halpin*, by M. Robertson (Smith & Elder).—*Our Own Magazine*, edited by T. B. Bishop, Vol. XXII. (Office of the Children's Special Service Mission).—*Golden Sunbeams*, Vol. V. (S.P.C.K.).—*The Boys' and Girls' Companion*, Vol. for 1901 (C.E.S.S.I.).—*Collected Poems*, by M. Bell (Burleigh).—*The Moon of Leaves, a Prairie Idyll, and other Poems*, by Aristo (Watts & Co.).—*Conriel and Olina: a Drama*, by J. Fraser (Gardner).—*Breviarium Bothanum sive Portiforium secundum Usus Ecclesie cuiusdam in Scotia*, printed from a MS. of the fifteenth century in the possession of John, Marquess of Bute, K.T. (Longmans).—*Comfort for All*, by F. Marshall (Burleigh).—*Church Fasts and Festivals*, by the Rev. E. Osborne and others (S.P.C.K.).—*Lenten Discipline*, by W. G. Mosse (S.P.C.K.).—*The Agapé and the Eucharist in the Early Church*, by J. F. Keating, D.D. (Methuen).—*The Church Worker*, Vol. XX. (C.E.S.S.I.).—*The Church and the Prayer Book*, by J. Dickenson (C.E.S.S.I.).—*and Thoughts by the Way*, by F. C. Woodhouse (S.P.C.K.).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Hall (J.), *Meditations and Vows*, ed. C. Sayle, 12mo, 3/6 net.  
Hiller (H. Croft), *Heresies; or, Agnostic Theism*, Vol. 4, 7/6  
Jones (S.), *England and the Holy See*, cr. 8vo, 6/ net.  
Mitchell (H. G.), *The World before Abraham*, according to Genesis I.-XI., cr. 8vo, 5/ net.  
Pernet (Father E.), *Religious of the Augustinians of the Assumption*, cr. 8vo, 2/6  
Puech (A.), *St. John Chrysostom*, trans. by M. Partridge, 3/

## Law.

Slater (J. A.), *The Commercial Law of England*, cr. 8vo, 2/6

## Fine Art and Archaeology.

Shropshire Houses, Past and Present, illustrated by S. Leighton, M.P., 4to, 21/ net.  
Sturgis (R.), *A Dictionary of Architecture and Building: Vol. 3, O-Z*, 4to, 25/ net.  
Year's Art, cr. 8vo, 3/6

## Poetry and the Drama.

Robinson (A. M. F.), *Collected Poems*, cr. 8vo, 7/6;  
University Song-Book, imp. 8vo, 4/6 net.

## History and Biography.

Bain (R. N.), *Peter III., Emperor of Russia*, 8vo, 10/6 net.  
De Bernis (Cardinal), *Memoirs and Letters*, translated by K. P. Wormeley, 2 vols. roy. 8vo, 42/ net.  
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Falkner (C. L.), *Studies in Irish History and Biography*, 8vo, 12/6 net.  
Hagood (N.), *George Washington*, cr. 8vo, 7/6 net.  
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## Philology.

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Hebrew and English Lexicon of the Old Testament, translated by E. Robinson, 4to, sewed, 2/6  
Kinberg (J. G. H.), *Novæ Literæ Asia Orientalis*, 4to, 3/

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Foster (H. A.), *Electrical Engineer's Pocket-Book*, 12mo, leather, 21/ net.  
Hadley (H. E.), *Practical Exercises in Magnetism and Electricity*, cr. 8vo, 2/6  
Hiscox (G. D.), *Compressed Air*, roy. 8vo, 25/ net.  
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Moore (N.), *The Harveian Oration*, cr. 8vo, 2/6 net.  
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Whiteway (A. R.), *Recent Object-Lessons in Penal Science*, 3rd Series, cr. 8vo, 3/6 net.  
Winter (J. S.), *A Matter of Sentiment*, cr. 8vo, 6/  
Zola (E.), *His Masterpiece (L'Œuvre)*, edited by E. A. Vizetelly, cr. 8vo, 3/6

## FOREIGN.

## Fine Art and Archaeology.

Babelon (E.), *Traité des Monnaies Grecques et Romaines: Part I. Théorie et Doctrine*, Vol. 1, 30fr.  
Fournier-Sarlovèze, *Artistes Oubliés*, 20fr.  
Wit (P. de), *Geigenzeit alter Meister vom 16 bis zur Mittel des 19 Jahrh.*, 7m. 50.

## Bibliography.

Lacroix (P.), *Ma République*, 60fr.

## History and Biography.

Alombert (P. C.) et Colin (J.), *La Campagne de 1805 en Allemagne*, Vol. 1, 20fr.  
Journal d'un Officier de Turcos, 1870-1, 3fr. 50.  
Marcaggi (J. B.), *La Genèse de Napoléon*, 7fr. 50.  
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Antar (M.), *Les Larbal*, 3fr. 50.  
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Gerber (P. H.), *Atlas der Krankheiten der Nase*, 50m.  
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## General Literature.

Machiels (R. de), *L'Irrémédiable*, 3fr. 50.  
Maël (P.), *Le Secret d'un Ange*, 3fr. 50.  
Prosbert (H.), *Almodis en l'an Mil*, 3fr. 50.  
Rosny (J. H.), *Thérèse Degaudy*, 3fr. 50.  
Trève (J.), *Vain Amour*, 3fr. 50.

## THE COLLEEN DONN.\*

Air—'The Colleen Donn.'

My Colleen donn of the dusky tresses,  
The dawn-red cheek, the glance of starry glow—  
'Tis little surely your fancy guesses  
How for your sake a grieving man I go!  
The livelong night care my heart's consuming,  
While you lie blooming with the rose of rest;  
The bright day through, while you bless another,  
The sobs I smother in my lonesome breast.

My Colleen donn of the dancing dimple,  
The low, sweet answers and the dream-lit eyes,  
How true I thought you, how fresh and simple,  
In every wish O how unworldly wise!  
My Hope and Joy, there was that about you  
None dared to doubt you. Yet you're gone,  
you're gone!

My winter's warmth and my summer shadow—  
I'm but lost without you. my own Colleen donn!  
ALFRED PERCEVAL GRAVES.

## 'CHRONICLES OF THE BORGIIAS.'

I SEND a brief defence of certain matters considered in the review of this book.

I do not agree that Alexander P.M. VI. made Cesare "cardinal immediately upon his own accession" (August 11th, 1492). He raised a Borgia (Giovanni Seniore) to the sacred purple at his first consistory (August 31st, 1492), but not Cesare until the second consistory, thirteen months later (September 20th, 1493).

I fear I am convinced that "P.P." stands for "Pater Patrum," as I used it; and I am told on good authority that Papa also stands for the same, as well as for the Latin version of πάππας.

I cannot deny that "Dante knew better" than to conceive of the blood "as stagnant in the flesh," for men of letters generally have known better than their contemporaries; but, while thanking you for corroborating my correction of Creighton's and Symonds's misreading of Infessura and Raynaldus, I cannot help thinking that Borgia surgical practice bears out my assertion.

I nowhere can find your "Baptista Porta." I took Messer Giambattista della Porta's name from the British Museum Catalogue and his own title-pages, and both his dates from 'Chalmers A. Gen. Biog. Diet.' It is a revelation to me to-day, and I quite see the consequence, to find another example of a Scot as Judas, Chalmers being contradicted by all his own authorities—Martin B., Tiraboschi, Ballart, and Saxo Chr.

I see that I did not write of Alexander P.M. VI., "As Pontifex Maximus, EARTHLY

\* The musical rights reserved.



VICAR OF JESUS CHRIST OUR SAVIOUR, He merits reverent gratitude." I wrote "admiration" (p. 299). The typography which you note indicates the third division of the chapter in accordance with the form of incoronation of a pope, "Accipe tiaram tribus coronis ornatum et scias Te esse (A) Patrem principum et regum. (B) Rectorem orbis (pp. 241-248), (I') in terra Vicarium Salvatoris nostri Jesus Christi" (pp. 249-253).

As for "an affectation of profound research," I explicitly said that, "curbed by" my "limitations," I made "no pretensions to the discovery of new or striking facts."

F. B. CORVO.

#### AUBREY DE VERE.

AT Curragh Chase, County Limerick, the home in which his happy life had been mostly spent, Aubrey de Vere on Monday passed peacefully away. Of late he felt the weight of his accumulated years—they numbered eighty-eight—and for several seasons he had remitted the old May meetings with his friends in town, when his headquarters were at the Athenæum Club and his evenings passed in the society of his many and always welcoming friends. Even the yearly visit to Wordsworth's grave had been abandoned; just as, years before, the death of Newman had meant the discontinuance of an annual visit to Edgbaston. Even letter-writing became a burden to that practised pen, and friends in London forbore to correspond when they noticed what pains and erasures the replies had cost the hand that faltered, the memory that failed. A very brief illness sufficed to extinguish that flickering flame of life, and Aubrey de Vere, predeceasing his brother Sir Stephen de Vere, rids poetical anthologies of any future possible confusion between two Sir Aubreys, and shifts from his own shoulders at least, though that is all, the burden of being the survivor of two attached brothers, and of ending, with his death, the family line.

Aubrey de Vere, more than any man of our time, "lived by admiration." His admiration of the poets took indeed a form that approached to reverence, almost to devotion. He was faithful to the natural pieties in every particular; the scenes of his childhood were always dear to him; and he never withdrew his homage from those authors who, when he was young, had given him delight, and perhaps the very elevation that enabled him to leap higher. He was true to Mrs. Hemans, he was loyal to Scott, and would not abjure Byron, though he rather sympathetically, if also faithfully, quoted the reply his father gave to the question whether Byron or Scott was greater, that they were both great poets, but Scott the greater because he was a good man. But Shelley (whom he and his sister, when in their teens, read and worshipped amid a still indifferent generation) and Coleridge and Wordsworth were his youth's great delight. He was their high priest to the end, and certainly looked and sounded unearthly as he wandered with you by moonlight, or even in prosaic daytime, chanting from them the passages—enough to fill a biggish book—which he knew by heart. Later years brought him into touch with other poets, from Henry Taylor, Tennyson, Coventry Patmore, and onwards to younger names, with at length a relaxing of the old ardour and the old grasp. Mr. William Watson's work was, perhaps, the last to stir him beside "Wordsworth's grave." He had not caught on to Mr. Kipling, whose name was new to him when I chanced to mention it some four years ago. He would speak, he said, to the librarian at the Athenæum Club as he had so often spoken of others, and fruitfully. He found, of course, in this case, that he was not the discoverer; and the new poetic spirit, blowing where it listed, was so little in direct con-

tinuity with the old that he was scarce able to say whence it came, or whither it tended. This was the man who had foreseen Shelley's fame, and who had extorted from Wordsworth the admission that Tennyson's "Of old sate Freedom on the heights" was "stately"; who had brought out his father's "Mary Tudor" and gained from Gladstone and Manning the opinion that it was great drama, and whose filial piety and fidelity as a friend were torn in twain when Matthew Arnold said that Sir Aubrey's was a far finer performance than Tennyson's "Queen Mary." This was he who, if he halved, as he said he did, his income by publishing his own poems, must have subdivided it again by distributing the poems of his friends—from Coventry Patmore's "Odes" to Sir Stephen de Vere's translations from Horace. Who has not the presentation copies on his shelves—these and more besides? In his zeal to propagate the work of others he generously ignored his own. Once in early life, when he revisited, after an interval, his great friend Sir William Rowan Hamilton, the astronomer told a tale of his little boy, to whom he had said the night before: "Tomorrow Aubrey de Vere will be here: are you glad?" The boy mused, and then made answer remorsefully: "Thinking of Latin, and thinking of trouble, and thinking of God, I had forgotten Aubrey de Vere." The words have a strange aptitude. The habitual attitude of Aubrey de Vere, thinking of every one but himself and "thinking of God," was to forget—Aubrey de Vere. Not without pathos, therefore, was the moment when that receptiveness ceased, and with it the apostolate of diffusing the love and knowledge of living poets and their works. It was like Marlborough's playing cards, and losing, in that narrow room at Blenheim: "Every one can beat me now."

The poet who hailed others was himself nobly hailed. He has written many 'Recollections,' but, with characteristic modesty—the term in all its senses applies to him and loses all affectation and sickliness in the association—he omitted some episodes that are now all the better worth recalling. Following 'The Waldenses,' published in 1842, came, in 1843, De Vere's volume 'The Search after Proserpine.' In its pages Walter Savage Landor was quick to recognize that Greek spirit which revives so unexpectedly, at long intervals of time and space, in single intellects among alien nations; and in that moment of glad recognition the old poet addressed to the young one a poem which, in two of its lines, carries with it a little sense of loneliness to-day:—

Make thy proud name still prouder for thy sons,  
Aubrey de Vere.

And he adds:—

Come, reascend with me the steps of Greece  
With firmer foot than mine.....  
Lead thou the way. I knew it once; my sight  
May miss old marks: lend me thy hand; press on!

Sir Henry Taylor, whose 'Philip van Artevelde' Mr. de Vere never wearied of commending to a forgetful generation, and whose wife was Aubrey de Vere's brilliant and beloved cousin, a daughter of the first Lord Montagu, used to opine that Spenser, revisiting earth, would be delighted with Aubrey de Vere's 'Infant Bridal,' and elsewhere he exclaims:—

No lesser light  
Than what was lit in Sidney's spirit clear  
Or given to saintly Herbert to diffuse  
Now lives in thine, De Vere.

Of the 'Song' in that early volume beginning

When I was young I said to Sorrow,  
"Come and I will play with thee,"

Mr. Swinburne, a poet as diverse from Mr. de Vere in aim and mood as may well be imagined, has spoken as

"the one lyrical poem in our language not written by Shelley yet possible and even likely to be taken for Shelley's by a perfect judge and faithful student of the supreme lyric poet of England."

Later lyrical poems proved his supremacy. Lovely structures of song are the 'Ode to a Daffodil' and the 'Autumnal Ode.' The daffodil is the "love-star of the unbelovéd March," the "sacristan whose gusty taper" inaugurates the year's sublime solemnities; the flower to whom belongs

A pathos drowned in later scents and songs.

From the 'Autumnal Ode' it is difficult to snatch a phrase without injury to its meaning as part of the poem's purpose—the declaration of an immortality for man other than the "cyclic recreation" which his master, Wordsworth, contemplated with awe in sea and field and hill. In these poems and in the verses that commemorate the great Irish famine (to the alleviation of the miseries of which he gave an unstinted personal devotion) Aubrey de Vere bridges over a transitional period in English poetry, uniting an ancient stateliness with the impulse and penetration of a younger school. His sonnets have less vigour and movement than his unfettered lyrics. But it is by his sonnets quoted in anthologies that he is best known, and rather unjustly so; although now and again he has achieved a memorable triumph, as in those fourteen lines of which the first is

For we the mighty mountain plains have trod.

On his less essential dramatic works we need not here linger, except to name 'Alexander the Great' and 'St. Thomas of Canterbury.' Instead of harking back, as bidden by Landor, to ancient Greece, he wrote in 'St. Peter's Chains' rhymed polemics about modern Rome. Other works of his are 'The Sisters,' the 'Legends of St. Patrick,' the 'Legends of the Saxon Saints,' 'May Carols,' 'The Foray of Queen Meave,' and 'Legends and Records of the Church and the Empire.' In prose also he was a voluminous writer, publishing in 1848 his 'English Misrule and Irish Misdeeds,' followed later by various other political tracts, and, in 1850, his 'Picturesque Sketches of Greece and Turkey.' Later years saw the issue of his 'Essays chiefly on Poetry,' his 'Essays chiefly Literary and Ethical,' and, finally, his 'Recollections,' which in 1897 excited a temperate interest likely to be renewed now that he is dead. He edited besides an anthology, 'The Household Poetry Book'—with notes that rank among the sanest and most judicious of their kind. In the memoirs of his time he takes a prominent and always an honoured place, especially notable being his contributions to the biographies of Sara Coleridge, Coventry Patmore, Lord Houghton, and Tennyson. Stored in his memory were many odds and ends of experience, valuable additions to the *ana* of his time; as when, for instance, Carlyle, hearing of his intended submission to the Church of Rome, came to him with a warning:—

"I have ridden over here to tell you not to do that thing. You were born free. Do not go into that hole." But you used to tell me that the Catholic Church was the only Christian body that was consistent and could defend her position. 'And so I say still,' replied Carlyle, 'but the Church of England is much better notwithstanding, because her face is turned in the right direction.'

Personally, Aubrey de Vere was one of the most beloved of men. No one ever heard him say a bitter thing. He was not subtle, and perhaps the gentle raillery of some of his friends—men and women—left him baffled rather than enlightened in matters where they thought him—was it old-maidish? He preserved through life the simplicity of a child in great things and small, even when, as in matters of publishing business, he fancied that he was shrewd, or when he declared that he thought he really would go into a monastery if he saw a lady smoke—the great friend in whom he thus unsuspectingly confided having only accidentally kept her cigarettes out of his sight. The Irish home of his father, and of



his two brothers in succession, Sir Vere de Vere and Sir Stephen de Vere, which was also his own, was described in old days by the then Sir Thomas Acland as having about it an air of monastic seclusion. But Aubrey de Vere was independent of environment; he carried his own clear atmosphere with him, and might be invoked as

Anchorite, who didst dwell  
With all the world for cell.

No mediæval recluse was less of the world than he, though in it, and in it with alert affections and keen interests. "Poet and saint," sings Cowley of Crashaw; and that "hard and rarest union that can be" had its illustration in the life of Aubrey de Vere, to whom might now be addressed in spirit the words which Cowley said to Crashaw in heaven:—

Thou need'st not make new songs, but say the old.

W. M.

### Literary Gossip.

In the *Cornhill Magazine* for February the late Mrs. Bronson contributes recollections of 'Browning in Venice,' while Mr. Henry James writes a prefatory note on the personality of Mrs. Bronson. Anthony Hope continues 'The Intrusions of Peggy,' and Mr. A. E. W. Mason 'The Four Feathers.' In verse Mr. Arthur Godley celebrates 'The Consolation of Mediocrity,' and Mrs. May Byron writes in a more serious vein 'The Gifts.' Mr. Stephen Gwynn writes on 'The Luxury of Doing Good.' 'The Case of Governor Eyre,' by Mr. J. B. Atlay, is a piece of history recalled by his recent death. There is the usual instalment of the 'Londoner's Log-Book.' Madame de Ladevèze contributes a sketch of peasant life in the Cévennes, under the title 'La Doctoresse malgré Elle,' while Prof. Beeching writes on 'The Sonnets of Shakespeare.'

In *Macmillan's Magazine* for February 'Princess Puck' is concluded. To the same number Mr. A. G. Bradley contributes an article 'On the Welsh Marches,' full of antiquarian and historical reference; 'Red Torches and White,' by an anonymous writer, contrasts the influence of the modern literature of realism with that of books that treat of nature in the open air; and Mr. H. C. Macdowall has a critical paper on Victor Hugo. 'Did Napoleon mean to invade England?' is another of Mr. David Hannay's studies of the great emperor; 'National Games and the National Character' compares the codes that govern athletics in America and England; 'For the Honour of his Corps,' by Mr. Hugh Clifford, is a grim story of fighting and carnage in the Boer war; and Mr. A. B. Paterson, in 'The Stampede of the Black Range Cattle,' gives a sketch of cattle-driving in the Back-blocks of Queensland.

MR. JAMES DOUGLAS is writing the article on Mr. Swinburne for Messrs. Chambers's 'Cyclopædia of English Literature.'

MR. HENRY HARLAND's new novel, which Mr. John Lane will shortly publish, is entitled 'The Lady Paramount.'

LITERARY men appear to be realizing just now the wealth of picturesque possibilities which are offered them by the child-like people and beautiful scenery of Burma. A little book called 'The Story of Burma' has just been issued by Messrs. Horace Marshall, and a big book on the same subject is being prepared by Mr. V. C. Scott

O'Connor, of the Indian Civil Service. Mr. O'Connor is now at Oxford, where the resources of the Bodleian Library are at his service in the work of putting the finishing touches to his book. The illustrations of this work will themselves make it worthy of notice, for they will be from photographs taken by the author himself in every corner of Burma, and they embrace views which are rather outside the scope of the professional photographer. Mr. Scott O'Connor should know his Burma better than most Englishmen; his opportunities have been exceptional. His book should be of proportionate value.

DR. JUSSERAND hopes to complete this season his 'Literary History of the English People.' The Legation at Copenhagen gives him more leisure for literature than the French Foreign Office in Paris did.

ON March 25th will be published the first number of the *Ancestor*, an illustrated quarterly review of county and family history and of heraldry and antiquities. Without drawing a sharp line which excludes any branch of archaeology, it is intended in the new quarterly to deal mainly with antiquities in what may be termed their personal relation. While the revival of interest in the study of family history and heraldry is in the present day very marked, there is no organ in existence in which these subjects are treated with special knowledge. It is the aim of the *Ancestor* to supply this want and to make itself the central authority on subjects which in the past have suffered much at the hands of the smatterer and the charlatan. The size of the review is to be a large royal octavo, and each number will form a substantial volume with numerous illustrations. It will be edited by Mr. Oswald Barron. Among the contributors to the first number are the Earl of Malmesbury, Sir George Sitwell, the Lady Victoria Manners, Sir Henry Maxwell-Lyte, Mr. W. A. Lindsay, K.C. (Windsor Herald), Mr. J. Horace Round, Mr. Guy Laking, Mr. W. H. St. John Hope, Mr. W. Paley Baildon, and Mr. W. H. B. Bird. Messrs. Archibald Constable & Co. are the publishers.

THE February *Blackwood* contains an article by 'Linesman' on the battlefields of Natal, 'Two Years After,' and a further instalment of 'On the Heels of De Wet.' 'On a Branch Line,' by Mr. C. Hanbury Williams, is an account of prairie life in the North-West during the winter months; and a prospector for gems in the waterless wastes of Australia describes the opal fields and the opal diggers. 'Cross-Roads' is a 'little comedy' by Mr. Julian Sturgis, and 'The Home-Coming of Gunga Bishun' an Indian story with a moral for the theorists in native education. Other contributions are 'Stringer Lawrence,' 'The Hour before the Dawn,' a poem from South Africa; 'Two Years under Field-Marshal Sir Donald Stewart,' by General Chapman, C.B.; 'Musings without Method'; and 'Parliamentary Prospects.'

'LAVINIA' and the 'Bonnet Conspirators' are continued in the February *Temple Bar*, which also contains papers on 'The Persian at Home,' by Mr. Wilfred Sparrow; 'Tennyson as a Sea Poet,' by the Rev. H. C. T. Franklin; and 'The Value of a

Vote,' with statistics showing the present inequalities in electoral representation, by Mr. Benjamin Taylor. Capt. Hattonlegh narrates a wild chase, with tragic results, made in pursuit of a beautiful Russian spy by a member of the Indian Staff Corps; and among other stories and papers there is a study of English peasants from an imaginative side not often visible, entitled 'At Prison Gates.'

'THE UNDER-SECRETARY' is the title of Mr. Le Queux's new novel which Messrs. Hutchinson have in the press. It is a story of modern politics, the scenes being laid in London and Surrey. February 11th is fixed as the date of publication.

PROF. HALL GRIFFIN is not only writing a new life of Browning, but also editing a selection of his early poems and dramas. 'Men and Women,' with illustrations, will form a later volume. The publishers are Messrs. Methuen & Co.

DR. ERNST A. KOCK, of the University of Lund, has at press for the Early English Text Society the Northern and Southern verse renderings of the 'Rule of St. Benet,' with a reprint of the summary of the 'Rule' issued by Caxton, a copy of which is among the rarities of the Cambridge University Library.

THE third edition of 'The Heart of the Empire,' a valuable collection of studies concerning modern city life in England, which Mr. Fisher Unwin will publish immediately, is to take the form of a cheap half-crown book. Additions and alterations have been made to the volume since its issue, though substantially it remains the same.

MESSRS. MACMILLAN are preparing a new issue of Mr. Bodley's 'France,' which will contain the alterations made in the French edition published in Paris last summer.

IN Messrs. Pickering & Chatto's new issue of their 'Book-Lover's Leaflet,' No. 125, there is offered a copy of that little-known and excessively rare book 'The Experienced Fowler,' by 'J. S., Gent.," 1697. A note to this entry (No. 1256) states that this book, which is described as "48mo," is "probably unique," and that it is

"not mentioned by Lowndes, Hazlitt, nor any other bibliographer. Lowndes mentions an 'Experienced Fowler' of 1697, but calls it an octavo; as the above only measures 4½ by 2½ inches it cannot for a moment be imagined to be the same book as that."

This statement requires some qualification. Lowndes (p. 827), it is true, describes the little volume as an octavo, which is an error; but in the sale catalogue (J. Towneley, pt. i., 1814, lot 373) cited by Lowndes, the 'Experienced Fowler' is included in the division of "Octavo et Infra," so that the two are identical. Towneley's copy was in blue morocco, and sold for half a guinea.

MESSRS. SOTHEY, WILKINSON & HODGE will sell in March the library, consisting of modern books and works of reference, of Sir Walter Besant. Each volume contains one of the late novelist's tasteful bookplates. At the same time will also be sold the autograph MSS. of most of Sir Walter's works.

THE sale is announced by Messrs. Puttick & Simpson of the library of another author,



who also made a special study of London—namely, Mr. C. W. Heckethorn, who died last week, and who wrote 'London Souvenirs,' 'The Secret Societies of all Ages,' 'Lincoln's Inn Fields,' &c. Mr. Heckethorn was for many years the steward of Lady Otway's property in Lambeth, and a writer of great industry, though not of great accuracy.

At the last monthly meeting of the Board of the Booksellers' Provident Institution, Mr. C. J. Longman in the chair, the sum of 106*l.* 8*s.* 4*d.* was voted for the relief of fifty-six members and widows of members.

THE Association of University Women Teachers held their annual meeting last Saturday, and were able to congratulate themselves on their steady growth and success during the last four years. In spite of a high standard of qualification the membership is well over 1,000, the increase during the past year being 258, and the financial position is satisfactory. The statistics in the report show a slight improvement in the salaries of assistant mistresses, also that the demand for science and modern language mistresses continues to exceed the supply.

THE Paris press would appear to be passing through a period of transition. The quarrel between the two editors of the *Figaro* has resulted in the removal of both, and decay is stamped all over this once prosperous journal. It is not perhaps the first instance of a patient dying whilst the doctors were squabbling over a remedy. On the other hand, even the conservative *Petit Journal* has had to yield to the force of circumstances, and now appears, in common with *Le Petit Parisien*, *Le Journal*, the *Écho de Paris*, and most of the other five-centime papers, in a six-page form. The "petites annonces" of *Le Journal* continue to be the envy and despair of its rivals.

THE Bibliothèque Nationale at Paris is to have a new public reading-room, capable of accommodating 300 people, and the excavations for this purpose are to be immediately commenced. It is not anticipated, however, that the new room will be open to the public until 1908, as it will involve extensive alteration in other respects to the present building. Perhaps by 1908 the authorities will be able to elaborate a scheme allowing readers to get in good time the books they ask for.

THE death in Paris is announced of Count Alphonse Bernard de Calonne, *bibliothécaire - archiviste* of the Agricultural Society of France, a man of wide culture and great literary activity. He was born at Béthune in 1818, and studied law in Paris, 1840-2. He was elected a member of the Société des Gens de Lettres in 1847, and his earlier books include 'Bérangère,' 'Les Frais de la Guerre,' and 'De la Défense des Côtes en Angleterre.' He was one of the earliest contributors to the *Revue Contemporaine*, founded in 1852. It is stated that he was the *Times* correspondent at Paris during the war of 1870. He was a versatile writer, chiefly on political subjects, but also on art and literary topics, and frequently contributed to the leading French reviews.

OSKAR HECKER lately discovered at Certaldo, according to the Munich *Allge-*

*meine Zeitung*, some relics of the library of Boccaccio, which was a considerable one for his period, though all traces of it had disappeared for four centuries. Hecker has succeeded in identifying several manuscripts formerly in Boccaccio's possession. Some of these contain remarks in his own hand, while others are entirely written out by him. Hecker claims also to have found the originals of two of Boccaccio's works.

PROF. C. SEYBOLD, who has been at work for some time upon a catalogue of the valuable collection of Arabic MSS. in the University Library at Tübingen, has discovered two important rarities. One is probably the oldest known manuscript of 'The Thousand and One Nights,' and contains one narration not extant in any other collection. The other, 'The Book of Circles and Points,' is a Druse manuscript, with cabalistical figures expounding the peculiar religion of the Druses of the Lebanon. The text is imperfect, but Prof. Seybold believes that the gaps in it may be supplied from a manuscript which he found at Munich. He hopes to publish a translation of both these texts.

THE *Orientalische Literatur Zeitung* reports that Bruno Violet, the Berlin scholar, has discovered at Damascus a fragment of the seventy-eighth Psalm in Greek and Arabic.

ONE of the most eccentric of journalists has passed away in Dr. Baptist Sigl, the editor of *Das Bayerische Vaterland*, who died at Munich in his sixty-second year. He was notoriously untrustworthy in his views; what he upheld one day he would probably attack the next, and many amusing stories are told of him. At the beginning of his career he acted as correspondent to a liberal and to a clerical paper, and attacked in the one the views he expressed in the other, until he betrayed himself by answering an article that had not been published. In 1866 he went to the Austrian headquarters as correspondent for several of the best Bavarian papers, but his methods were not popular, as he wrote reports of brilliant Austrian victories and of Prussian reverses. He was sent to the Reichstag by the party of the peasants, with whom he was very popular for a time.

AMONG recent Parliamentary Papers the Laws and Customs of Wars by Land, being The Hague Convention, is now published in the Treaty Series, price 2½*d.*, with a similar pamphlet on the adaptation to Maritime Warfare of the Principles of the Geneva Convention, price 2*d.* We also note the issue of the Sixty-seventh Report of the Commissioners of National Education in Ireland, for the year 1900, price 7½*d.*

## SCIENCE

### THE CONFERENCE OF PUBLIC - SCHOOL SCIENCE MASTERS.

ON the afternoon of Saturday last the masters engaged in teaching science at the public schools held their second conference in the rooms of the University of London, and a large and representative assembly was presided over by Prof. A. W. Rücker. He pointed out the advantages of such a meeting, which made it possible to obtain the collective opinion of science masters, whereas, say, in the Educational Section of the British Association one was only

able to learn the views of the few persons who spoke at its meetings. They had also to consider the consultations which must follow between the Board of Education and the authorities of teaching establishments from the universities downwards.

Mr. C. J. Gardiner, of Cheltenham, read the first paper, on 'Science in the Army Examinations,' and in criticizing the present syllabus said that while in some ways it was bad, in others it was good. He was not sure, however, whether those who had to prepare pupils for the examinations would care for sweeping changes. The vagueness of the syllabus of the compulsory subjects, "chemistry" and "heat," might appear to give scope to the individuality of the teacher; but when it was found that the examiners continually confined themselves to the same points, it altered the case. Little attention had been given to the "metals," for instance; and but three questions at most out of ten, and sometimes only one, had been assigned to "heat," while there was no practical examination in this subject. A teacher, therefore, was tempted to give a boy a twopenny text-book on heat to read on the night before the examination, rather than to take him through a proper experimental course.

The following modifications in the syllabus were suggested in the same paper: Qualitative analysis in practical chemistry, though very useful, should be replaced by volumetric work, which is more so; the number of "metals" should be limited; and while more "physics" should be introduced, specified parts of the subject ought to be chosen.

A discussion followed, in which it was pointed out that the committee on army examinations of 1893 had suggested that "chemistry" and "heat" should be taught at school, and that the rest of the scientific work should be done at the Royal Military Academy. Hence the inclusion of the subjects in the syllabus of the examination; but the Royal Military Academy, it was further said, had never carried out the second part of the recommendation, upon which the first, of course, depended. Several speakers argued that the whole syllabus should be thrown "into the melting-pot and recast." Mr. Shenstone and Prof. Armstrong were among these.

Dr. Kimmins, speaking from his experience of examination work under the London Technical Education Board, said that it had been found possible to find examiners who would set "rational," and not "text-book" questions. Men, however, must be chosen who were interested in the subject, and who had been teachers. Here Prof. Armstrong rose again to say that examiners had been wrongly chosen from his (the professorial) class; they should instead be schoolmasters. Mr. Jackson, of Woolwich, said he had found that candidates gave fictitious accounts of observations they were supposed to make in practical examinations, and they told him that they were taught to write down, as soon as they had found out that a substance was, say, "zinc," all the confirmatory tests for the metal. Mr. Eggar, of Eton, alluded to the advantages of a preliminary examination; and Mr. Stallard, of Rugby, said that if alternative subjects were introduced they should be marked according to the same standard.

Prof. Rücker, speaking of the necessity of having assistant examiners when large numbers of candidates were examined practically, asked the meeting to vote upon the advisability of allowing assistant examiners a larger share in the verdict. It was pointed out that at present in paper work the majority of the candidates in big examinations are passed by assistant examiners, the chief examiner dealing only with the most successful and doubtful ones. There were always, however, the papers to refer to in case of need, whereas the judgment of the assistant examiner in practical work would have



to be relied upon to a greater extent. The conference, however, unanimously decided that there was no objection whatever to assistant examiners having, as expressed above, a greater share in the verdict.

The second communication was by Mr. M. D. Hill, of Eton, and dealt with 'The Connection between University Scholarships and School Work.' The paper was read by Mr. C. E. Ashford, of Harrow. Mr. Hill had two objections to the present methods adopted by the universities in conducting scholarship examinations: (1) the fact that they encourage early specialization, and (2) their vagueness. Chemistry and physics or biology may be offered at Oxford (in the second case, at several colleges some knowledge of the two former sciences being required); in addition an acquaintance with Latin and Greek, one modern language, and elementary mathematics is expected. At Cambridge in science one or more subjects can be chosen from chemistry, physics, botany, zoology, physiology, and geology, a state of affairs still more conducive to early specialization. If this is to be avoided, Mr. Hill suggested that colleges should set compulsory papers in literature, mathematics, and science for all candidates. These might state their intention finally to read for honours in classics, modern languages, mathematics, or science, and take a more advanced paper in the subject selected. In this way schoolmasters might be led to recognize science as a necessary item in education. In such circumstances all boys would have to learn science for four or five years, and the possibility of making science a life's work would be opened to even the ablest boys. In one great public school, according to Mr. Hill at least, outside the army class it is only the intellectual refuse who are allowed to devote their energies to science. As for the standard expected by college authorities, Cambridge seems to make little difference in the papers from year to year. At Oxford, in biology at any rate, things are more chaotic. Candidates are expected to inform the college tutor of the work they have done, but it by no means always follows that there are any signs of such information in the paper they are set to do. On the contrary, they are often given an honour paper, and told to do what they can of it. This, Mr. Hill holds, is a disastrous custom, especially favourable to "cramming" and "tip-giving."

It was urged in the discussion on this paper that Mr. Hill's strictures did not apply to all the colleges, and that the classical men set a high standard in classics which kept up that of science. Representatives from both universities spoke. Mr. Fitzpatrick, of Cambridge, said many of his colleagues would be glad to see the whole system of scholarship-giving altered, and the old system of awarding them to men who really needed them resorted to. A good deal was said of the way in which public-school boys despised the university work and apparatus. They were also described as "staggering under textbooks" the smell of which they never lost. From what Mr. Skinner, of Oxford, said it is evident that the advantages of natural history as a school subject, except in the case of special boys who take it up out of doors, are not understood. At the conference last year, it will be remembered, a great deal was said in favour of the subject. One objection to Mr. Hill's scheme of examination is that many candidates, who do not come from public schools, have only had a scientific training, and to require literary subjects is unfair. One of the great objections to many scientific workers is their neglect of other branches of education and general culture. University authorities should expect some equipment from candidates of this sort, whether they come from public or technical schools.

Mr. G. Stallard, of Rugby, distributed copies of the 'Specialists' Time-Table,' drawn up for his school by Dr. Perceval. He further explained it, and in answer to an attack by Mr.

Fitzpatrick, who accused the conference of encouraging specialization in bringing forward such a time-table, said that he did not uphold it, while others, including Mr. Latter, of Charterhouse, maintained that it was entirely due to the action of the universities.

Finally, a resolution was unanimously passed similar to the one sent to the Civil Service Commissioners last year, and ordered to be forwarded to the same authorities, that so long as a distinction is maintained between the written and practical examinations (for the army), the marks allotted to the two parts should be published. Further resolutions were carried that the science examinations for the army are unsatisfactory, that insufficient stress is laid upon the practical side, that quantitative operations be introduced, and that mere physics be included in the syllabus. A committee was also elected to inquire into university scholarship examinations and approach the authorities of Oxford and Cambridge.

In the evening the masters held a second and business meeting, at which an Association of Public-School Science Masters was formed in order that the results of future discussions should have more weight. Prof. Rücker was unanimously elected the first President.

#### WELSH WORDS FOR COLOUR.

St. John's College, Cambridge.

My attention has been called to the comment on my remarks in the Torres Straits volume reviewed on January 11th.

Your correspondent Mr. Edgar Alban is correct in saying that "gwyrd" is used in Welsh for green, but "glas" is applied to green and grey as well as to blue, as in "gwellt glas," "green grass," and "march glas," "a grey horse." It is worth noticing that in Gaelic "glas" means "grey"; it is also applied to green, but not to blue, and this appears to be the case in the other Celtic languages.

The word "llwyd," which Mr. Alban gives as the equivalent of "brown," primarily means "grey," and I believe I am correct in stating that this word is only properly applied to those shades of brown which resemble grey, and should not be used for many shades of colour which in English would be called "brown." I notice that in some of the older dictionaries "brown" is not given as one of the meanings of "llwyd"; thus, Owen (1803) gives "universally diffused, hoary, grey, pale, wan." It would be interesting to know if the word has undergone a change of meaning in recent years.

There is another word, "gwrn," which has some claim to be regarded as a word for "brown," but it is used both for dark brown and dark grey, and appears rather to mean "dark." It is significant that the Gaelic equivalent of this word, "gorm," is used for green and blue.

Another word often given for "brown" is "gwineu," but this term is only correctly used for the colour of a horse and appears to be the equivalent of the English word "bay."

I think there can be little doubt that there is no distinctive word for "brown" in the Welsh language, and I am informed that, in colloquial Welsh, the English word is often used to supply the deficiency.

The point of interest in the matter is that the colours, blue and brown, for which Welsh terms are deficient or indefinite are the colours which have no distinctive names in nearly all primitive languages.

W. H. R. RIVERS.

#### SOCIETIES.

ASTRONOMICAL.—Jan. 10.—Dr. J. W. L. Glaisher, President, in the chair.—Mr. E. T. Whittaker read a paper on 'Periodic Orbits,' in which he communicated two theorems relating to the periodic solutions of the differential equations of dynamics and astronomy. The first theorem furnished a criterion for the discovery of periodic orbits; the second was concerned with an integral whose value, when

integrated over the region bounded by a periodic orbit, is equal to the number of centres of force enclosed by the orbit.—A paper was read, which had been communicated by Major Burrard, of the Survey of India Department, on the attraction of the Himalaya Mountains on the plumb-line. The observations appeared to show the existence of an underground source of attraction, or *submerged* mountain chain, running across Central India.—Photographs were shown of the nebula surrounding the new star in Perseus, taken by Mr. Ritchey at the Yerkes Observatory.—Mr. Newall described Prof. Kapteyn's explanation of the phenomenon of apparent rapid motion as due to the reflection of light from portions of nebula successively reached by light emanating from the star.—Mr. Lewis read a paper on the orbit of the binary star  $\Sigma$  1639 in Coma Berenices.—A paper from Mr. W. H. Robinson was read, on a comparison of the visual and photographic magnitude of the new star in Perseus.

GEOLOGICAL.—Jan. 8.—Mr. J. J. H. Teall, President, in the chair.—Mr. J. Foulds and Mr. W. Maclay were elected Fellows.—The following communications were read: 'A System of Glacier Lakes in the Cleveland Hills,' by Mr. P. F. Kendall,—and 'The Glaciation of Teesdale, Weardale, and the Tyne Valley, and their Tributary Valleys,' by Mr. A. R. Derryhouse.

SOCIETY OF ANTIQUARIES.—Jan. 16.—Viscount Dillon, President, in the chair.—Mr. A. T. Martin, Hon. Secretary of the Caerwent Exploration Fund, presented the second annual report of the excavations on the site of the Romano-British city of Venta Silurum which had been drawn up by Mr. T. Ashby, jun., who was in Rome and unable to be present at the meeting. The work of the last year consisted mainly of the excavation of the west wing of House II. and of the whole of a large house which is numbered VII. on the plans. Besides this a great deal of work was done on the site acquired by Lord Tredegar near the north gate of the city. A very interesting photograph of the north gate was exhibited on the screen, showing clearly how the gateway had been filled at some later period with capitals, corbel stones, and massive blocks, doubtless from the ruin of some adjoining building. The photograph also showed clearly a curious passage or culvert of massive stone slabs leading down to the gate. The field adjoining the gate contains several buildings, the excavation of which is nearly completed. There is also work still to be done on the site of the street or road leading through the gate, which presents some problems of levels; and the outside of the gateway, where the spring of the arch is still visible, has yet to be explored. The committee therefore have postponed all detailed report of this portion of the work until next year, when it is hoped that the completion of the excavations may have provided a solution of the difficulties. The two houses (II. and VII.), of which complete plans and detailed reports were presented, were of unusual interest. They were both large houses of the courtyard type, but they differed from the type commonly found at Silchester in having suites of rooms arranged round all four sides of the central court, whereas at Silchester the courtyard type of house usually has rooms on three sides only. The large house at Caerwent (House III.), which was described in last year's report, was of the same type as Nos. II. and VII., and a question of some interest is now raised: Was the Caerwent type of house normally different from that of Silchester? and if so, what were the reasons for this difference? Houses II. and VII. also showed plentiful traces of earlier houses, the walls of which were fully visible under the floors of the later ones. So much, indeed, was this the case that to a large extent it was possible to reconstruct the plans of the earlier houses. In House II. a large and very interesting hypocaust was found in which the *pila*, each formed of a single stone, actually rested on a tessellated pavement (still intact) of the earlier house. This hypocaust was doubly interesting owing to the fact that the floor and the overlying pavement were still *in situ*, and afforded a good example of the method of supporting the floor. This was amply illustrated by photographs. A portion of the hypocaust has been removed and re-erected in the temporary museum. The other most important features in this house were a channelled hypocaust and a series of small baths, in one of which the leaden drain-pipe was still to be seen as it passed through the wall. In House VII., of which the western side was adjacent and parallel to the western city wall, another interesting and important problem was raised by the discovering of a mound or bank between the house and the wall. Whether this mound was earlier or later than the city wall cannot yet be definitely decided, but it was certainly accompanied by an interior road, part of which has been overlaid by the walls of the later edition of this house. The mound will be further investigated in this year's



work. The chief features of interest in the house itself were a small partially detached building, which may have been a shrine, and two rooms (separated no doubt only by a curtain when the house was in use) which contained a fine tessellated pavement, in which were busts of the seasons and figures of animals and of cupids. Photographs and coloured tracings of these details were exhibited. Underlying this pavement, which was of late and inferior workmanship, was another (of the earlier house) constructed with far more care as to detail and finish. If funds will allow it, it is hoped to lift and remove both of these this year. In both these rooms the walls were standing to a height of nearly 3 ft. above the floor level, and the plaster on the walls was nearly intact. It was, therefore, fortunately possible to recover to a considerable extent the colour and design of the wall decoration, though unfortunately but little of the plaster has remained. On one side of the room there were four layers of plaster, and it was found possible to recover the colour and design of some portions of the decoration of the earlier house, and so to compare the earlier and later styles.—Mr. A. E. Hudd exhibited a few of the objects of the usual type found in 1901, of which the most interesting was a small plaque of thin bronze containing in high relief a female head. This may have been part of the back of a mirror, or, as Mr. Read suggested, an ornament from a piece of furniture.—Mr. Read commented on the absence of *fibule* of a distinctly Celtic type, which was all the more remarkable considering the position of Caerwent.—Mr. H. Southam exhibited a scribed wooden cup, *temp.* James I., a hornbook, and a brass candlestick found at Shrewsbury.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Jan. 15.—Dr. W. de Gray Birch, Hon. Treasurer, in the chair.—Mr. Forster exhibited a massive piece of lead, the filling of an iron cramp recently taken from the masonry of the remains of the old Roman bridge at Corbridge, in perfect condition.—The Chairman exhibited a cast of the seal of the city of Canterbury having reference to Thomas à Becket; also casts of two impressions of the Great Seal of Queen Elizabeth for the Kingdom of Ireland, which he believed were as yet unknown and had never been figured—one was from a detached impression on a vellum label cut from a document, the other is attached to a document dated February, 1563, the fifth year of the queen's reign. They are of dark yellow or uncoloured wax.—The Rev. H. J. D. Astley exhibited on behalf of the Rev. Caesar Caine a rubbing of a small coffin-shaped stone slab recently discovered in the church of Garrigill, bearing a pair of shears in the centre, probably the memorial of a shearer or woolstapler.—The Rev. C. H. Evelyn White read a paper on 'The Boy Bishop.' Mr. White traced the custom of electing amongst choirboys a companion, to represent a bishop, from an early date, probably as far back as the ninth century. The institution of this *Episcopus Choristarum* was once very popular, and was observed both in England and on the Continent. The suppression of the institution, and the bearing of the custom upon the education and status of cathedral choristers in early times, both in the religious and social aspect, were discussed, also the money struck for the Boy Bishop (St. Nicholas pence), of which several English varieties are known, and the continental "monnaies des Evêques des Innocens." Mr. White concluded with some remarks upon the Eton Montem, emphasizing the view that the custom pointed to a probable desire on the part of the Church authorities to honour the ministry of children as exercised in the service of the sanctuary.—The Chairman, Mr. Compton, the Rev. H. J. D. Astley, Mr. Cecil Davis, Mr. Forster, and others took part in the short discussion which followed.

NUMISMATIC.—Jan. 16.—Sir H. H. Howorth, V.P., in the chair.—Mr. W. J. Hocking exhibited specimens of the new coinage, the sovereign and penny, with the portrait of King Edward VII.—Mr. T. Bliss exhibited some half-crowns of Charles I. struck at Chester, York, and Weymouth; also an Irish "Blacksmith's" half-crown and a pewter crown of Charles II. dated 1673, the last being a proof.—Dr. Codrington showed a dinar of the Abbasid Khalif El-Radi, dated A.H. 325, and struck at Mecca, only two other specimens (both imperfect) being known of the coins of this mint.—Mr. F. W. Walters showed a hammered groat and half-groat of Elizabeth with the mint-mark a lis, which, on account of their similarity of work to the groats of Mary, he attributed to Elizabeth's first year 1558, and not, as hitherto, to her third year, 1560.—Mr. A. E. Copp exhibited a Gaulish stater, with human head on the obverse and an androcephalous horse on the reverse, recently found in Wiltshire; this coin was struck in North-East France.—Mr. W. Webster exhibited on behalf of Major H. W. Morrison a specimen of Chinese "boat-money," perhaps the largest specimen

known. It weighs 59½ oz. troy, and represents in value 50 taels, or *St.* 8s. English. It bears the date 1890, and was cast in the city of Jang-yang-hsien.—Sir H. Howorth read a paper on 'Some Coins generally attributed to Mazaios, Satrap of Cilicia and Syria.' Of the coins recently attributed to Mazaios there are two series: one with his name in Aramaic characters, the other without his name, but bearing in Greek letters the initials of the cities in which they were struck. Sir H. Howorth suggested that the latter series was struck by Alexander the Great after the death of Mazaios, and thus forms the connecting link between the coinage of Mazaios and his own bearing the head of young Heracles on the obverse, and Zeus Aëtophorus on the reverse. The writer also noted the change in the obverse type from the head of Baaltars, &c., to that of Athena, which showed a direct Greek influence as distinct from Persian.—In a discussion which ensued Mr. Hill approved the new classification, but at the same time pointed out that the change in type was no proof whatever of its correctness, as the type of Athena is found on coins of certain Cilician cities struck before the time of Alexander, and her worship must have already existed in Cilicia, as Arrian relates that after the battle of Issus Alexander offered up sacrifices to Athena Magarsia.—Mr. G. F. Hill communicated 'Some Notes on a New Medal of Timotheus Refatus,' an obscure medalist of Mantua, giving his full name for the first time, and showed how his works are to be distinguished from those of another Italian artist who signs himself T. R. only. Mr. Hill gave illustrations of the medals of both artists. Both medalists worked about the same time—i.e., during the early part of the second half of the sixteenth century.

ZOOLOGICAL.—Jan. 14.—Prof. G. B. Howes, V.P., in the chair.—A report was read on the additions to the menagerie during December last.—Dr. A. S. Woodward exhibited a newly discovered upper molar tooth of *Onchippidium* from the cavern near Consuelo Cove, in Last Hope Inlet, Patagonia. This new specimen was fixed in the bone and bore traces of the soft parts.—Mr. Oldfield Thomas exhibited and made remarks upon the skin of a female yellow-backed duiker (*Cephalophus sylvicultrix*) which had been obtained in the Awemba district of North-Eastern Rhodesia, and presented to the British Museum by Mr. R. Codrington. This species had previously been known only from West Africa.—Mr. Tegetmeier exhibited the skin of an animal which it had been suggested was a hybrid between a hare and a rabbit, but which proved to be merely a variety of a hare. He also exhibited a skull of a rabbit showing overgrown incisors in both jaws.—Prof. E. B. Poulton read a paper (illustrated with lantern-slides) by Mr. R. Shelford, Curator of the Sarawak Museum, on cases of mimicry amongst Bornean insects and spiders. The author, who had carefully studied this subject in the Malay Archipelago, had made some striking discoveries, and among them were: (1) the well-marked mimetic resemblance of the Mantispidae to the Hymenoptera; (2) the wonderfully large and complex group of insects of all kinds which mimicked the common dammar bee (*Trigona apicalis*); (3) the large amount of mimicry in longicorn beetles, some resembling Hymenoptera, others Phytophaga, others Lycidae, and others Rhynchophora; (4) the fact that longicorns of the genus *Chloridolum* and also of some genera of Clytine were mimicked by other longicorns; and (5) the rediscovery of the locustid *Condylodera tricondyloides*, formerly described by Westwood from Java, being a splendid mimic of the cicindelid *Tricondyla*.—A communication was read from Mr. F. H. A. Marshall, describing the variation in the number and arrangement of the male genital apertures in the Norway lobster (*Nephrops norvegicus*), as observed on an examination of a series of 1,080 specimens of this crustacean.—A paper was read by Dr. Einar Lönnberg, chiefly dealing with the alimentary canal of *Trichosurus*, *Pseudochirus*, *Phalanger*, and *Petaurus*. The varying length of the different sections of the gut and their structure were correlated with the varied food of these marsupials.—A communication from Dr. L. von Lorenz gave an account of the mounted specimen of the quagga (*Equus quagga*) in the Imperial Museum of Natural History at Vienna, and pointed out its differences from other known specimens of this animal.—Mr. J. Lewis Bonhote contributed a paper on a small collection of mammals made by Mr. T. H. Lyle in Siam. Of the eight species enumerated in the paper, a hare was described as new under the name of *Lepus siamensis*.—A communication from Dr. A. G. Butler contained an account of two collections of Lepidoptera made by Sir H. H. Johnston in the Uganda Protectorate during 1900. The species of which specimens were contained in the collection were enumerated, and three of them, viz., *Harma johnstoni*, *Pseudathyma plutonica*, and *Aphnæus*

*hollandi*, were described as new.—Mr. W. L. Distant communicated a paper on the insects of the order Rhynchota collected by Sir H. H. Johnston, in which it was pointed out that the species represented in the collection showed marked affinities with the West African forms of these insects.

ENTOMOLOGICAL.—Jan. 15.—Annual Meeting.—Canon Fowler, President, in the chair.—After an abstract of the Treasurer's accounts, showing a large balance in the Society's favour, had been read by Col. Yerbury (one of the auditors), Mr. H. Goss (one of the secretaries) read the Report of the Council.—The following were elected officers and Council for 1902: President, Canon Fowler; Treasurer, Mr. R. McLachlan; Secretaries, Mr. H. Goss and Mr. H. Rowland-Brown; Librarian, Mr. G. C. Champion; and as other Members of Council, Mr. R. Adkin, Prof. T. Hudson-Beare, Mr. A. J. Chitty, Mr. W. L. Distant, Dr. F. DuCane Godman, the Rev. F. D. Morice, Prof. E. B. Poulton, Mr. E. Saunders, Dr. D. Sharp, and Col. Swinhoe.—The President announced that he should appoint Dr. F. DuCane Godman, Prof. E. B. Poulton, and Dr. D. Sharp as Vice-Presidents for the session. He referred to the losses the Society had sustained by the deaths of Mr. C. E. Collins, Prof. W. P. Dickson, Dr. H. W. Livett, Mr. Lionel de Nicéville, and Miss Ormerod. He then delivered an address in which he dealt chiefly with the question of protective resemblance and mimicry in the case of the Coleoptera, concerning which but little has been recorded, although mimicry in this order is as important as in the case of the Lepidoptera. As a matter of fact, beetles are protected in many ways: by a hard integument; by the assimilation of colour or form to environment; by adopting colours in strong contrast to environment (warning colours); by protective attitudes; by warning attitudes; by warning sounds; by the secretion of distasteful juices or odorous substances; by resemblance to unpleasant substances, such as the droppings of birds, to well-protected insects other than Coleoptera, such as ants, bees, and wasps, and to other genera and species of the same order which are plainly distasteful. It was shown that beetles form a large part of the food of birds, as their hard elytra or wing-cases remain for some time entire in the birds' stomachs; in this way it can be proved which species are most liked, and which are disliked or rejected. Many of the rapacious birds devour large numbers of beetles, and a systematic examination of their stomachs proves that the damage done to game by birds of prey is much less than is usually believed, for many of the most persecuted species are mainly or to a very great extent insectivorous. It would be well, therefore, on all grounds, that the indiscriminate slaughter of our few remaining birds of prey should be rigorously discountenanced.

HISTORICAL.—Jan. 16.—Mr. G. W. Prothero, President, in the chair.—The following were elected Fellows: Messrs. C. T. Atkinson, Roderick Geikie, E. Irving Carlyle, T. Secombe, A. F. Pollard, A. Morris, and Rowland Hill, Miss C. A. J. Skeel, and the Right Hon. John Morley.—A paper was read by Mr. R. G. Marsden on 'The High Court of Admiralty in relation to the National History, Commerce, and the Colonization of America, 1550-1650.'—A discussion followed, in which the Chairman, Mr. Frederic Harrison, Mr. Leadam, and Miss Mory took part.

SOCIETY OF ARTS.—Jan. 20.—Dr. S. Rideal delivered the second of his course of Cantor Lectures on 'The Purification and Sterilization of Water.'

Jan. 21.—Mr. P. Waterhouse in the chair.—A paper on 'The Architect's Use of Enamelled Tiles' was read before the Applied Art Section by Mr. Halsey Ricardo.

Jan. 22.—Dr. R. H. Scott in the chair.—A paper on 'Scientific Observations at High Altitudes' was read by the Rev. J. M. Bacon, and was illustrated by photographs, &c., taken during his various balloon ascents.

#### MEETINGS NEXT WEEK.

- MON. Royal Academy, 4.—Lecture on Architecture by Prof. G. Atchison.
- Institute of Actuaries, 53.—'The Actuarial Aspects of Recent Legislation in the United Kingdom and other Countries, on the Subject of Compensation to Workmen for Accidents,' Mr. J. Nicoll.
- Society of Arts, 8.—'The Purification and Sterilization of Water,' Lecture III, Dr. S. Rideal. (Cantor Lectures.)
- Surveyors' Institution, 8.—'The Final Report of the Local Taxation Committee,' Mr. G. S. Mathews.
- Geographical, 83.—'The Maldivé Islands,' Mr. J. Stanley Gardner.
- TUES. Royal Institution, 3.—'The Cell: Immunity,' Lecture III, Dr. A. Macfadyen.
- Society of Arts, 43.—'To the Victoria Nyanza by the Uganda Railway,' Commander H. Whitehouse.
- Institution of Civil Engineers, 8.—'The Sewerage Systems of Sydney, N.S.W., and its Suburbs,' Mr. J. Davis; 'The Bacterial Treatment of Trades Waste,' Mr. W. Taylor.
- WED. Society of Arts, 8.—'Technical Education as applied to Paper-making,' Mr. Clayton Headie.



- THURS. Royal Institution, 3.—Recent Excavations at Delphi and in the Greek Islands, Lecture III, Dr. A. S. Murray.  
 — Royal Academy, 4.—Lecture on Architecture by Prof. G. Aitchison.  
 — Royal, 4.  
 — Society of Antiquaries, 83.—The Recent Find of Stone Implements on Windermere, Mr. C. H. Read; Part of a Tabella found at Hlythburgh, Mr. J. G. Waller; Pewter Plate found at Tynemouth, and Note on the Discovery of a Roman Inscribed Stone at Longwiton, Northumberland, Mr. R. Blair; An Alabaster Tomb and Effigies in Darfield Church, Yorks, Rev. A. E. Sorby; Ivory Mirror Case of the Fourteenth Century, Mr. C. H. Read.  
 FRI. Institution of Civil Engineers, 8.—The Quay Walls of Keysham Harbour, Messrs. J. C. Collett and W. H. C. Clay. (Students' Meeting.)  
 — Royal Institution, 3.—The Ions of Electrolysis, Prof. A. Crum Brown.  
 SAT. Royal Institution, 3.—History of Opera: Weber, Mr. W. H. Radow.

## FINE ARTS

*French Furniture and Decoration in the Eighteenth Century.* By Lady Dilke. (Bell & Sons.)

LADY DILKE is carrying out the publication of her studies of French art in the eighteenth century with a regularity and rapidity for which the lovers of beautiful books ought to be grateful. If, as is hoped, the volume announced on 'Draughtsmen and Engravers' is soon to appear, it is to a foreigner that the honour will belong of being the first to draw an almost complete picture of French art during the century in which it was most charming.

The first part of this volume deals with the architectural adornment of houses and their ornamental fixtures. Leaving on one side, and rightly, a large number of extant examples of secondary importance on which definite information is wanting, Lady Dilke has taken particular notice of certain characteristic works and well-known artists. To represent Robert de Cotte she has chosen the Salle d'Hercule at Versailles and the Galerie Dorée of the Banque de France; to represent Boffrand, the Chancellerie d'Orléans, the Hôtel de Soubise, and the Arsenal. A longer chapter is devoted to Nicolas Pineau, one of the creators of the *style rocaille*, the author of the *boiseries* of the Élysée. Together appear Jacques Verberckt and Antoine Rousseau, whose works at Versailles have had a flood of light poured on them by the researches of M. de Nolhac. Following the history of the Rousseau family, Lady Dilke studies at length the works of Rousseau de la Rottière, who adorned with charming decorative pictures the palaces of Fontainebleau and of Compiègne, also the boudoir of the Hôtel de Sérilly, now at the South Kensington Museum. These examples exhibit the antique style, which is to be traced back, in part at least, to the influence of Madame de Pompadour and J. D. Dugoure.

Passing to furniture, Lady Dilke gives a brief history of tapestry, particularly of the Gobelins under the direction of Oudry and Boucher, then that of iron and bronze work with Jean Lamour and the Caffieri. The last chapters are devoted to furniture and the bronze-gilt work which decorates it by such men as André Charles Boulle, Oeben, Riesener, Leleu, and Gouthière. Those of the foreign cabinet-makers who have preserved the style of their native country, such as Beneman, Weisweiler, Schwerdfeger, Röntgen, form the subject of a special chapter. After a study of Vernis-martin there is a useful appendix full of important documents from various sources.

Fortified by exact references and accom-

panied by a liberal supply of pictures, this book will be very useful to students. The well-chosen illustrations show once more that the author knows private collections as well as museums; and her copious notes prove that she has read all the important works published in France. This beautiful volume, however, is not so useful as I had hoped. It lacks method and is incomplete; it is a collection of learned studies by an erudite scholar who has insisted on certain points which specially interested her without constraining herself, in spite of the general phrasing of the title, to produce a complete work. Several paragraphs and chapters ought to be in inverse order to preserve logic and chronology. Further, certain artists in certain series of works have been studied in great detail, whilst others have been almost entirely neglected—a course which gives the impression of curtailed or hasty work. Indeed, this work would appear to be meant for well-informed readers who know what the author has omitted to tell them.

I may also call attention to some slips in detail. Talking of the Salle d'Hercule at Versailles (pp. 4 and 43), Lady Dilke mentions the two pictures of Paul Veronese formerly on view there, but falls into a strange confusion. She says that the larger of the pictures "then described as 'Christ in the House of Simon the Pharisee'.....is, of course, the great 'Noces de Cana.'" But we deal here with two distinct pictures which now match one another in the Salon Carré of the Louvre, and the 'Noces de Cana' could not have figured at Versailles under Louis XV., because it was not brought to France till 1797 by the agents of Bonaparte's army, who took it from the Convent of St. George the Greater at Venice. As for the frames of these same pictures (pp. 4 and 43), and also the gates of the Salle d'Hercule, it seems impossible to separate the part done by Verberckt from that due to Vassé, for both followed with exactitude the directions of Robert de Cotte, who superintended all these decorations. The woodwork of the Bibliothèque du Roi (p. 21) was not all acquired by Baron James de Rothschild; there are some fine fragments of it in the collection of M. Émile Peyre. Instead of "in partibus infidelibus" (p. 26) one would suggest *in partibus infidelium*. As is stated, the exact date of Verberckt's arrival in Paris is unknown; but we know that he was there from 1729 onwards, for he married there on June 10th of that year Marie Delatre. The name of the architect of Louis Philippe (p. 42) was Nepveu, not "Le Nepveu." I regret that the author has not mentioned divers important works of Verberckt at Bordeaux, Fontainebleau, Compiègne, Bellevue, Saint-Hubert, and the Hermitage—works known through the old guides and thanks to the documents published by Courajod and MM. Marionneau, Maillard, and Fennebresque. Antoine Rousseau did not carve in 1788 the woodwork of the Garde-robe of Louis XVI. at Versailles (p. 53), for in the Archives Nationales there are documents proving that he died in 1782; these delicate sculptures were the work of his sons. For "de Pauge" (pp. 60, 61, 254) read de Pange. The frieze of the Cabinet des Chiens at Versailles

(p. 76) does not recall in any way the style of Cauvet, who, born in 1731, could not have lent any inspiration to the author of a decoration which must be dated 1738, in accordance with proofs published by M. de Nolhac. The latest of the tapestries by Charles Coppel preserved at Berlin (p. 103) dates from 1778, not from 1776, according to the great catalogue published by M. Seidel in 1900 of French works of art of the eighteenth century belonging to the German Emperor. The portrait of the Dauphin cited on p. 132 is by Natoire, not Nattier. It is a pity that the illustrations are placed sometimes thirty or forty pages before or after the passages to which they refer. The descriptions of certain plates are also rather insufficient. It is somewhat surprising to find at p. 160 a long quotation from 'Monsieur Bergeret à Paris.' I admire greatly M. Anatole France, but I do not see the necessity to count him among the archaeologists and quote him in a scientific work. Lady Dilke generally is a little too fond of romancers, and does not hesitate gravely to mention the 'Vicomte de Bragelonne.' One is also surprised at certain comparisons or phrases which ill accord with the general style of the work. Why should not Gouthière (p. 179) have worked for the cabinet-makers or for the Court? The house he inhabited (p. 184) has been identified recently by M. Vial, who has discovered important documents concerning the bankruptcy of the famous carver ('Correspondance Historique et Archéologique,' April-May, 1901).

The imperfections here noticed ought not, however, to make one lose sight of the importance and usefulness of the book. All the first part, devoted to decoration, is of real interest, for it brings together for the first time documents and works which have never been considered in one substantive study before, and it ought to be read with great pleasure by the specialist as well as the amateur.

JEAN J. MARQUET DE VASSELLOT.

EXHIBITION OF SIX LANDSCAPE PAINTERS  
AT THE DUDLEY GALLERY.

THE seventh exhibition of six landscape painters at the Dudley Gallery will be as welcome as ever to their many friends. Here is work which aims at upholding no particular set of principles, but which is sufficiently strong to record impressions with simplicity and at the same time without affectation. In this honest endeavour to give the true impression of things seen there is no straining to meet the demands of academic principles, and there is none of that extravagance so often met with in work whose keynote is to set such rules at defiance.

Art, fortunately for everybody, resides necessarily neither in the Academy nor in the New English Art Club, but is to be found, as always, in the individuality of the painter, who, if sufficiently strong, forms a style of his own without reference to existing societies. No such pre-eminence need be claimed for any of the six landscape painters, but a study of their work nevertheless soon yields ample evidence of their capacity to express their feelings without giving way to extremists in either camp; and it is therefore disappointing to notice the importance attached to the diplomas which the artists happen to hold, especially as the traditions which this exhibition already possesses rest with an artist who had no



diploma. The late T. H. Maclachlan, who was represented here during the exhibition's first years, received no official recognition, nor would any of his friends who recall the exquisite tenderness and poetry of his work wish it otherwise. Cannot artists yet afford to rely on the sympathy they arouse in true lovers of art without seeking to impress the public with titles which have no real significance?

No better evidence could be put forward for the uninterrupted position of these artists than the uninterrupted line of excellent pictures by Mr. Leslie Thomson, Mr. Mark Fisher, and Mr. Peppercorn. They form one unbroken melody of light. A happy accident of the ballot which decides the portion of the wall allotted to each artist has brought these three painters together. Mr. Leslie Thomson comes first with seven pictures in a silver key and an eighth in a golden key, which he never fails to make impressive. Mr. Mark Fisher revels in golden mornings and afternoons, and Mr. Peppercorn gives all the feeling of waning light in grey weather. Viewed from a distance, all these canvases have the feeling of real light by which landscape artists are for the most part ultimately judged. What, however, does not tend to improve Mr. Peppercorn's pictures is the tendency of the lines to run downhill on the right in some of them, particularly in No. 6; nor is the treatment of the faces in Mr. Mark Fisher's *In the Wood* (6) quite satisfactory, which causes the eye to dwell too long upon them. There is in the work of these two last-named artists a feeling sometimes of almost undue haste, which, in Mr. Peppercorn especially, gives one the idea that the artist had sallied forth in the evening and had received an impression which so consumed him that he grudged every hour of the night that separated him from his intense desire to set it on canvas.

The high average of these three artists is sustained by several works of Mr. Aumonier, which hang opposite Mr. Peppercorn's, his picture *Homeward* (5) being as fine as anything in the gallery. Mr. Allan's work, which comes between, seems a little dull by comparison, and his large canvas has not, in spite of some fine passages of colour, the convincing freshness which was apparent in a somewhat similar subject of his exhibited here last year. Mr. Waterlow, who comes last, also fails to be as interesting, owing to his large canvas of *Fontainebleau Forest* (7) being treated with a conventional light and shade, and to his foregrounds in *Across the Solent* (1) and *Field Flowers, Morit, France* (10)—both beautiful themes—being inadequate in the handling, causing a want of perspective. Compare Mr. Leslie Thomson's foregrounds, with their wonderfully receding distance and sky. Unsatisfactory handling also mars Mr. Aumonier's large canvas *A West-Country Common* (6). The foreground on the right seems hastily painted, without adequate result. There is none of that beautiful quality of surface which comes from an artist's real mastery of his material. Mr. Aumonier has, however, realized his ideal in 'Homeward,' already mentioned, and praise is due to many other canvases here, more particularly, perhaps, Mr. Leslie Thomson's *Tidal Creek* (5) and *Westring Sun* (8).

#### DONATELLO.

Will you kindly allow me to make some reply to a review of the preface to my monograph on Donatello which appears in the *Athenæum* of the 11th inst.? By altering the paragraphing in his quotation your reviewer, doubtless inadvertently, alters in some degree the sense of what I wrote. I referred, in the first lines quoted, to the popular lack of appreciation of Donatello, using the word "popular" in its strict sense, and in no way including the opinion of the cultured few who enjoyed the Grand Tour. Yet that this lack of appreciation has been, as I stated, "more or less shared" even by

"professed students of art" is surely proved by the comparatively recent date of most of the literature on the subject, though your reviewer appears to be of the opinion that this fact proves the opposite. With regard to my reference to Cicognara's linking of the two names of Donatello and Canova, a second glance at what I actually did write would, I think, have shown that my position in this particular coincides with that of your reviewer. As to the four errors which he finds in one item of my catalogue, the facts there stated are taken from written information sent to me by the present owner of the work in question, and on his accuracy I am content to rely.

HOPE REA.

\*\* We have no objection to our correspondent's opinion of his, or her, own work. The "literature" in view here has, of course, nothing whatever to do with the real appreciation of art.

#### THE O.W. PAPER.

Washford, Taunton, January 15th, 1902.

IN your issue of the 4th inst. there are some remarks relating to the O.W. Paper and Arts Co. (of which I am chairman) to which I trust you will allow me to reply. Pressure of work has prevented me from doing this earlier. Thanking you for your good word in reference to "Papoma," the new oil-painting mixture, which, as you say, is much liked, I come to the question of the O.W. writing paper and envelopes. I will not deny that it is possible, in the case of a few sheets very lightly sized, that the acrid fluids now used may have passed a little to the other side of the thin paper. I do not use these inks, and so have no personal knowledge of it. With respect to the mistake in the size of envelopes, I think it will be found that this is an unusual experience and may arise from a little carelessness on the part of the tradesman. I hope you will let me use this opportunity to protest against these acrid dyes now used as ink. If all my leisure had not been cheerfully mortgaged in the interest of the fight for purity of material in paper, I would willingly do something for *writing ink* (there is not much to complain of in the printer's ink). But let any competent person take note of the condition of writing of late date, and I think he will see that a fine field exists here for inquiry by the Society of Arts as to the proper constituents of writing ink. Why does no writing ink later than Henry VIII. show the blackness and strength of that of much earlier date? To my own knowledge official documents of quite late date (within twenty years) have faded so as to have become almost undecipherable. This condition of things, however much to be wished for by defendants in breach of promise cases, is not desirable in most other cases. If, therefore, these acrid fluids, miscalled ink, pass through a perfectly pure, well-made, gelatine-sized paper of linen rag, like O.W., the fault lies not in the paper, but in the so-called ink. We recommend the use of Blackwood's ink because it seems a sort of carbon paint, as ink should be, and not an acrid, chemical dye. Probably rosin sizing would resist these acrid chemicals, but no one who wants perfect paper will have rosin sizing. Let the cheap fluid ink go with the cheap wood pulp, chemically bleached, rosin-sized paper. Both have their uses, no doubt, and "to those who like them well—why, they are just the things they like"; but I think you will agree with me, honest ink paint, which gets thick in the pot, and honest linen paper like O.W. are worthily mated, and their lives together should be counted in centuries of years.

J. W. NORTH, A.R.A.

\*\* We spoke with considerable experience of the paper, sizes, &c. The quality seems to vary, and one cannot always command a particular ink.

#### SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 15th inst. the following engravings. After Sir J. Reynolds: Miss Kemble, by J. Jones, 81*l.*; Lady Sarah Bunbury, by E. Fisher, 92*l.*; Mrs. Carnac, by J. R. Smith, 58*l.*; The Duchess of Rutland, by V. Green, 38*l.*; Mrs. Siddons as the Tragic Muse, by F. Haward, 58*l.*; Mrs. Abington as the Comic Muse, by J. Watson, 130*l.*; Lady Bampfylde, by T. Watson, 294*l.*; Lady Betty Delmé and Children, by V. Green, 81*l.*; The Duchess of Devonshire, by the same, 25*l.*; The Dilettanti Society, by W. Say, 31*l.*; Mrs. Hardinge, by T. Watson, 30*l.*; Lady Catherine Powlet, by J. R. Smith, 90*l.*; After G. Romney: Lady Hamilton (Emma), by J. Jones, 72*l.*; Lady Hamilton as a Bacchante, by C. Knight, 26*l.*; Lady Isabella Hamilton, by J. Walker, 26*l.*; After G. Morland: Children Birdsnesting, by W. Ward, 38*l.*; Blind Man's Buff, by the same, 27*l.*; A Visit to the Boarding-School, and Visit to the Child at Nurse, by the same, 136*l.*; After Rembrandt: Peasant Girl, by W. Say, 54*l.*; After Sir T. Lawrence: Master Lambton, by S. Cousins, 27*l.*

#### Fine-Art Gossip.

A PARIS tribunal had a curious case before it on Monday last. The Marquis de Lubersac had purchased of a Paris picture dealer for 3,000*fr.* a canvas described, according to the wording of the receipt, as "le portrait de lady Kilmrey et attribué à Romney." After some months the marquis came to the conclusion that the picture was modern, and, apparently, wanted his money back. The dealer contended that the picture was sold as "attribué à Romney," and that, therefore, there was no guarantee. After hearing counsel on both sides, the sixth *chambre du tribunal* nominated an expert, M. Hamel, to say "si la toile vendue représente bien le portrait de lady Kilmrey, et si elle est d'une époque telle qu'il soit matériellement impossible d'en attribuer la confection au peintre Romney." Perhaps we can aid the parties to some extent by stating (1) that no such person as Lady Kilmrey ever existed; and (2) that, even if Kilmorey be intended, there is no record of either of the two possible Lady Kilmoreys having sat to Romney. But apart from this, the marquis might have known that he could not buy much of a Romney from a dealer at 120*l.*

AT Zurich an exhibition has been opened of the paintings of Adolf Stabli, whose death took place in September of last year.

THE Egyptian Museum of the Louvre is now being thoroughly rearranged under the direction of M. Bénédite, the Conservateur-adjoint. The system adopted is that all the exhibits of the same material should be grouped together, so that all the alabaster vases will be found in one room, all those of metal in another, and so on. M. Bénédite considers this a better plan than the arrangement by chronology, because an unskilled person is more likely to remember the material of an object which interests him than a date which may convey little meaning to him. Also Egyptian chronology presents so many surprising changes that constant transfers from one show-case to another might be necessary.

THE Paris Academy of Inscriptions and Belles-Lettres has resolved, upon the motion of M. E. Müntz, to propose to the International Association of Academies the collection and publication of a 'Mosaic-Corpus.' It is suggested that the 'Corpus' shall include all the known mosaic pictures of antiquity until the close of the Carolingian epoch, with the limitation that all remains of *opus tessellatum* and *opus vermiculatum* shall be included in the collection, but that works of "incrustation" (*opus marmoreum sectile* and also *opus Alexandrinum*) be excluded. It is estimated by M. Müntz that the total



number of works within such limits will amount to about seven hundred. The subject is to be further considered by a special committee, to which each Academy will be invited to send a representative. The final decision and details will be reserved for the next international meeting, which is to be held in London in 1904. If the project should then be adopted, the execution of it will occupy some years.

A VERY large Roman cemetery has been discovered near Frankfurt. One hundred and fifty graves have already been uncovered.

THE excavations commenced in 1879 by Dörpfeld and Milchöfer upon the site of the great temple of Athena Alea at Tegea, in Arcadia, are now being continued by the French School in Athens, under the direction of Dr. Mendel, and with considerable results. Fragments have come to light of the sculptured boar-hunt described by Pausanias in his Itinerary, who names Scopas of Paros as the artist. The torso of a woman with a short chiton is assumed by Dr. Mendel to have belonged to the Atalanta; a head terribly damaged is a remnant of the Heracles; and a part of one of the hounds has been discovered. A beautiful head, excellently preserved, is attributed to the statue of Hygieia, which, according to Pausanias, was next to that of Athena. A few small bronzes, similar to those found at the German excavations in Olympia and the American in the Heræum of Argos, have also been unearthed. The excavations of the French School are to be continued during the winter, and will probably be extended towards the Stadion and the Temple of Athena Polias.

## MUSIC

### THE WEEK.

QUEEN'S HALL.—Symphony Concert.  
BECHSTEIN HALL.—M. Godowsky's Recital.

THE programme of the first Symphony Concert of the sixth season at Queen's Hall on Saturday afternoon commenced with Berlioz's 'Symphonie Fantastique.' It was produced only three years after the death of Beethoven, and proved the prototype of many characteristic works by Liszt, M. Saint-Saëns, Herr Richard Strauss, and other composers. There is more individuality in the manner than in the subject-matter; but apart from the peculiar programme scheme of the work, which creates interest, the brilliant and original orchestration makes one for the time forget the thinness of the music, especially of the opening, and even of the clever closing movement. The performance under the direction of Mr. Wood was extremely fine. Herr Backhaus's reading of the Schumann Pianoforte Concerto was sans character, sans warmth. In the second part of the programme came Dr. Elgar's incidental music to 'Diarmid and Grania,' written for the production of Messrs. W. B. Yeats and George Moore's drama at Dublin last October. The composer has led us to expect great things from him, and we experienced a certain disappointment in listening to this music. It is throughout noble in character, and it has as strong points beauty of melody and fine colouring, but there seemed something wanting—and that something was undoubtedly the stage. It has been taken from its surroundings, and thereby in a measure loses point and meaning. Such, however, is the natural fate of transplantation from the theatre to the concert platform. Only the music to the third act

was played, and of this the chief movement given was the march heard while the friends of dead Diarmid escort his body to the funeral pyre. It may seem easy to picture to oneself the stage effect, but music illustrating—colouring, one might say—a scene, produces a different effect when presented as a concert piece. Miss Ellen Beach Yaw made her reappearance after an absence of two years. Her clever vocalization and high notes seemed to give uncommon satisfaction.

Last week, on Thursday afternoon, M. Godowsky gave the first of two pianoforte recitals at the Bechstein Hall. His programme opened with Brahms's seldom-heard Sonata in F minor, of which the pianist gave a sound, thoughtful rendering, the Andante, in particular, being played in most expressive manner. Field, the forerunner of Chopin, was represented by his delicate Nocturne in C minor, No. 2. Weber's Rondo in E flat, Op. 62, served to display the performer's finished technique. The piece was not presented in its original form, but as touched up by Henselt. This great pianist, and also Liszt and Tausig, were great meddlers with the texts of the great masters, and in some cases muddled; yet although they actually improved passages from a modern pianist's point of view, one would prefer to hear the music exactly as it was written. Anyhow, M. Godowsky properly announced that he was using the Henselt edition. His programme included six Préludes and six Études by Chopin, and here, with the exception of an occasional octave in the bass, the pianist kept religiously to the composer's text. The clearness, brilliancy, and refinement of his playing won for him great favour. M. Godowsky, indeed, possesses many qualities which secure for him a place among the pianists of our day. He astonishes, pleases, but does not move his audience. As an interpreter of Chopin one instinctively compares him with M. de Pachmann: the latter gets at the soul of the music, M. Godowsky keeps more on its surface; but for what he does he deserves full recognition.

### Musical Gossip.

THE music of 'A Country Girl,' produced at Daly's Theatre on Saturday evening, is by Mr. Lionel Monckton, a composer some of whose songs have achieved undeniable popularity. For this new piece he has written music which is fresh and skilful, and exceedingly refined in its orchestration. In a comedy of the kind, as in the opera of Handel's day, a composer has to follow certain lines and to keep within certain limits. But there are many touches in Mr. Monckton's music which show what he might achieve in an operetta or genuine comic opera. For the present, however, musical comedy is the thing which catches both ear and eye of the public.

ON Saturday afternoon last Mr. W. H. Hadow commenced a series of lectures on 'Landmarks in the History of Opera' at the Royal Institution. His theme was Gluck, certainly one of the principal names connected with opera. The other landmarks to be discussed are Mozart, Weber, and Wagner. Mr. Hadow is a man who has a thorough knowledge of his subject.

SCHUMANN'S 'Requiem' was performed at Lincoln's Inn Chapel on Sunday afternoon, and we believe for the first time in London. The work was written at a late period of the composer's art-career, and of the real Schumann

there are few traces. The organ was used in place of the orchestra.

SIR ALEXANDER MACKENZIE conducted his vigorous part-song for chorus and orchestra 'Firm in her Native Strength,' poem by Mr. Arthur C. Ainger, at the second concert of the Highbury Philharmonic Society last week. The overture to his new opera 'The Cricket on the Hearth' will be performed for the first time in public at the Lincoln Festival next June. The Scottish composer will also conduct his 'Coronation Ode' (which has been accepted by the King) at the Alhambra Theatre during Coronation week.

ON Tuesday evening the Promenade programme at Queen's Hall included two novelties, a Pianoforte Concerto by Herr Ludwig Schytte and a Symphonic Poem by Mr. Ernest Blake. The former work, by a composer who has written clever, attractive music, is commonplace in the extreme, and the solo part was interpreted only moderately well by Madame Riss-Arbeau. 'Alastor,' by Mr. Blake, who is only twenty-two years of age, is "a translation of Shelley's poem in the form of a Symphony." The ambition of the young composer is great, but his effort to set Shelley to music is not satisfactory; yet, in spite of much that is crude and bizarre, one feels a power which, when under proper control, may produce something of lasting value.

CHANGES have been made in the programme scheme of the Sheffield Festival next October. Mozart's 'Requiem,' Goldmark's 'Queen of Sheba,' Max Bruch's 'Frithjof,' the Spinning Chorus from the 'Flying Dutchman,' and Dr. Elgar's 'Orchestral Variations' are withdrawn, and Dr. Elgar's 'Dream of Gerontius' substituted—a change prompted no doubt by the recent success of the last-named work in Germany.

THE Purcell Operatic Society is again to the fore. Mr. Martin F. Shaw is arranging with the managers of the Coronet Theatre, Notting Hill, where Purcell's 'Dido and Æneas' and the Masque from his 'Dioclesian' were given last year, to repeat the latter, and also to produce Handel's 'Acis and Galatea.' The series—a short one—is to commence on March 10th. A garbled performance of 'Acis and Galatea' was given at the theatre in Lincoln's Inn Fields in 1731, and in the following year Handel himself gave a stage performance of the work at the King's Theatre, in which he introduced a considerable portion of his Italian Serenata, 'Aci, Galatea, e Polifemo,' composed at Naples in 1708. Macready, in 1842, gave performances of Stanfield's 'Acis and Galatea' to the text of Gay and Shelley, and to music adapted from Handel's work. The *Athenæum* of February 12th, 1842, complained of the liberties taken with the music and of additions to the score, such as "trombones braying through the overture." The piece, however, was successful and had a long run.

THE Irish Literary Society are holding a concert on January 27th at St. George's Hall. The programme will include a new operetta, 'The Post Bag: a Lesson in Irish,' libretto by Mr. A. P. Graves, his first venture in this line, and music by Michele Esposito, who will also conduct. Miss Evangeline Florence will make her first appearance on the operatic stage, and the well-known singers Messrs. O'Mara and Denis O'Sullivan will also assist.

THE death is recorded of Filippo Marchetti, born at Bolognola, near Camerino, in 1835. 'Romeo e Giulietta' and 'Ruy Blas,' produced at La Scala in 1869, were the most successful of his operas. The latter was produced at Her Majesty's Theatre (under Mapleson) on November 24th, 1877. Besides stage works he wrote a number of songs, and an Overture in D. From 1881 down to the time of his death Marchetti had been President of the St. Cecilia Academy, Rome.



## PERFORMANCES NEXT WEEK.

SUN.	Sunday Society's Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	Promenade Concert, 8, Queen's Hall.
—	Operetta and Concert of Irish Music, 8.15, St. George's Hall.
—	Bohemian String Quartet, 8.30, Bechstein Hall.
TUES.	Promenade Concert, 8, Queen's Hall.
—	James Oumiroff, Bohemian baritone, 8.30, St. James's Hall.
WED.	Ballad Concert, 3, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.
THURS.	Promenade Concert, 8, Queen's Hall.
FRI.	Promenade Concert, 8, Queen's Hall.
SAT.	Symphony Concert, 3, Queen's Hall.
—	Saturday Popular Concert, 3, St. James's Hall.
—	Mozart Society, 3, Portman Rooms.
—	Promenade Concert, 8, Queen's Hall.

## DRAMA

## THE WEEK.

AVENUE.—'After All,' a Drama in a Prologue and Three Acts. By Freeman Wills and Frederick Langbridge.

IN endeavouring to fit Mr. Martin Harvey with a new part Messrs. Wills and Langbridge would have done well to forget all about Eugene Aram, whose sordid crime has received more attention than it merits. There is no reason, since they depart entirely from the original story, why they should not have invented a sentimental murderer of their own. He might, if they so chose, have had literary or poetical gifts and any amount of glamour or hypnotic influence. Let us see what, adhering to the lines they have adopted, would have been the outcome. A man, poor and passionate in disposition, stabs, in a moment of wild rage another who has outraged his sister, driving her to suicide, and has since her death displayed infamy from which Iago would recoil. So soon as the deed is committed he learns that he has come into possession of a fortune. Leaving a criminal associate, whose tool he has half unconsciously been, to steal the dead man's property and dispose of his corpse, he retires into the country to lead a life of studious leisure. Here he meets with two sisters, over both of whom he exercises a species of hypnotic influence, and one of whom he loves. Unfortunately, they are, though he is unaware of the fact, the nieces of his victim. With them dwells their cousin, a son of the murdered man, who is inspired by a strong desire to discover his father's assassin. Accident aids him in his search. The criminal associate of the hero returns with a purpose of chantage, and in a maladroit attempt at burglary is wounded and captured. Through his avowals the hero's crime is detected. His arrest is followed by a confession of the offence and an explanation of its motives, which the son, the avenger of blood, finds adequate and satisfactory. A trial ensues, and the hero makes so successful a defence that the jury, in spite of the summing-up of the judge, acquits him. Leaving his mistress, to whom he makes full confession, to her cousin, the easily conciliated son whom in her heart she loves, he then goes out into the night.

As is seen, all this has next to no concern with Eugene Aram. Had all thought of this often and ineffectually whitewashed criminal been dismissed, and the central figure been called by any other name, the result would not have been a good play; but some difficulties and improbabilities would have been removed.

Mr. Harvey's gifts are known and valuable. An air of mystery or romance is easily worn by him, and self-abnegation has become of late the "breath of his nostrils." Here he is made, however, to do nothing that

he has not done better before. He goes about seeking chances for self-sacrifice, and the story is so twisted as to furnish him with recurring opportunities. Over women he exercises so strange an influence that they give up the men they love for the sake of one they do not. Everybody speaks well of him, though none has any apparent cause so to do. Eugene Aram in the new play is not even fantastic. He is moodily sentimental and nothing more. The maidens by whom he is protected or caressed are as incomprehensible as he, and as unreal as the son who, on an *ex parte* statement, hugs his father's murderer to his breast. This is no way to suit Mr. Harvey, whom we never saw to less advantage, and it is no way to write a play. Miss Mabel Terry Lewis acted prettily and sang with much sweetness.

## Dramatic Gossip.

MR. TERRY will appear for a spring and summer season at the theatre bearing his name, during which he will play in 'My Pretty Lady,' a new piece written specially for him by Capt. Basil Hood; in 'The Purple Lady,' by Mr. Sidney Rosenfeld, recently produced at Liverpool; and in a comedy by Mr. Gilbert Dayle, entitled 'You Never Know.' Few of the actors announced to support him are known in London.

HER MAJESTY'S THEATRE closes after to-night for rehearsals of 'Ulysses.' Mrs. Brown Potter is understood to have resigned her part of Calypso, in consequence of a difference of opinion with the author as to the manner in which it should be played. It is to be hoped that this difficulty will not retard the production of the piece, which is announced for Saturday next.

THE following members of the original cast of 'The Tyranny of Tears' of Mr. Haddon Chambers will appear in the revival forthcoming at Wyndham's Theatre: Mr. Wyndham, Mr. F. Kerr, Mr. Alfred Bishop, Miss Mary Moore, and Miss Maude Millett.

A COPYRIGHT performance of a four-act comedy by Miss Evelyn Greenleaf Sutherland has been given at the Haymarket Theatre.

MISS EVA MOORE will play the comic heroine of 'Pilkerton's Peerage,' to be produced at the Garrick on Tuesday. Mrs. Tree had previously been mentioned as a possible exponent of the part.

THIS evening the Imperial reopens under Mrs. Langtry with 'Mademoiselle Mars.'

IN consequence of the success at Wyndham's Theatre of 'Little Lord Fauntleroy,' the afternoon representations of this piece will be continued for a few weeks.

THE Academy of Sciences in Vienna has awarded the Grillparzer Prize of 5,000 kronen to Hartleben for his drama 'Rosenmontag.'

MR. STEPHEN PHILLIPS has just revised the final proofs of his 'Ulysses,' which will be published in book form by Mr. John Lane on February 11th.

MR. CHARLES HAWTREY has secured for England an American adaptation of Ian Maclaren's 'Beside the Bonny Brier Bush.'

TO CORRESPONDENTS.—A. C. Y.—W. A. S.—K. T.—G. LE G. N.—P. T.—J. C.—received.

J. W. N.—Many thanks.

A. MACM.—Many thanks; not required.

No notice can be taken of anonymous communications.

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# THE ATHENÆUM

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The Rev. JOHN WATSON, D.D. ("Ian MacLaren") will on THURSDAY NEXT, February 6, at 3 o'clock, begin a COURSE of THREE LECTURES on 'The Scot of the Eighteenth Century. I. At Home. II. In Kirk. III. With his Books.'

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## BRITISH ARCHAEOLOGICAL ASSOCIATION.— MEETING, 8 P.M., FEBRUARY 5, Paper, 'Eweny Priory, Glamorgan,' by Dr. W. DE GRAY BIRCH, F.S.A.

Rev. H. J. D. ASTLEY. [Hon. Secs.]

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SATURDAY, FEBRUARY 1, 1902.

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The only Englishman we can think of who might possibly have filled all these posts with credit is Prof. Maitland's friend "the Rev. Prof. Dr. Sir Thomas Smith, Knt., M.P., Dean of Carlisle, Provost of Eton, Ambassador to the Court of France, and Secretary of State to Queen Elizabeth"; and even Smith might have been overparted with them all at once.

Most readers will probably turn first to the essays we have named first: 'Obedience' and 'Sovereignty.' These, though in a sense the most abstract, really touch most closely on questions which are matters of everyday discussion. As Mr. Bryce says, all the controversies that have been waged regarding the abstract nature of sovereignty (except perhaps by German philosophers) "have been at bottom political rather than philosophical, each theory having been prompted by the wish to get a speculative basis for a practical propaganda." Not that this always mends matters:—

"That each party should have a plausible legal case makes the risk of conflict greater, because men think themselves justified in resorting to force to defend their legal case, whereas if they left law out of the matter, they might be more willing to consider their chances of practical success, and therefore more ready to accept a compromise. What is deemed a good case *de jure* has sometimes proved a temptation to a weak state to resist when it had better have agreed with its adversary, or a temptation to a strong state to abuse its strength, whether by resorting to force when it ought to have accepted arbitration, or by expending on the annihilation of its opponent an amount of blood and wealth out of all proportion to the issues involved."

In the same essay there is an interesting little discussion of a question on which many people's ideas seem to want clearing, that of the moral standard by which the acts of the sovereign are to be judged. We hope it is true that "few will now dispute that" this is the same substantially for the sovereign as for the individual. It is also possible that a verbal assent will be given by most to the statement of the exception to the general rule:—

"While the individual ought often to be not merely just but also generous, since it is only his own resources which generosity will impair, it is suggested that the Sovereign has no right to be generous out of the resources of the community for which he is only a trustee. Similarly, while the good man may risk his own life to save the lives of others, the ruler must not risk the life of the community, because he has not been entrusted with any such power."

The suggested reply, that the sovereign may, upon the assumption that the community will desire its powers to be exercised for the good of its members and of the world, "do everything which a high-minded community would do were it consulted," seems to open up possibilities of debate as to the "high-mindedness" of any given course of action, and thus to afford little help as a guide to conduct. But the general question is, perhaps, more practical than Mr. Bryce seems to allow, so long as it is possible for a ministry, or even its individual members, to be denounced as stingy or cowardly for caution in dealing with the money and lives of other people.

As to obedience, or compliance with an existing but not ideal state of things, Mr. Bryce holds the motives for it to be the



following, stated in order of importance: indolence, deference, sympathy, fear, reason. There is no doubt a little overlapping among these, the first three especially being, as is pointed out, possibly only forms of the universal disposition to imitate. But few, we think, will hesitate to accept them as *vera causa*, or question that "in five persons out of six the instinct to say Yes is stronger than the instinct to say No." A fine illustration, one of many such in these volumes, is given:—

"In tropical Africa the country is covered by a network of narrow footpaths, made by the natives. These paths seldom run straight, and their flexuosities witness to small obstacles; here a stone and there a shrub, which the feet of those who first marked them avoided. To-day one may perceive no obstacle. The prairie which the path crosses may be smooth and open, yet every traveller follows the windings, because it is less trouble to keep one's feet in the path already marked than it is to take a more direct route for oneself. The latter process requires thought and attention; the former does not."

To speak at any length about the more strictly legal essays, or those dealing with particular constitutions, would require too much of our space. The former especially afford much food for thought on every page, and will perform for many readers that most useful office of making them see what has been all their lives, so to say, before their eyes. To take an instance almost at random, how many fluent writers on foreign politics, we wonder, have ever realized that

"both Germany and France stand contrasted with England as well as with Rome, in the fact that neither country ever had a true central legislature or central system of law courts comparable with the Parliament and King's Courts of England,"

or have considered how divergently this difference must have modified English and continental notions on politics and law?

We should like to quote, but cannot now do more than refer to, a remarkable passage in which Mr. Bryce, in discussing the different degrees of obstacle to fusion offered by religion in the Roman and British Empires respectively, points out the important consequences that may be expected to ensue in the event (which he evidently does not think so impossible as some superior persons would have one believe) of a more rapid spread of Christianity in India, especially among the upper and middle classes.

A characteristic and pleasant feature of the whole book is its thorough urbanity, and, doubtless closely connected with this, the courageous and confident spirit in which Mr. Bryce in his forecasts of the future relies on the permanence of the genius of England and the character of Englishmen. He knows nothing of "the infirmities of our Constitution in its decay"; nor is the mass of his fellow-countrymen for him *fax Romuli*. Though, as all the world knows, he is an active politician, he does not write with one eye ever fixed on his own party, nor take advantage of the many opportunities which his subject must have afforded to give a "quiet dig" to the other side. His history has taught him "how seldom great constitutional changes have been followed by the results prophesied at the time," and that

principles outlive methods; οὐ γάρ τι νῦν γε καὶ θές—a thought not without its consolations *patriai tempore iniquo*.

The majority of the essays are now published for the first time, having originally been delivered in the form of professorial lectures. Mr. Bryce's inaugural and valedictory lectures are given as a sort of appendix. The index is somewhat meagre; but a convenient device is the insertion in each volume of the complete table of contents to both.

*The Autobiography of Lieut.-General Sir Harry Smith, Bart., of Aliwal, G.C.B.*  
Edited by G. C. Moore Smith, M.A.  
2 vols. (Murray.)

SIR HARRY SMITH'S career extended from 1805 to 1859, a long and eventful time, during which he served in Europe, Asia, Africa, and America. Few can boast of campaigning so general, wide-spread over four continents, with results as honourable to himself as they were advantageous to his country. His story, interspersed with romance, cannot fail to be interesting, and gratitude is due to him for recording it, to Mr. Moore Smith for editing it, and to Mr. Murray for its publication. Its solid historical value, however, is less than its fascination, for the autobiography was written long after the events described, when the writer had the works of other men to consult, and we are not told from what original diaries or documents written at the time it was prepared. Memory is proverbially treacherous, and it is generally safe to assume that the more certain a man is of what took place in his presence thirty, forty, or more years ago, the more likely he is to be wrong. This is of general application, and does not refer specially to Sir Harry Smith's work, of which, writing to his sister in 1844, he states that he is busy preparing "some memoirs of my life and Juana's and my adventures—all from memory." And again:—

"Well, I have finished the anecdotes of a very long military career from my entrance into the army in 1805 to the end of the campaign of Gwalior. It is a voluminous tale, containing upwards of six hundred pages of foolscap, written all over without margin in my beautiful autograph as closely as this paper, but I fear ten times as illegible.....Harry Lorrequer would make a good story of it. You may ask him if you like, and let me know what he says of it.....It is a book that would take wonderfully."

It deserves to do so, and is placed before the public in an attractive form; legible type, good illustrations, appropriate binding, combined with lightness in the hand, add materially to its value.

Henry George Wakelyn Smith, son of John Smith, of Whittlesey, near Peterborough, a sporting surgeon, was born in 1787, one of a family of fourteen children. When sixteen years old he joined a troop of yeomanry cavalry, and soon had to do with the custody of 15,000 French prisoners, from one of whom his youthful appearance elicited the recommendation, "I say, leetel fellow, go home with your mamma; you must eat more pudding." His smartness, however, attracted the general's attention, and in consequence he was gazetted to the "95th Regiment Riflemen," and joined in August, 1805.

In the first half of his career he had a run of great luck, though he began in Buenos Ayres in operations which were far from creditable to our arms. Home again in 1807, he was within two months sent as adjutant to three companies of the 95th, part of a force destined for Sweden, but never landed, and he went to Portugal with the army of Sir John Moore. He shared its glory, disgrace, victory, and misfortune, and refers to Napier for the story; he came home in January, 1809, and was off again in May to join the army under Sir Arthur Wellesley. Smith had the good fortune to serve under the "Fiery Craufurd" in the celebrated Light Division, a fact of which he was immensely proud all his life. They reached Talavera, where the French were convinced that their title to be called the first military nation was not unsuccessfully disputed the morning after the battle. Henceforward he was constantly engaged; he was wounded at the battle of the Coa, and at Fuentes d'Oñoro he saw

"the 79th Regiment, in an attack on the head of a French column coming up the road, bayonet eight or nine French officers and upwards of 100 men, the only real bayonet conflict I ever witnessed."

The storming of Ciudad Rodrigo, where Craufurd was killed, followed, and then in turn came Badajos, of which Smith writes:

"There is no battle, day or night, I would not willingly react except this. The murder of our gallant officers and soldiers is not to be believed.....It was appalling."

The storm was followed by scenes of horror, from which emerged the girl Juana Maria de los Dolores, according to John Kincaid, "a being more transcendently lovely" and more amiable than he had ever seen:—

"Fourteen summers had not yet passed over her youthful countenance, which was of a delicate freshness—more English than Spanish; her face, though not perhaps rigidly beautiful, was nevertheless so remarkably handsome, and so irresistibly attractive, surmounting a figure cast in nature's fairest mould, that to look at her was to love her; and I did love her, but I never told my love, and in the meantime another and more impudent fellow stepped in and won her!"

The fortunate man was Harry Smith, and throughout the rest of the campaign she accompanied him as his wife and shared his dangers: an addition to a subaltern's baggage not contemplated in army regulations.

In reading these memoirs one cannot fail to be struck with the generally excellent feeling between the French and English when not actually engaged; though by no means confined exclusively to the officers, yet it probably originated with them, and was the result of the majority being gentlemen by birth on both sides. Circumstances are now greatly changed, specially in foreign armies in which conscription and rising from the ranks prevail, and the range of modern rifles has its influence, too, generally preventing such close quarters as the following passage indicates:—

"Upon the 11th [Dec.] we had some partial skirmishing. The 2nd Battalion Rifle Brigade struck their tents for the purpose of moving their ground. The enemy were most alarmed, and took up their ground to receive us. That night, when our armies were dismissed, rations were served out. In my life I never heard such



a row as among the French when preparing to cook. I was posting the night's sentries, when I saw a French officer doing the same. I went towards him, and we civilly greeted each other. I said I wished to speak to him. He came up with the greatest confidence and good humour. I showed him my vidette, and then remarked that his was too far in advance and might create an alarm at night when relieving. He said he did not see that, but to please me, if I would point out where I wished he should be, he would immediately move him—which he did. He presented his little flask of excellent French brandy, of which I took a sup, and we parted in perfect amity."

On another occasion he records with some indignation:—

"In the afternoon I was posting a picquet, and in riding forward no nearer than usual to a French sentry, the fellow most deliberately fired at me. I took off my cocked hat and made him a low bow. The fellow, in place of reloading his musket, presented arms to me, evidently ashamed of what he had done."

Smith has much to say on all manner of topics. When starting for America unaccompanied by his wife he was so absent-minded that when the Admiral (whom he calls Malcolm, it should perhaps be Malcombe) asked him to have a glass of grog, he seized a bottle, half filled a tumbler, and added some water. "Well done!" says the Admiral; "I have been at sea, man and boy, these forty years, but d— me if I ever saw a stiffer glass of grog than that in my life." And he moralizes on the discipline of the navy and their respect for rank, which are a bright example to the more familiar habits of our army. He has some remarks on night marches, which are so sensible and so applicable to affairs now in South Africa that they must be quoted:—

"I recommend every officer in command to avoid a night march as he would the devil, unless on a good road, and even thus every precaution must be taken by all staff officers to keep up the communications, or regularity cannot be ensured. I have seen many night marches, but I never yet saw time gained, or anything, beyond the evil of fatiguing your men and defeating your own object."

Smith was at Waterloo, Mrs. Smith not being far off, and he remained as Town Major of Cambray with the army of occupation. He returned to England in 1818.

Passing over his services in Nova Scotia, Jamaica, and elsewhere, we find him at the Cape and in South Africa from 1829 to 1834, where his administration seems to have been on the whole good, though he complains, with reason, of having been

"shamefully abandoned by the Minister of the Colonies [Lord Glenelg], whose duty it was in such assaults honestly to have supported and sustained me against the misled voice of the public, and not to have sacrificed me at the shrine of cringing party spirit when I had so faithfully, so zealously, and so energetically saved for him the colony of the Cape."

From Africa he went to Calcutta, and his career was crowned in India. His remarks and notes about places and persons, policy and the conduct of war, are all worth reading, and fairly sound as far as his information went. He was disappointed in not getting the command given either to Elphinstone or Pollock—it is not clear which, though probably the latter—and so far as can be judged he would in some respects have been a better selection. But

his chance came afterwards, when the first Sikh war broke out. He was present under Sir Hugh Gough at Mudki and Ferozshah, where his movements are wrapped in considerable obscurity. Being detached, however, to relieve Ludhiana, he fell in with Ranjur Singh's army, and at Aliwal, on January 28th, 1846, obtained a signal victory, of which Thackeray wrote:—

"Let those civilians who sneer at the acquirements of the army read Sir Harry Smith's account of the Battle of Aliwal. A noble deed was never told in nobler language."

The Duke of Wellington said in the House of Lords:—

"I have read the account of many a battle, but I never read the account of one in which more ability, energy, and experience have been manifested than in this. I know of no one in which an officer ever showed himself more capable than this officer has in commanding troops in the field."

For these services he was made a baronet, and here in 1846 his autobiography ends. The rest of the story of his life is well told by Mr. Moore Smith, but the events recorded are of minor interest. He had what proved a misfortune in being again sent to South Africa. The situation was far more difficult than when he was formerly there, chiefly owing to the growing estrangement of the Boers, fomented by the incapacity of the Colonial Office. His administration was undoubtedly open to censure, but was wisdom itself compared with the proceedings of the Government which recalled him and sent General Cathcart to fill the place.

Sir Harry died on October 12th, 1860, and was buried at his native place, Whittlesey. Lady Smith survived till 1872. In his own words, he was a working man who put his heart into his work, the story of which is most attractive reading.

*Finland as It Is.* By Harry de Windt. (Murray.)

MR. DE WINDT describes Finland rather as it was under the free *régime* of Alexander's constitution than as it is; for that constitution is now abolished. The very binding of this volume will probably prevent its circulation in Finland, for it bears the Finnish arms in red and gold upon its blue cover, and even postcards bearing these arms are now forbidden for circulation in Finland, so that the reader who would follow in the author's footsteps in Finland must go warily, and see that his passport is *en règle*. But the English traveller will find a warm welcome, as did the author, from the hospitable and cultured Finns. Yet in spite of this assurance, we should hardly like to induce the "most delicate invalid" to attempt the railway journey from the north of the Gulf of Bothnia to Stockholm, as does Mr. de Windt in his preface. Trains are stranded for the night in these regions, and sleeping quarters are scarce. But to the man or woman in robust health a run through Finland is full of charm, and the charms of the excellent hotels and refined society indeed in this volume are by no means exaggerated—in fact, are underrated, as in regard to Helsingfors no mention is made of the fact that in the bedrooms in the hotels, on a well-appointed

writing-table, lies the ear and mouth telephone, so that one can chat with one's friends as though in their houses, and arrange a day's sport or business, say, whilst dressing, or call up a town in the Arctic circle.

Mr. de Windt is right when he says that Finland and Russia are different worlds, but he somewhat overdraws the dulness of Petersburg, probably as a foil to his bright, cheery descriptions of Finnish life, and his statement that the Russian tongue is now only taught in Finland as a matter of form is scarcely correct to-day, when it is impossible for advancement to come to a Finn save through Russian. One other statement that is made in this volume on p. 83 must be criticized: "Take for instance Poland, where the national language has become practically obsolete." If Mr. de Windt had assisted at private *fêtes* in Russian Poland lately amidst his wide travels, or had journeyed through Galicia, visiting the theatres there, he would have found Polish very much alive as a spoken and printed tongue. And surely the sentence "Centuries of servility had rendered the Finn too submissive to rebel" implies a falsehood. The Finn is the very opposite to "servile." He is free, outspoken, and manly, and even frightened Mr. de Windt himself, as described on more than one page of this volume, by his frank denunciation of Russia's late arbitrary action. But if the author is sometimes a little extravagant in his statements on political questions, he has sent forth a most interesting book on a country that the English traveller and sportsman know but too slightly. His description of the charming capital of Helsingfors is pleasantly written and very true. "A slumless city" is a curiously true description of this bright, well-ordered town; and the word upon the culture of the women and their aptitude for business, combined with a homely domestication, is by no means exaggerated. And it is not only the tourist and sportsman, for whom this book is especially written, who will find pleasure here, but also the historian and archæologist, the historical and ethnological museums being of decided interest. The yachtsman also will find the Finlander enthusiastic about schooners, and many a Finn gets his boat built in England. The rocky amphitheatre that forms the entrance to Hango is rendered more picturesque at sundown by the dotted white-sailed boats contrasting with the intense hues of the setting sun, all reflected in the still waters encircled by rock and islet; the latter little gems of foreground scenery of birch and pine.

There is a vivid and useful account of the various branches of industry carried on in Finland, such as the increasing development of butter manufacture and the paper mills, and the encouragement of these trades by the Finnish Government—for example, their carriage of dairy produce on the State railways at nominal rates. The cost of freight to England is low, and so, as Mr. de Windt explains, we eat a quantity of Finn butter in England, though we call it Danish. The dairy of the author's host at Tammerfors had "a flooring and walls of blue and white Minton tiles, with stained glass windows"; and ice-breakers now



enable the Finnish steamers to run throughout the winter from Hango in order to continue the export trade. The fact that, as at Vasa, a Russian church is generally to be seen, although there are but few of the Orthodox faith to attend it, is frequently mentioned, but that this is the stepping-stone to enforcing the Russo-Greek religion is not suggested; the stoutly Protestant Finn, however, resents fiercely this planting of the Greek churches amidst a Lutheran population, and a Greek priest gets more scowls than smiles as he passes through a town. The eulogies bestowed upon Finn steamers, and upon the hotels even in remote towns, as we consider them, are well deserved. Scrupulous cleanliness and good cooking, with, of course, some dishes that are strange to English ideas, Mr. de Windt found to be the rule, apparently to his surprise, and when he reached Uleaborg, at the extreme north of the Bothnian Gulf, the "splendour" of the hotels and the "gorgeous restaurants" astonished him; but between there and Tornea he was to experience his only bit of roughing it upon his whole journey through Finland. He posted this "nearly a hundred English miles" in a "karra" or two-wheeled gig, and had some amusing if rough experiences *en route*; but even here, after the railway and steamboat connexions were left, he still generally found hospitable treatment in homely quarters, and his friends from the larger towns rang him up to have a chat with him; and out of six post-houses he can recommend four as good.

The book concludes with some hints to sportsmen and to travellers. Fishermen especially will be longing to pack up and be off to Finland, for the account of the "catches" is not overdrawn. Five alternative tours of from four to fifteen days in Finland are suggested, with approximate cost, and the expenses strike one who knows the country as rather over than under estimated. Alternative routes for reaching Finland are also included; but one route is not given, and that the most luxurious, and for Mr. de Windt's "delicate invalid" the least fatiguing if the sea is not an objection: that is by American liner, Norddeutscher or Hamburg-American, from England to Hamburg or Bremen, and thence by rail to Lubeck or another Baltic port, and on by steamer *via* Stettin or Stockholm to Helsingfors or Abo. Excellent berths are to be had on all the Baltic steamers, and by this route one arrives in Finland from England with only about two hours' railway travelling and the ocean is traversed on a mighty liner. All the other routes are well worked out by Mr. de Windt, and the Finland boats direct from Hull are, as he states, good and comfortable. A short but useful vocabulary, a list of hotels, and a map on a small scale add to the utility of the book, whilst the illustrations give a very good idea of the cities and villages described, and add pleasure to the reading of what is in fact a useful and also a most pleasantly written volume, worthily adding to our knowledge of a most interesting country and a people whose hearty hospitality makes a sojourn amongst them a time to be pleasantly remembered. Would that one could feel that Mr. de Windt's words at the end of his eleventh chapter

might be realized! "There is little doubt that in another fifty years Finland is destined to take her place as one of the most thriving and prosperous countries in the world." The decrees of Russia in 1901 seem to deal a death-blow to that prosperous advancement.

*L'Affaire du Collier d'après de Nouveaux Documents.* Par Frantz Funck-Brentano. (Paris, Hachette & Cie.)

*The Diamond Necklace.* Authorized Translation by H. Sutherland Edwards. (Macqueen.)

HISTORY from time to time affords an illuminating insight into the exhaustless ingenuity of rascaldom. The story of the necklace, familiar to playgoers as presented by Mrs. Langtry and to most readers in the pages of Carlyle or Dumas, was certainly as wonderful and as important in its results as any modern affair. For, as M. Funck-Brentano points out, the blot it cast on the fair name of Marie Antoinette was one of the causes which hurried on the Revolution and helped to determine the queen's tragic part therein. The intrigue is so full of interest that it would bear telling a hundred times over, and high praise must be awarded to the industry and care which M. Funck-Brentano has bestowed on the mass of materials before him, as also on the lucidity and neatness of arrangement with which he has presented the case as it appears to him. We say "as it appears to him," for we are not sure that all his judgments will be accepted as conclusive. For instance, while the poor Cardinal de Rohan was undoubtedly much maligned, and, in regard to this particular affair, wholly wronged, it does not sufficiently appear whether or no M. Funck-Brentano acquits him of that course of life which led Carlyle to dub him a "mud-volcano," or whether he thinks that the "gallantries" attributed to him were a disgrace to a prince of the Church. The cardinal's extreme credulity, on which the whole plot turns, is admitted; but this seems to be regarded as a very venial offence, a view we venture to question. For a highly born and placed ecclesiastic in the age of enlightenment *par excellence* to have been completely duped by the mummeries of Cagliostro was more than a mistake, and to a certain extent justifies, as it undoubtedly explains, the bitterness of anti-clericalism in France. What but evil could the ordinary man expect of the Church if its highest officials were incapable of resisting the blandishments of such mountebanks as that king of quacks? Nor can we wholly agree with M. Funck-Brentano's views as to the part of Marie Antoinette in the story. That in this matter there is no ground for the grave personal accusations so lavishly levelled at her may be true enough; but the facts as they stand afford strong evidence of the unfitness of the unfortunate "Austrian" for high political position. To begin with, she allowed herself to be prejudiced against the cardinal by her mother's influence, and appears to have never thought that justice required the smallest attempt to investigate the truth of the allegations on the strength of which she influenced her husband. Then when the

affair of the necklace came up, she was unwilling to permit the cardinal an opportunity of speaking in his own behalf before proceeding to ulterior measures. The improbability of his committing such a robbery was extreme to begin with, and, coupled with his own assertions that he was the victim of a trick, should have carried conviction to any fair-minded judge. There is no excuse in such a case for disbelieving the statements of any man not known to be a liar or a knave. But this is not all. The queen not merely gave no credence to the perfectly true statement of the cardinal, she was even infuriated when it was demonstrated to be true. Instead of loading with favours an unfortunate man proved to be the victim of the most cunning of criminals, and rejoicing at the knowledge that one of the highest nobles in France was not a common swindler, the queen treated the acquittal as a personal insult, and induced the king to demand the cardinal's immediate removal from all dignities and posts of trust of which it was possible to deprive him.

But it is difficult to be fair, and M. Funck-Brentano's views may commend themselves to many. The appalling close of the life of Marie Antoinette, the worse than criminal indignity with which she was treated, were doubtless partly due to the hideous calumnies heaped upon her by the scurrilous pamphleteers who swooped upon the garbage provided by the "Countess" de Lamotte. The knowledge of the falsity of these charges makes the author naturally indignant, and, as we think, causes him to underestimate, though he does not ignore, the gravity of the errors made by the queen. For the rest, we have nothing but praise for the book. The central figure of Jeanne de Valois is one of the most interesting psychological studies in a domain particularly rich in them. Astute criminality is always worth study. And no one knows better than M. Funck-Brentano the labyrinth of strange crimes which the history of France affords. Lamotte is even more interesting than Brinvilliers. As Carlyle admits, her cunning fell little short of genius. And the extraordinary involutions in which she revelled, and by means of which she endeavoured to cover her retreat, together with her amazing prodigality and *sang-froid*, show something of that quest of iniquity as an art which we are accustomed to associate with certain phases of Italian history. As the author points out, it was little less than a miracle that she was not finally successful, for she never reckoned on the possibility of the capture of the "Baroness" d'Oliva and Rétaux de Villette. Indeed, were it otherwise, the prospect for society would be appalling. If the Countess de Lamotte were a type of the criminals who fail, what must be the subtlety of those who succeed, and who is to be safe? But it is not so. Though unsuccessful she was so merely by accident, and, like Becky Sharp, to whom she has a certain resemblance, is to be regarded not as more foolish than the average criminal, but merely as less fortunate. She really deserved to succeed, and no less did Louis de Rohan's credulity invite the ruin which he all but encountered. But we must not attempt to tell the story again. The book should have a wide circulation. As a sensational piece



of history it is unrivalled and should attract the general reader. As a piece of accurate historical work on one of the most significant episodes that heralded the "deluge," it should be welcome to students.

The translation is, on the whole, excellent, although there are some errors which might easily have been avoided, particularly the rendering of "faute" by *fault*. The book is well got up and printed, and all the original plates, which are a feature of the French book, are reproduced.

*Correspondance de Sigismond Krasinski et de Henry Reeve.* Préface de M. Joseph Kallenbach. 2 vols. (Paris, Delagrave.)

READERS of the Memoirs of Henry Reeve will remember how, during his youthful residence at Geneva, he contracted a boyish friendship with a young Pole, Sigismond Krasinski, who, later, accompanied him in a tour through the north of Italy, as far as Venice and back, through Tyrol, to Innsbruck. There they separated in June, 1832, and each went his own way—to Munich or Vienna—never to meet again, though the correspondence, which had begun in 1830, was continued for five years longer. Sixty years afterwards—the story is told by Prof. Kallenbach, presumably from the lips of the survivor of the persons named:—

"One day in August, 1892, at Foxholes, a charming residence facing the Isle of Wight, and a favourite with Reeve in his retirement, a visitor was announced. There came in a young man, thin, tall, with black eyes, who seemed to remind him of some one—he couldn't say who. And as he was puzzling his brain, the visitor named himself. Henry Reeve had before him the grandson of Sigismond Krasinski. What must have been the feelings of the octogenarian at the sight of this youth, who seemed to bring the salute of his departed friend from the shores of Lake Lemán. A vanished world—the heroic age—youthful recollections crowded to his memory after sixty years. And he spoke to the grandson of the grandfather, of that Sigismond Krasinski who is the glory of his nation. He spoke of the good old time, of the dreams they had shared, of their friendship, and seeking to refresh his memory, he looked out a bundle of papers yellowed by the passing of sixty years—their long correspondence and the juvenile articles of the 'Anonymous Poet'; and these manuscripts, which he had so carefully kept for more than half a century, he placed in the hands of his young guest."

It is this correspondence—extending from 1830, when Reeve was in his seventeenth year, a student at Geneva, to 1837, after he had been appointed Clerk of Appeals—that is now published, edited by Dr. Kallenbach, with an interesting memoir of Krasinski—so far, at least, as relates to his friendship for Reeve. Much of it is, of course, very boyish. The lads tell their little adventures; they are, or fancy themselves, very much in love with charming English or Swiss girls, and when the loved ones leave Geneva, or marry, they bewail—Krasinski especially—the death of their happiness in the manner which Byron rendered fashionable in the second quarter of last century. As the young lady in Bon Gaultier's ballad says: "Who—that is, who that can remember fifty or sixty years ago—hasn't done the same?" But mingled with this, the reading of which, if it has no

higher interest, makes one feel young again for the moment, is much which seems to tell of the future before these two boys—for they were little more when they prattled to each other of their favourite poets, of their hopes and ambitions. They were both at the poetic age; both felt that they were equal to something—what, they knew not; and both were groping for the poetic ideal. Many fragments of verse by Reeve are preserved in these letters; among others, samples of a poem to be called 'The Wanderer,' which happily, we may be permitted to say, was not published, and is no longer extant. In connexion with this, however, Reeve relates an experience which from him, the *arbitrator literarum* that was to be, is distinctly funny, though serious enough to him at the time. He had taken 'The Wanderer' to a publisher, and called on him for his verdict. He describes the interview:—

"He expressed the greatest admiration for my poem: but—whether it was reform, or the cholera, or the indifference of the public, their carelessness about literature, or a thousand other things—he could not venture on the publication. However, if I was willing to bear half the expense, he would risk the other half. So you see I must marry this bookselling fellow (*cet animal de libraire*) if he is to produce a child for me; and my dowry must be some 600 or 700 francs. I could find the money easily enough, but I must first count whether the glory and reputation I should acquire are worth such a sum."

To this Krasinski, full of admiration for and sympathy with his friend, as well as of the traditional hatred of a poet for a publisher, replied:—

"It is quite clear that your man, clever as he may be about printing and binding, doesn't understand anything about 'The Wanderer' or poetry, in which, indeed, he resembles all other booksellers. So he has given you just the sort of answer you might expect—one worthy of a broker, or shopkeeper. How could you look for anything else?.....He may be a great scholar; know the first books printed in England, in Scotland, or in Ireland; can discourse most learnedly on the MSS. of Alfred the Great and St. Cuthbert's copy of the Psalms; but I'll be damned if he has the smallest idea of what constitutes poetry."

Then he goes on:—

"Tell me, Henry, have you in your careless and dreamy soul, which I long to see awake and energetic, a living and supreme belief in yourself; a glowing belief that you are a poet; a feeling of warm gratitude towards God that, in a time of chaos and disorder, he has appointed you to the lofty and inspired mission of being a poet? Do you believe that God has given you a lyre, and predestined you to sit on the brow of the precipice which separates the past from the future? to sing the sublime ideas of the days which are no more, and to mingle with these the presentiments and prophecies of those yet to come?.....And now, since you ask me, I will give you a last piece of advice. Read again 'The Wanderer' carefully. Add to it, add. Awaken, if you love me, for who will be injured by an attack on your glory if not I and you? Read Ballanche, read Michelet.....you will gain a whole world of ideas; throw these into your poetic mill, make of them a tail to your Wanderer, as bright as a comet's, and then, with confidence and energy, have it printed.....Have it printed, I say, and fear nothing, for if you have faith you shall have glory."

Reeve does not seem to have answered the questions or to have had the necessary

amount of faith to print 'The Wanderer.' It was not by the path of poetry that he was to rise to distinction. From Krasinski, who was so to rise, and who, as a youth, showed much of the fire and passion of the poet, these volumes contain nothing in verse; but his language, sometimes in English, more often in French, when he writes of the sufferings of his country, seems to show the coming of the divine afflatus. The most striking passages are in French; but here is one in English which is worth transcribing, though, to an English-trained ear, the language may well sound exaggerated, if not bombastic. It was written from Rome on December 22nd, 1830, just after he had the news of the outbreak of the insurrection in Warsaw:—

"Shall we die, or shall we rise from the number of dead nations rolling into the grave of Time, with their faults and errors for an epitaph? Allah is great. No human strength or aid can help us in this desperate cause; but the same God who has said: 'Let there be light,' and light appeared, may now say: 'Let Poland be,' and Poland will grow gigantic and free.....Pardon me, I write in such a miserable manner in English, but I am now troubled and agitated with fever in brain and body, and I prefer to write in English rather than in French. ....I am in a strange and difficult position..... It always seems to me that a fatal destiny hangs over my head as the sword of Damocles.....All is torture and pain for me. I love a woman: she is not for me. I love my country: it casts me aside. I love glory; and glory is dim and dark. Nothing to hope for on earth is left to me, God alone is my refuge.....I was born to defend my country, for I love it with the impassioned love of the patriot, and my breast burns when I hear its name. I was born for love—you know how I have loved. I was born for glory; for my blood is like a torrent of lava and my heart has never beaten with fear; ah! never, save when it felt the approach of a superior order of beings. Men have never made terror enter my soul, and the roar of cannon in war has always been a music to my ear. Henry, what a despair must be mine when I see my career prematurely ended, my hand restrained from the sword, and my name dishonoured and insulted everywhere, except in my presence, for they know well that my wrath is not to be laughed at."

To this Reeve, aged seventeen and four months, replied, writing as usual in French, but presently breaking out into English:—

"From day to day the political horizon darkens, but Poland no longer needs the light of the sun. Her blades must be brandished and lances raised by the glimmer of the meteor-light of war. I have letters from France and from England, and I know that an European war is inevitable. If so, Poland is saved."

Then, returning to French, he went on:—

"But for you, my dear friend, do not forget that you too have a future. That is the stamp of humanity. Man casts away the present as if it was an old coat. His fears, his hopes, his fancies even, turn to the future. The future is waiting for you, as for every one of us; but do not meet it with your eyes shut. If you are to pass into the arms of your Creator, do so like a sane man. You have need of strength and firmness. You will have them if you strive with yourself, and restrain your unbridled enthusiasm.....Do not think that there is no course between men's scorn and servility. There is one, and by it you ought to regulate yourself. You will find it by acting independently—forgetting other men. Human nature will be your conscience."



All this, after allowance for the difference between French and English and between 1830 and 1902, is essentially what a healthy English boy would now write in similar circumstances. But the correspondence as a whole is full of interest, not so much for its own matter as for the indications of the early character and mental development of two remarkable men.

#### NEW NOVELS.

*Kitty Fairhall.* By John Halsham. (Hodder & Stoughton.)

MR. HALSHAM understands the Sussex country-folk about whom he writes, and finds it easy to make their simple annals interesting. The central figure is a village maiden, whom the death of her uncle compels to seek such service as the failing strength of an old wood-dealer may require, or the kindness of friends and relatives can suggest. Kitty is saved from being commonplace by her grand passion for the shifty gamekeeper, who submits to her spell when they are thrown together only less easily than he forgets it when they are parted. She is ultimately won by her silent worshipper, the playfellow of her childhood, and the pair are left living happily on the land and eighteen shillings a week. The subsidiary characters are all cleverly drawn. The classical allusions of the vicar of Ashfield and his brother-clergyman pleasantly relieve the rustic narrative. Mr. Halsham's English is free from the mannerisms and evidences of haste usual nowadays; but the excessive length of the descriptions somewhat impedes the progress of the story.

*God save the King.* By Ronald Macdonald. (Hutchinson & Co.)

THIS tale of the Civil Wars and Restoration is of the biographical order, the public history of the time, though followed with all necessary fidelity, being subordinate to the domestic interest of the fortunes of the Ashcroft family. The mould in which it is cast challenges comparison with Mr. Weyman's work, and is so far not original; but it may be fairly said that the author is an apt student of that manner, and that both in variety and vivacity of incident, and in a judicious endeavour to suggest a seventeenth-century environment, his achievement is not inconsiderable. The hero is, of course, a man of action, and the strange circumstances of his birth and boyhood lead him to an unusually premature development. For his father is a gentle, retiring scholar, unqualified, though a staunch Royalist, to play an active part in so stern a time; while his mother, of a masculine and revengeful temperament, throws herself into the schemes of the opposite party, mainly to wreak vengeance for an ancient grudge she bears for womanly pride wounded in the most vital place by her husband's elder brother, to whom she was first affianced. This lady is the evil genius of the story, drawn with much force, but we think with too coarse a brush. The heroine, on the other hand, is a true Englishwoman of the brave and candid type of which there were many on both sides in that stimulating period of our history. Of alarms and excursions, in

which the hero's friend and tutor, the wonderful one-legged Cavalier, is a conspicuous figure, there is a liberal measure; and the last terrible scene, in which the returned Charles II. bears a part for which history does not prepare us, should satisfy the greediest appetite for carnage.

*A Daughter of England.* By May Crommelin. (Long.)

VARIETY and vivacity of characterization, exhibited in the consistency of each interlocutor (where are many) from his or her own point of view, go far to the making of a novel. The group of four who constitute the odd family party in the picturesque old country house in Kent are in this respect full of promise, and the results are not, on the whole, disappointing. The heroine's two lovers are well contrasted, and there is a fine old sea-dog included. For incident we are transported to Jamaica, where complications in family business involve references to the early days of the settlement; and here, too, the author shows no lack of descriptive power.

*Fallen from Favour.* By Jean Middlemass. (Digby, Long & Co.)

THIS is the tale of a pretty governess and a noble lord. The latter being an honest fellow, no obstacles exist to their union, except the opposition of the lord's highly conventional mother and Irene's strong resolve to keep the promise pledged to that lady. The story is not made more convincing by the opportune discovery of a casket which contains evidence that the fair governess herself is a person of quality. The plot does not rise above the commonplace. The character which shows the most vitality is that of a benevolent old schoolmistress; and blind old Lady Hastings of the Moat, Irene's late-discovered grandmother, is a picturesque figure. But the style is sadly slipshod and the punctuation very careless.

*A Parfit Gentil Knight.* By Charlton Andrews. (Chicago, McClurg & Co.)

THE opening sentences of this romance took us back in memory to that favourite of boyhood, G. P. R. James; but the present writer is not so consistent a narrator, even in his mannerisms. The historical framework is good enough, so far as it goes, and there is plenty of incident; but the characterization is far from profound, and the dialogue sometimes surprisingly modern. The period is the time of the French religious wars: Charles IX., his brother Henry of Anjou, Henry of Guise, Catherine de Médicis, and Marguerite de Valois play leading parts; Ambroise Paré gives surgical assistance, and Walter Raleigh fights at Jarnac as a volunteer; while the massacre of St. Bartholomew closes the book with the death of the hero after a sufficient amount of slaughter has been provided for the expectant reader. The Comte de Chabanes, who gives the volume its Chaucerian title, is a very Bayard, who takes care of Madame de Montpensier while his friend her husband is at the wars, and, though in love with her himself, not only guards her against the designs of Anjou and Guise, but also saves Montpensier's life. The lady strikes us as

scarcely worthy of so much devotion, and we seem to scent the new woman in her attitude towards Guise and her husband.

#### TWO BOOKS ON EVOLUTION.

*The Limits of Evolution, and other Essays.* By G. H. Howison. (Macmillan & Co.)—Philosophy in America has undergone development along certain definite lines. In Europe the consideration of the ultimate problems of metaphysics has largely been abandoned. Wearied of the construction of systems which each succeeding generation has destroyed, philosophers are more and more inclining themselves towards specialization, becoming pure logicians, or devoting their energies to the elucidation of some psychological problem or to the history of past philosophies. But in America something of the buoyancy and unlimited hopefulness of the new race has invaded the philosophical schools. Nearly all the writers whose works cross the Atlantic are found at the old ultimate problems with unquenchable energy. Conceptions of being, the nature of the absolute, determinism and free will, the one and the many, form, as it were, the breakfast-table discussions. The problems are attacked in characteristic American style. There is something that strikes the less enterprising reader as quaint in, for example, a symposium conducted by the Central Pacific Railway between Connecticut and California concerning "the Conception of God." But although hitherto the philosophies adopted have been mainly imported from the Old World, one may rejoice in this refusal to acquiesce in uncertainty on fundamental questions, and rest convinced that such pertinacity is certain to produce a native philosophy of its own. Hitherto the imported systems have been mainly monisms traceable to Hegel, accompanied by a vague, mystical fervour and a call to ethical effort. Against such a system, however, one may note now a strongly marked reaction, represented by such a work as this of Prof. Howison. The eager, pushing individuality of the new race, one might have foretold, would be certain to revolt against a philosophy which Prof. Howison frankly brands as "Oriental"—in which the individual sinks back acquiescent into the all. Against this must come a fresh assertion of a pluralism—the alert confidence of the self in its own indubitable existence—a theory which Prof. James has made famous, and which in this book is re-echoed from the other side of the continent.

To Prof. Howison all monistic systems are in the last resort "atheisms." The naturalistic monism of Mr. Herbert Spencer and the transcendental monism of such a writer as Prof. Royce he assails with equal fervour. He regrets that "many of the official teachers of Christianity not only dally with the new views, but openly embrace them." To him they are irreconcilable not only with Christianity, but even with any genuine religion:—

"Were the complete substitution of either for the philosophy underlying the older religion conclusively to take place, we of the Western civilization should literally have entered a new world."

But the older belief is not to surrender without a struggle; and in these essays he deals many shrewd blows against the weaker places of the edifice constructed by his opponents. "The Limits of Evolution" assails the naturalistic monism: its "inability to cross the breach between the phenomenal and the noumenal"; between the inorganic and the organic; between physiological and logical genesis; to supply any final explanation of the great fact upon which man's upward movement rests. Above all:—

"In conscience and the ideal of righteousness man has that which no cosmic process can possibly account for, but to which rather the cosmic process presents an aspect of unmistakable antagonism."



In 'Modern Science and Pantheism' he turns with equal zest upon the transcendental idealism, attacking with all the fervour of an apostate disciple, his attacks being spiced by the account of his own pilgrimage away from the opinions he assails, and by foot-notes explaining the falsity of passages still left in the text, in the manner of the editions of Newman's Anglican works when reissued later in life. Prof. Howison is as vehement in his repudiation of the agnostic philosophy, which "cannot make of life anything but an essential delirium." "The universe," he forcibly states of Lange's system,

"fades into a phantom panorama, in front of which sits man, a forlorn imbecile, mauling over a perhaps behind it, and shaking the flimsy rattle of the 'ideal' in the fatuous persuasion that he is stilling the irrepressible sob in his heart."

Against all these systems Prof. Howison outlines in the most interesting part of his book his own "pluralistic" position. It is a monadology, owing much to Leibnitz; an "eternal republic of souls," each for ever separate, independent, and apart, with God as the Central Monad respecting the freedom of each of the lesser beings: "a God indwelling as the central guiding Light in a realm of self-governing persons who immortally do his will in freely doing their own, and fulfil their own in doing his." God reigns in this republic "not by the exercise of power, but solely by light"; progress results in the perfection of the individual, but never in the merging into the absolute of the independent personality; final cause becomes "the ground and constitutive principle of all existence." It is impossible to criticize a theory barely outlined in a preface to a series of essays avowedly polemical, but one would welcome a clear and definite exposition of Prof. Howison's metaphysical system. For the rest, this volume, though mainly devoted to destructive criticism which has been largely stated by previous thinkers, can be heartily commended as an energetic contribution to popular philosophy. The style is always clear and trenchant; no one could be doubtful of the meaning of a sentence in the book; and the evident fervour and honesty of the conclusions must command respect, even if the positions advocated be regarded as untenable.

*Intuitive Suggestion: a New Theory of the Evolution of Mind.* By J. W. Thomas. (Longmans & Co.)—To provide a new theory of mental development is not an easy task, and any serious attempt to link together the mental processes of organisms so widely disparate as man and the Amoeba is interesting and worthy of some attention. There is some valuable criticism of "environmentalism," the author being specially concerned to refute such doctrines as that "organisms, instead of being hand-made and purposive, are machine-built machines and operated, when built, by forces outside themselves." But perhaps his own view is in one way not far removed from this, since we are told that "the faculties [of minute organisms] are not the results of acquired instincts by memory experiences, but are suggested to, or rolled into, the organism, through channels of internal correspondences with intelligent Force." The conception of evolution as an adjustment of inner to outer relations is justly criticized, but the part played by variation in evolution seems overlooked. Variation provides the starting-point for new species and varieties, and is not induced from without, but evolved from within, and data seem to be accumulating which will give some probable lines along which biological change is proceeding, even with what seems to be an unchanging environment. We suggest a pursuit of these studies to any one wishing to improve upon current theories of development. The author's theory of "suggestion" is open to the same criticism as bare environmentalism, for you cannot "suggest"

with any hope of success unless the nature thus moved has at least an initial trend along the "suggested" lines. The inorganic world as well as the organic, in the author's view, starts with certainty; sight and hearing and smell are spoken of as *intuitive*. But surely the certainty of instinctive action is much overrated, and Prof. Lloyd Morgan's work should have prevented the persistence of the conception of instinctive infallibility. Then, imposed upon this initial certitude, there arises a development of knowledge by sense. The author has but scant respect for this stage in evolution, for he looks forward to a time when certainty will again be a common possession, not through an improvement in sensory knowledge, but from its decay. "The eye is becoming less perfect as a lens, indicating perhaps that second sight is to be the perception of the future." Telepathy, genius, and special talents are with him "vestigial relics." Much stress is laid upon the law of continuity. Continuity, no doubt, is a great solvent of logical difficulty; but one is apt to weary a little of big generalizations which leap chasms so readily, and, one may add, sometimes so blindly. It is perplexing, after the excellent criticism of impressed forces, to find that "other functions would have been added in the progress of evolution, such as 'gravity,' to keep the masses of matter together, 'cohesion,' to consolidate the molecules and masses, 'temperature' to regulate liquefaction and solidification." We learn, concerning the molecules of gases, that "there are no adaptive movements in organized matter which are more perfect or better suited to an end or purpose." We are tempted to ask, (1) What is that purpose? (2) If it be the life of the molecule, how do these movements subserve that end? It is not realized, we think, that the certitudes and mathematical intuitions said to be exhibited in the inorganic world are largely anthropomorphic products, every scientific discovery being, as Prof. James says somewhere, a spontaneous variation in a human mind. There is an echo of Mr. Herbert Spencer's dictum ('Education') that sensations are our true guides, and this is consistent with the author's view that our elaborately reared edifice of knowledge is unnecessary, if not misleading. But it seems after all that "the lowest animal organism remembers what is food and what is not food," so that learning by experience is present even here. This resigns the case for instinctive certainty, which would be satisfied if each operation were separately perfect, for repetition is not necessarily remembrance. The author claims that the moral sense, which admittedly presents a difficulty in many theories of mental development, becomes upon his theory part of a homogeneous whole. But what must we think of the following?—

"If 'Thou shalt not kill' is exact knowledge revealed to man, and manifest primarily in animal nature as *intuitive knowledge*, then 'Thou shalt not kill' must be as binding upon the Amoeba as upon man. That the Amoeba is not answerable for its actions is at once admitted, but *Nature is responsible*, and either the First Cause has erred in the breaking of laws predetermined and absolute, or else intelligences in the intermediate world are the culprits. Whosoever the responsibility rests, Nature is most cruel and unmoral."

This seems difficult to understand; but perhaps the statement "because organisms without sense function could not acquire *knowledge by experience*," such knowledge being necessary for responsibility, throws light upon it. But in an earlier chapter we find low organisms learning by experience through memory, and we are, moreover, tempted to ask, What becomes of responsibility when all action once again is certain and intuitive? There is a suspicion of theosophy in such statements as "Abundant evidence exists that there is a realm somewhere within the world of matter, and in

closest touch with it, where all knowledge is stored." "Suggestion," as in Guyau's 'Education and Heredity,' is to play once more the leading part in mental development. Formerly "man desired that animals did not molest him, and they did not molest," and moral perfection is ultimately to be reached by an improvement in, or rather a return to, man's original power of suggestion. But is it not too readily assumed that this influence is likely to be predominantly possessed by the good? Finally, in the political field we are directed to the study of natural history to see how "Nature has afforded us most exact prototypes of intuitive socialism, from which it is not difficult to discover what the human race will be in the coming time," and that, when all knowledge again becomes certain and intuitive, "life will be open and eventually everlasting."

#### SPORTS AND PASTIMES.

REGARDED as a contribution to literature, the large, handsome volume (in white and gold, reminiscent of Sir J. B. Maple's racing colours) entitled *The National Sporting Club, Past and Present*, edited by A. F. Bettinson and W. Outram Tristram (Sands & Co.), is naught and ungrammatical. But as an exposition of art, especially of what used to be known as "the noble art" in the days of the happily extinguished "prize ring," it has considerable claims to recognition. It abounds, even to overflow, with excellent illustrations, some of general interest, but the majority portraits appealing almost exclusively to the sympathies of such persons as would be included in the category of "all-round sportsmen," of whom the number, though necessarily limited, is noticeably large, especially if it be considered, as is often the case, to comprise the "s.p. bookmaker" and his confiding victims among the *popellus tunicatus* or *menu peuple*. There may exist benighted people who have not even heard that there is a National Sporting Club, and others who, having heard of it by name, know nothing more about it. For the information of these two unenlightened classes one may observe compassionately that, according to unquestionable authority, it is "England's premier fistic arena," and that "fistic" means pugilistic. It is not of ancient renown, so far as its own history is concerned, as that "dates from the 5th of March, 1891," only; but the house in which the club meets, and in which the punching of heads, otherwise called "scrapping," takes place, has a pretty old and certainly interesting story connected with it, or, at any rate, with the site whereon it stands. To this story—commencing from the days of Sir Kenelm Digby (son of the "conspirator," and a contributor to the treasures of the Bodleian Library), and ending with what must be termed, in spite of Thackeray and his predilection, the somewhat rowdy times of "Evans's" and of "Paddy Green" and of "Herr von Joel"—the first part of the book, which is divided into three parts, is devoted, and contains but a skimpy narrative extending to no more than sixteen pages, embellished, however, with a couple of engravings illustrative of "the past." These pages alone, it is to be feared, few as they are, will have any interest for ordinary readers, whose opinion of the "fistic art"—that is, of boxing—is confined to a belief that it is a most healthy and commendable exercise, much to be desired for boys and men when it is kept free from professional betting, blackguardism, and brutality. The second part deals with the records of the club from March 5th, 1891, to March 18th, 1901, and is, for the most part, a dreary enumeration of battles between more or less celebrated public boxers during the decade specified; for, though there are interspersed remarks and



anecdotes, neither very amusing nor very edifying, the language employed and the allusions made to various personages and occurrences will be unintelligible very often, not to say generally, to all but the initiated. This part naturally occupies the bulk of the volume. The third and concluding part deals principally with legal matters, especially with a trial in which the club was concerned before Mr. Justice Grantham for "killing and slaying Murray Livingstone, otherwise 'Billy Smith.'" To this trial, and to the account of it, we are indebted, no doubt, for certain portraits which adorn some of the pages, and which ordinarily one would not have expected to encounter in such a gallery. The portraits, indeed, form the main attraction of the volume; they are multitudinous and various, comprising all sorts and conditions of men, save archbishops, teetotallers, and the like or unlike, from the distinguished President of the club, Lord Lonsdale (who, as pugilists would say, is "pals" with the German Emperor), on the frontispiece, to the late Mr. Barney Barnato, the remarkably versatile millionaire, and to the professional boxer Dick Burge, whose name has been brought prominently before the public in connexion with the Bank of Liverpool's affairs. For the index the editors deserve our thanks.

Of its class—and it belongs to one in considerable favour with sporting authors, whose writings "contrive a double debt to pay"—*Wild Sport in the Outer Hebrides*, by C. V. A. Peel (Robinson & Co.), may be termed good. The series of articles 'A Walk round the Shores,' 'Sea-Trout Fishing,' 'Two Shots at Bernacle Geese,' 'At the Pigeon Caves,' and so on, are average specimens of what may be found in magazines and weeklies in which sport forms an important feature. They are short, lively, and to the point, fully illustrated from photographs which are well taken and reproduced, and help the reader to realize the scenes. The final chapter, 'Shooting with the Camera,' shows how the author has obtained them, and is one which will command the sympathy of many who care nothing for shooting with the gun. He says rightly that there is great fascination about "snap-shooting" wild animals and birds with the camera; and that "to stalk a seal or red deer, a mallard or a curlew, and take a good photograph of it, is a feat to be proud of." He complains that no camera yet made is perfect for this work; "the finder, which must be full size, must be at the back of the camera," an arrangement perhaps not beyond the skill of our makers.

"The difficulty about photographing wild animals is to get near enough to them to operate upon them with success. There are many back-door ways of trying to overcome this, notably by long-distance lenses in cameras with long extensions, which take half an hour to get ready for action, or by so-called telephoto attachments, which are also utterly impracticable, as they require very long exposures, and when the slightest wind blows the photograph will be a blur. No; you cannot get close to game but by careful, patient, and clever stalking. But hand cameras go on improving apace, and I firmly believe that I shall ultimately discard my gun altogether and 'snap-shoot' instead, so great is the attraction of stalking and photographing wild animal life."

Mr. Peel's tastes are peculiar, and occasionally might as well have been left unexpressed. Comparisons between one form of shooting and another serve little useful purpose, and almost invariably give the impression that he who tries to disparage one form (e.g., shooting driven birds) either knows nothing of the subject or cannot shoot them, for they are notoriously far more difficult to hit than those stalked or "walked up." In the Hebrides rain and storm are all but incessant, and we regret to find that the conduct of the crofters is what most men would consider insufferable. Mr. Peel seems to have been followed by a gang of men and ordered out of the country, to have

been cursed in Gaelic by a crowd of irate old women, to have had his folding boats destroyed and broken up, and his sport spoilt as far as these amiable creatures had opportunity. We thought that such amenities were of the past, and cannot but surmise that there may have been reasons which do not appear for such reprehensible conduct. There is a list of animals observed by the author with their Latin names, and there is an index. The volume is handy and well bound, and the type is excellent.

Two little books, *How to Choose a Horse* and *The Groom's Guide*, by Frank T. Barton (Everett & Co.), will each be found useful to those who have to do with the noble animal. As regards the first, we should recommend purchasers, unless they have great confidence in their own judgment, to apply to some friend who has the reputation of knowledge of horse-flesh, and is successful in respect to his own stable. After primary selection in this way the best veterinary surgeon available should be consulted. To one lacking these facilities Mr. Barton's book will be useful, because it suggests many points likely to be overlooked. At p. 71 allusion is made to an illustration which does not exist in the copy before us, and at p. 79 we find "Ranelah" for Ranelagh.—"The Groom's Guide" is written primarily for grooms, but also for those who look after their own horses. There is a useful frontispiece of a horse, on which the chief points are shown, and the body of the book contains instructions on grooming, feeding, and so forth. They seem, generally, to be judicious.

*Athletics*, by W. Beach Thomas (Ward, Lock & Co.), a volume which had been expected for some time, is much better written than most things of the sort we have encountered. The author is an old Oxford Blue, a fact of which a page before the frontispiece rather blatantly reminds us, and he has taken pains to secure athletes who are acknowledged experts in their special ways and not inexperienced with the pen. There are interesting historical summaries of Oxford and Cambridge sports. An ounce of practice and oral advice is worth several pounds of book-lore, but the hints given are sensible, and something may be learnt as to management of legs, spurts, paces, and nerves. The athletics here considered are chiefly the university items, those which form "a regular part of the normal athletic meeting"—i.e., such pastimes as walking (the most general, inexpensive, and old-fashioned), throwing the cricket ball, and tossing the caber are omitted. An introduction on athletic literature talks of the Greeks, which reminds us that the famous runner L. Bennett, "Deer-foot," who did the record for twelve miles in 1863, once dined in the Hall of Trinity, Cambridge; and when the dons murmured, an excellent sportsman and classic, who still keeps that pleasant and now rare combination of gifts before us, said, "Would you not have welcomed the fleet-footed Achilles?" to which even the redoubtable Thompson did not reply. Henry VIII. is credited "in the intervals of matrimony" with "a particular fondness for throwing the hammer." The introduction remarks that "our athletes are not yet Olympic, nor are metaphors from their doings scattered abroad among our classics." We presume the meaning is that their names have not been canonized into words, such as to "sullivanize" for to thrash, which had a temporary vogue (not in the classics) some ten years ago, for metaphors from athletics abound and have abounded in serious prose writers: Thucydides, Cicero, St. Paul, Newman. There are some pictures of a realistic character from photographs; one of them shows Kraenzlein (not Kranzlin), who has lowered all the hurdle records. Generally it may be noted that we are not worse than our fathers at such games, though no one has got near to W. G. George's mile of 1886 since that date.

## SHORT STORIES.

*Tales from Natal*. By A. R. R. Turnbull. (Fisher Unwin.)—This curious little book seems to be a genuine product of the soil of South Africa, wherein it is a refreshing contrast to most of the books which the last three years have produced so prolifically in connexion with that "distressful country." Mr. Turnbull, unfortunately, has but a poor idea of the art of story-telling, and his style leaves much to be desired; but his artless pages may be read with pleasure by those who are not repelled at the outset by their lack of literary form, and they throw a deal of light upon the "simple and childlike" Boer of the veldt. The story called 'De Schoelmeisje' is the most entertaining; it reads like an unconscious, but decidedly humorous parody of the central incident in 'The Story of an African Farm.'

*The Ballet Dancer*. By Matilde Serao. (Heinemann.)—"The Ballet Dancer" and 'On Guard' are the two stories which make up this volume. The name of the translator does not appear. The frontispiece is a signed portrait, with a lifelike appearance, of the author seated among her books and papers. 'The Ballet Dancer' comes first. It has considerable beauty of thought and expression, yet is withal grim with the realities of a life of poverty and loneliness. The undying love of the poor and obscure Carmela, a ballet girl, for a bright particular star, the lovely Amina Boschetti, the great Neapolitan danseuse (adored during her short life by all classes of society), is charmingly revealed. Carmela ardently longs to be able to lay a wreath on the last resting-place of the once exquisite creature. Amina had in her life of pleasure kept a soft spot in her heart for the poverty-stricken dresser and her little child, who played about the dressing-rooms at the San Carlo theatre. She became godmother to the child, and had her brought up to dance for her livelihood at the theatre. Every careless caress or word bestowed by this fairylike godmother had been treasured in the little girl's memory. Six years after the Boschetti's death Carmela, alone in the world, a woman and a dancer of no importance, is still hoarding every spare penny to buy her tribute to the dead. The struggle for mere life of this poor girl of the people, her deep affections and gentle nature, are made interesting because of the author's power of concentrating attention on essentials, rather than on side-issues and generalities.—'On Guard' tells of the confined lives of convicts on the beautiful island of Nisida, near Naples. One receives from it a strong impression of prison life and its influence on the imprisoned and their guardians. It is a story out of the common, both in matter and treatment.

In *A Corner in Ballybeg* Mr. Nicholas P. Murphy (Long) shows himself possessed of one important and rather unusual qualification—familiarity with Hibernian methods of speech. His only noticeable lapse in idiomatic accuracy is the frequent use of "shall," "shan't," "should," "shouldn't," words which, even in the wrong place, are rarely heard from Irish lips. These chronicles of Ballybeg aim at presenting only the lighter aspects of peasant life in Ireland—poaching, gossiping, illicit distilling, gambling, love-making, and the like—politics and theology being studiously avoided. The characters, though slightly sketched, are probable enough, and their conversation seldom fails to amuse us. The author is at his best in such stories as 'The Blind Schoolmaster' and 'Waiting for the Post,' where an element of pathos blends with the humour, but is not allowed to become unduly tragic.

The first of Miss Helen Mathers's short stories, *Venus Victrix* (Digby, Long & Co.), is a gruesome narration of the poisoning of a



paralytic invalid in circumstances which point to the guilt of a nurse. 'The Mystery of No. 13' is a case of murder, and involves a creditable amount of complication. The solution is well postponed, and the little boy, through whose championship of his mother the truth is at last discovered, is a bright exception to the general gloom. 'What the Glass Told' has a good deal of humour and pathos. On the whole, it is a fair collection of tales, written with plausibility.

#### OUR LIBRARY TABLE.

MESSRS. LONGMAN & Co. publish *With the Royal Tour, a Narrative of the Recent Tour of the Duke and Duchess of York through Greater Britain*, by Mr. E. F. Knight, the well-known correspondent of the *Morning Post*. Mr. Knight tells us that his book is one of first impressions: that is so, and we have no quarrel with him in regard to them, though we have some doubt in one matter where they deal with subjects which are the permanent concern of statesmanship. Almost the only criticism which we can venture upon Mr. Knight's brilliant photographic impressions concerns the Maori welcome and war dance, which, he says, was "on a scale far larger and more elaborate than has ever been seen before." We doubt this, and should refer to the sale of the Manawatu block as an occasion when a larger number of fighting men danced the war dance than appeared on the present occasion. Mr. Knight says the traditional ceremonies were displayed "as they never have been performed before and never will be again." Sir George Bowen, when Governor of New Zealand, in sending home in a dispatch an account of the war dance of 1867, which had occurred before his time, made a similar prophecy. Mr. Knight perhaps is right in thinking that as a ceremonial display that which he attended, in the suite of the Duke of York, was even better managed, for more expense was incurred, though the display may have suffered in other respects from being less spontaneous. It is possible that, as the Maories are slightly increasing in number, and seem likely to be a permanent and wealthy section of the population of New Zealand, they will keep up their old-time ceremonies, as the Welsh have restored their Druidic rites. The drawback to a great war dance is that it is impossible to prevent its being a frightful orgie, and all who desire to check drinking habits among the Maories, and all the Christian churches, must needs discourage the gathering of the tribes for such occasions. The preliminary chanting can only be properly worked up, so as to make the war dance a success, by driving all the "leading ladies"—i.e., the female chiefs, or chiefs' wives having the right to carry green-stone clubs—into a condition which is equivalent to epilepsy; and naturally scenes occur on such occasions which Christian workers among the Maories lament. The more serious matter in which we have our doubts concerns the statement in the introduction that when the colonies "desired closer union" we replied contemptuously to their advances, and the remark that Mr. Knight found "that the people in the colonies are quite ready to contribute their full share" to the navy. The people that Mr. Knight met—that is, the wealthy commercial magnates and the leading statesmen—may be ready enough on both points, but the democratic constituencies of Australia do not support either closer union or free contribution to the fleet. If they did, closer union would have come about, and our naval budget would already have been augmented by an unconditional gift.

*The Coronation Service according to the Use of the Church of England*, with Notes and Introduction by the Rev. Joseph H. Pemberton (Skeffington & Son), is a small book of seventy pages,

which may be looked upon as the forerunner of a number of works on the coming Coronation that will probably be issued during the next few months. Mr. Pemberton's book does not bear evidence of any original research, and he is apparently unacquainted with several valuable contributions published during the last few years that would have helped him a good deal, such as the volumes printed by the Henry Bradshaw Society on the Coronation of Charles I., &c., the papers by Dr. Wickham Legg on the sacring of the English kings and on the Coronation ring, and Mr. Davenport's work on the English regalia. Seeing, too, that the Coronation Service of Queen Victoria represents the lowest stage yet reached in the gradual degradation and mutilation of a most ancient religious ceremony of historical importance, we fail to see what good can arise from reprinting it, especially since Mr. Pemberton avoids all reference to its defects. Mr. Pemberton's notes are, for the most part, harmless, but he ought to know that Queen Victoria's crown, like that of her predecessors, is of silver, and not gold, and that the ampul for the oil and the spoon are only of silver-gilt. A little consideration, too, would have shown him that the Queen's faldstool was not necessarily "a small Litany desk." The work is illustrated by reduced facsimiles of two illuminations from well-known MSS., short descriptions of which are also appended.

*The Politician's Handbook* for "Session 1902," but really for the year 1901, by Mr. H. Whates, published by Messrs. Vacher & Sons, is a digest of State Papers, Foreign Office correspondence, and the Reports of Commissions and Committees. There is a review prefixed in which the editor expresses strong opinions. He points out that in the Hay-Pauncefote Convention we have surrendered, for no apparent consideration, positions to which the country was deeply pledged. The consideration, if so it can be called, is, of course, the reduction of friction between ourselves and the United States; but Canadian opinion is undoubtedly alarmed by the fact that we have yielded to the United States interest in a matter which is also Canadian, without regard to Canada, and that we have not taken the opportunity of trying to settle dangerous pending questions between the United States and Canada. The change in the relative positions of the United Kingdom and the United States is illustrated by the history of the Clayton-Bulwer negotiations. As late as twenty years ago the most Cobdenic of Ministers, Lord Granville (his dispatches being written, it has always been said, by that friend of the United States and of peace, Sir William Harcourt), in a Gladstone administration, absolutely refused to admit the possibility of the concessions which have now been made, without a word of protest, by a powerful Conservative administration. Not only did they refuse, but they called in France to support them in their refusal, which she did. In the recent negotiations France, although having exactly the same treaties with the United States and with Nicaragua about the Pacific Canal that we had, has not been consulted, and her treaties have been allowed silently to become a dead letter. This may be perfectly right in being perfectly wise, but it is a remarkable testimony to the change in relative power which has taken place in the world. Mr. Whates in his review explains that in Uganda there is not much chance of speedily getting our money back, but he does not believe that tropical Africa is not worth holding and will for ever be a burden. He does not discuss the question which lies at the root of this investigation, which is whether the prices to be obtained for the produce of tropical agriculture, however successful, can be such as will

stand land carriage for long distances in addition to sea transport. The tropical products are so plentiful that their prices are low, and the countries which can produce them are so considerable that as they are developed these prices must fall lower and lower. On the other hand, only the rubbers as yet have come into enormously increased demand. Mr. Whates thinks that the recovery of the Soudan is painfully slow, and that the Soudan must continue to make a heavy call upon Egyptian resources. Its poverty and cost were, of course, the grounds upon which the abandonment of the Soudan was forced by us upon Egypt, but when we wanted to go there again we called it a granary.

*Life's Little Things* (A. & C. Black) is a collection of sketches, by Mr. C. Lewis Hind, which have appeared in the *Academy* under the title of 'Things Seen.' We had supposed that these were the work of more than one hand, and congratulate Mr. Hind on the variety of his experience and his faculty of vision. The irony of life, an idea prevalent with all modern writers, which the title suggests, runs through these glimpses without happily the drapery of jargon in which many moderns think it desirable to clothe it. Some of the pieces are too brief to be successful, but most of them go deeper than the evident contrasts which foreigners, sportsmen, or rustics provide to a Londoner and a man of books and culture—contrasts which the able pen of a trained exponent insensibly heightens to his own advantage. London in itself is full of strange ambitions, latent virtues, lost causes, odd extremes, even when it is not "mafficking" or mourning. All these things the present reviewer has seen, and many things recorded here come with the pleasure of reminiscence. He would not always tell them in the same way—temperaments differ—but they are really *choses vues*, he can testify that.

*The Victorian Anthology*. Edited by the Right Hon. Sir Mountstuart E. Grant Duff. (Sonnenschein & Co.)—Many people, even in these days, we fancy, cherish the pleasant habit of keeping a manuscript-book in which to enshrine their favourite poems, and probably most of us have, at some time or other, been permitted to look through one of those collections. There is nearly always a certain attractiveness in them—if only they be made honestly; but their interest, except in rare cases, is mainly a private one. 'The Victorian Anthology' is no more than a book of this sort, and its title is, therefore, rather misleading. The compiler frankly confesses its scope. "I have not," he says, "the slightest desire to sustain, by the present publication, any critical theory, or to enable my readers to study the general development of poetry during the Victorian Age..... I wish to collect a number of Victorian poems, very varied indeed in character, but all of which happen to give me pleasure, because I think the chances are that they will give pleasure to not a few other people who have similar likes and dislikes."

There is little scope for the critic here. On what is he to base his judgment? He may say, indeed, that he can discover few traces of eminently fine taste or fastidious choice in this anthology, and that most people with a fondness for poetry could cull one just as good for themselves; but that the editor will be disappointed in his expectation it would be, perhaps, presumptuous to assert. He does not, we note, attempt to give specimens of all, or nearly all, the poets available; he even thinks that "any one could put together a very respectable second volume of the same size as this without drawing on the stores of any of the writers quoted," although the writers quoted are some 120 in number. De Banville's "Nous étions quatre-vingt rimeurs" was nothing to this! To our thinking, the most valuable portions of



the book are those devoted to the more insignificant authors. The best-known poets are represented chiefly by their best-known—by no means invariably their best—poems. Introductory notes are also provided, which take the form of short and amiable remarks. They tell us that "Mr. Le Gallienne turns as naturally to themes of love as Mr. Newbolt to themes of war," that "the Earl of Crewe has inherited a good deal of his father's poetical gift, a gift which but rarely passes by descent," and much more of the same mildly agreeable nature. Such sentences play a respectable part in journalism, but they hardly concern literature or criticism.

MESSRS. BELL & SONS publish *Industrial Evolution*, translated from the German of Prof. Carl Bücher by Dr. Wickett, of the University of Toronto. The lectures contained in the volume deal largely with primitive conditions as revealed in the manners and customs of savage tribes, and this part of the work is interesting, though a little breathless. We are not admirers of the more solemn writings of Prof. Bücher, and do not think that he throws great light upon modern labour organization. A point in which we go wholly with him is as to the retrogression of the primitive peoples through acquaintance with European civilization. The theory and the practice hardly differ more absolutely in the case of the Congo State than they do in the early stages of almost any European acquisition in Africa and other savage lands. In our own case, with the best intentions, what happens on the borders of British East Africa and Uganda, or in the Western or Unyoro districts of the Uganda Protectorate? The country is too poor or too little developed to stand the cost of a proper administration. An improvised administration means that on certain main lines of communication there are a few posts, in each of which an excellent person is stationed as a commissioner, who has not been able to get into touch with the chiefs of the surrounding tribes. The system of government established before we came, often most suitable to the country, has been destroyed by the very fact of our presence, and nothing set up in its stead. When any attempt is made to bring us into relation with the tribes, it appears to them to take the form of undisguised aggression, or of taxation for benefits which they are, not unnaturally, unable to discern. On the other hand, we do not agree with another of Prof. Bücher's general considerations—namely, that history teaches that the English are a people which can no longer be renewed "from the fresh spring of pure physical and intellectual strength flowing in the lower classes," and that in consequence "the marrow has departed from their bones, they are doomed to inevitable decay."

ANOTHER volume which deals with the same subjects, and is also a translation, is the last part of the translation of the great book of Karl Marx, published in French by MM. Giard & Brière, of Paris, under the title *Le Capital: Livre III., Le Procès d'Ensemble de la Production Capitaliste, II., Suite et Fin*. Prof. Bücher, in the work which we have just noticed, quotes repeatedly from the English translation of Marx's book. The volume now before us is due to MM. Borchardt and Vanderydt, of Brussels. The extent to which the work of Marx (to our mind as out of date as are many of the theories of the orthodox economists which Marx criticized) has become the unchanging Bible of a large portion of the modern world is to us a source of wonder. That those who think themselves the most advanced of men, the most certain of the future, should tie themselves officially to a highly artificial politico-economic doctrine, expressed in the most dogmatic language, is so obvious a contradiction that we cannot

doubt that some future Socialist leader will arise who will take his people, if not out of the wilderness, at least out of the fog. This we say with no depreciation of the ability of Marx or of his learning. His destructive criticism was in many points effective in his time, but it has done its work. The part which is now before us in the French translation is that in which he deals fully with our own currency legislation and especially with the Bank Act.

THE Macmillan Company publish *Municipal Administration*, by Dr. Fairlie, of the University of Michigan. This is one of the admirable volumes, statistical and philosophical, on social institutions, often those of Great Britain, which reach us in increasing numbers from abroad, and the production of which among ourselves does not keep pace with that of more ephemeral literature. Dr. Fairlie's conclusions are moderate. He neither supports the movement against municipal trading, nor is he a municipal Socialist. He thinks that where private companies are active in the public interest it is unwise to run a risk of less able management under municipal control, but he desires great care in connexion with the agreements between municipalities and private companies, and wishes to use reductions of rates and improvements in facilities in such a way that monopolist companies shall be kept down to only fair incomes, while a right of municipal purchase should be used as a "screw," and legislative powers taken to prevent undue prices being paid in the case of purchase. He thinks, however, municipal ownership of monopolies advisable in the case of cities which have already managed other public works with success, and have no more than they can manage nor too high a rate. The conclusions will not, perhaps, please either side, but the facts collected will be valuable to both. Dr. Fairlie thinks that our towns have a fire-brigade system which is a little worse than that of the Latin countries, terribly worse than that of Germany or of the United States, and, on the whole, the least developed in the civilized world. Chicago has twice as many horses and as many men in her fire brigade as has our metropolis, and has ninety-eight steam fire-engines to sixty for all London.

WE have on our table *The Law relating to the Reconstruction and Amalgamation of Joint-Stock Companies*, by P. F. Simonson (E. Wilson).—*The Practical Statutes of the Session 1901*, edited by J. S. Cotton (Cox).—*English History illustrated from Original Sources, 1307-1399*, by N. L. Frazer (Black).—*Selections from the Works of Fourier*, with an Introduction by C. Gide, translated by J. Franklin (Sonnenschein).—*Hints for a Bush Campaign*, by Lieut.-Col. A. F. Montanaro (Sands).—*A Short History of the American Trotting and Pacing Horse*, by H. T. Coates (Philadelphia, Coates).—*Cassell's Eyes and No Eyes Series*, Book III. and Book VI., by A. Buckley (Cassell).—*The Book of the Greenhouse*, by J. C. Tallack (Lane).—*The Joss: a Reversion*, by R. Marsh (White & Co.).—*A Stolen Opera*, by C. Danvers (Pearson).—*Stories from South African History*, edited by W. Moxon (Griffith & Farran).—*Beautiful Mamma*, by W. Graham (Newnes).—*The Bettsworth Book*, by G. Bourne (Lamley).—*By Fancy Led*, by L. Keith (Marshall).—*Lester's Luck*, by H. Alger (Philadelphia, Coates).—*The Spinster Book*, by M. Reed (Putnam).—*A Bid for Empire*, by Major Arthur Griffiths (Digby & Long).—*The Year One*, by J. Blount-delle-Burton (Methuen).—*The Gold that Perisheth*, by D. Lyall (R.T.S.).—*Poems*, by J. Farmer (Stock).—*Poems of Lord Byron*, selected by C. L. Thomson (Black).—*For Charlie's Sake, and other Lyrics and Ballads*, by J. W. Palmer (Funk & Wagnalls).—*Gioconda*, by G. d'Annunzio, translated by A. Symons (Heinemann).—*The Ancient East: No. III. The Babylonian and the Hebrew Genesis*, by H.

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#### THE SPECTRE IN GYPSY DELL.

("The last o' the Romany Rye is gone.")

##### I.

TIME was, O Death, when this thy final stroke  
 Had shaken with a wintry storm of grief  
 (As last night's wind shook yonder moonlit oak)  
 My tree of life from root to topmost leaf;  
 But, like the husbandman on whom has leapt—  
 Killing the harvest's hope—the golden morrow—  
 The demon whirlwind, all my tears are wept  
 For those thou slewest before. The wells of sorrow  
 Are dry when falls the last surviving sheaf.

##### II.

I never feared thee, Death—thou knowest well—  
 Save for the friends I loved. And if in youth,  
 And after youth, as one by one they fell,  
 I wept for them, it was, in very truth,  
 Because thy slain were life and more to me,  
 Because I saw thine eyes of slaughter staring  
 For further prey—staring from bush and tree—  
 Because my fear was love—was love despairing  
 Of ruth from thee who knewest never ruth.

##### III.

These leafless boughs, even when the summer  
 blooms—  
 When Autumn breathes a mist of golden breath—  
 Will seem, as now, Death's minster-aisle where  
 tombs  
 Tell how a richer world sleeps underneath.  
 I used to hate thee, as I yearned to hear  
 Voices I loved and gaze on long-lost faces  
 That once made river and Dell so dear, so dear;  
 But now I look around the haunted places,  
 And do I hate the hand that slew them, Death?

##### IV.

Not now! For by the warfare thou didst wage—  
 Nay, by the very tears these eyes have shed—  
 The pangs this heart has known—dost thou assuage  
 The fires of Hate;—by leaving naught to dread.  
 I knew not, once, what grief has taught me now,  
 That, with each conquest, thou wast changing  
 slowly  
 From foe to friend. Hope's wreath is on thy  
 brow;  
 Life's riches, now, are thine: thou hast them  
 wholly.  
 Come! Lead me sweetly to the dear ones dead.

##### V.

Rich suzerain, thou whose welcome countenance  
 Seems traced on every tree where moonbeams fall,  
 Whose forehead wears the halo of Hope's romance  
 Life wore when Youth was holding festival,  
 Through thee, through thee, behold the Dell  
 rejoice!  
 The Dell this last one found so sad and lonely  
 With every vanished face and silent voice;  
 Through thee, and through thy mystic mastery  
 only,  
 Can I embrace the brothers, if at all.

THEODORE WATTS-DUNTON.

#### AMELIA ANN EVERARD CHESSON.

WE regret to announce the death of Mrs. F. W. Chesson, which occurred at her residence in Silver Crescent, Gunnersbury, on the 22nd ult., after a fortnight's illness.

The second daughter of George Thompson, the well-known anti-Corn Law and anti-slavery lecturer, she was born May 19th, 1833, and could remember hearing the guns which announced the death of William IV. In 1855 she married Frederick William Chesson, who for

more than twenty years was secretary of the Aborigines' Protection Society, and for thirteen a member of the staff of the *Morning Star*. Mrs. Chesson became the chief musical critic of that paper at a time when, perhaps, there was no other lady filling such a position. She must, therefore, be considered a pioneer in lady journalism. As a critic of singing she was peculiarly successful; she possessed the faculty of comparison in a high degree.

Mr. Chesson wrote a good deal for the *Athenæum*, and at the time of his death, in 1888, some literary criticism was expected from him. It was characteristic of Mrs. Chesson's firmness of spirit in the face of the greatest sorrow that she quietly took up the undone task and thus began her own writing for our columns. Amongst the books she reviewed were Dr. Theal's monumental 'History of South Africa,' Lord Randolph Churchill's 'Men, Mines, and Animals in South Africa,' and Mr. Bryce's 'Impressions of South Africa.'

Mrs. Chesson had little inclination for publicity, and, so far as we know, no work of hers has been issued in which her individuality had free play. Yet such work—mainly autobiographical—is in existence, and will probably be published soon.

#### 'CHRONICLES OF THE BORGAS.'

A FEW words in answer to last week's notes on this subject. I am willing to give up "immediately," and substitute "thirteen months." The point is that Caesar was one of Alexander's earliest creations, that he was created at an age when he could not have rendered any services to justify his elevation, and that this piece of favouritism is most explicable on the theory that he stood in some close relation to the Pope.

Can any instance be quoted of "Pater Patrum" as a title of the Popes? On the other hand, the origin of "papa" is perfectly well known; also the fact that it was at one time used to denote priests generally, as, in its modern form of "Pfaff," it still is in Germany.

"Borgian surgical practice" hardly justifies a general statement that no one before Harvey knew that the blood moved. I quote from memory, for there is no index, and life is short. The author should consult some book on the history of surgery. "Baptista Porta" will be found in Hallam, for one place, and I fancy in most English books dealing with that period. On the title-page of the only one of his books that I have looked at he is "Io. Baptista Porta." He may be "Della Porta" on those of his Italian works; but I confess I should be rather surprised to find it so, for I cannot discover any family of that name at Naples. I am sorry that by a slip I wrote "gratitude" for admiration.

As to research, I would point out that research is not always identical with discovery; and if a list of some 130 works which "have been studied for the purpose of this book," together with an affectation (there is no other word) of special accuracy in proper names, titles, &c., does not constitute a claim to research, at any rate most readers will take it so. Only a regard for your space prevented me from filling another column or two with instances of inaccuracy in 'The Chronicles of the House of Borgia.' YOUR REVIEWER.

#### SALES.

MESSRS. HODGSON & Co. included in their sale last week: Gould's Monograph of the Trochilidae or Humming-Birds, 5 vols., morocco, 30l. Lodge's Portraits of Illustrious Personages, 12 vols., large paper, 8l. 15s. Malory's Morte d'Arthur, with Beardsley's illustrations, 3 vols., 5l. Baily's Sporting Magazine, 1860-1900, 74 vols., half-calf, 10l. 10s.

Carlyle's Shooting Niagara, and After? 1867, with inscription "To Miss Davenport Bromley, with many regards, T. C. (Chelsea, 1867)," 4l. 5s. The Lamb MS. realized 27l.

Messrs. Branch & Leete, of Liverpool, sold on the 21st and 22nd ult. the following books from the library of the late Mr. H. F. Hornby: Cobbett and Howell's State Trials, 34 vols., 19l. Miss Burney's Cecilia, first edition, 5 vols., 13l.; Camilla, first edition, 5 vols., 10l. Century Dictionary, 6 vols., 12l. 10s. Barrett's Lepidoptera of the British Islands, 75 parts, 12l. 10s. Spenser's Faerie Queene, illustrated by Walter Crane, Japanese paper, 19 parts, 10l. 15s. Nicoll's Mirour for Magistrates, 1610, Garrick's copy, 12l. 10s. Rossetti's Poems and Ballads, first editions, 2 vols., 15l. Milton's History of Britain, 1670, first edition, 10l. 10s. Molière's Œuvres, 1674, 7 vols., 27l. Randal Holme's Storehouse of Armory and Blazon, 1688, 11l.

#### 'NAPOLEON'S LETTERS TO JOSEPHINE.'

17, Collegate Crescent, Sheffield, Jan. 27th, 1902.

OF the reviews to hand yours is the only one to which I cannot resist acknowledgment, for although it is very far from being generous, it is, I feel sure, intended to be just. With regard to the "disinterested goodness" of Napoleon I can retract nothing, nor have I produced my best sample as yet, which, curiously enough, dates from Egypt. It is all a matter of proportion. A disinterested action by Napoleon seems more remarkable in time, place, and circumstance than if we found ribaldry in Ruskin, or good-humour in Wellington.

With regard to the break in the 'Letters' (1797-1800), yours is a palpable hit. But I spent a day searching at the Record Office, and a morning in the MS. Department of the British Museum, where I translated the oft-quoted letter respecting Joséphine written by Napoleon to Joseph. I also wrote to M. F. Masson, but not a letter can be found, and having nothing new to say, the allusion in the introduction (xv) seemed sufficient. A new writer is specially at the mercy of his critics, either to flounder on the shoals of commonplace or be engulfed in the Charybdis of over-compression.

As to "the influence of sea power," I think the words "on history" may perhaps be a debatable addition. I subjoin, however, two arguments in favour of the original thesis:—

#### Retention of Malta by the English.

Napoleon.	Nelson.
I would rather see the English on the heights of Montmartre than at Malta.	I consider Malta as a most important outwork to India, that it will ever give us great influence in the Levant.

#### French Fleet.

1792.	1815.
76 ships of the line.	103 ships of the line.
79 frigates.—Alison.	55 frigates.—Mahan.

You are right about the volume of suppressed letters edited by Du Casse. I thought they were in Brotonne, and had already gone through several volumes of the former's Eugène and Joseph correspondence.

My book seems destined to begin and end in "letters to the editor." But those which gave me the impetus to translate the 'Letters' were sent to *Literature* to be printed, and—although I have no objection to the contrary—this letter is merely one of thanks for honest and valuable fault-finding. H. F. HALL.

#### THE JAGGARD PRESS.

Upper Clapton, January 18th, 1902.

MR. JAGGARD'S tentative list of volumes from the above press reminds me of two I have at hand. One of these is Christopher Sutton's 'Godly Meditations,' 1616, W. Jaggard, 24mo, in black-letter text. The second is a third edition of Wilson's 'Christian Dictionary,' W. Jaggard (sic), 1622, 4to. A copy of the fourth



edition is very much of it identical, but bears a different imprint, and is not dated. The printer's name is Tho. Cotes, of another address.  
B. H. COWPER.

To Mr. Jaggard's list of works printed by the Jaggard press, given in the *Athenæum* of January 18th, the following may be added:—

The Lawes of the Market. 1620.

A Briefe Chronicle of the Successe of Times, from the Creation of the World, to this instant, &c. By Anthony Munday. 1611.

Rodomontados. Or, Brauadoes and Bragardismes. Collected out of the Commentaries of the most Dreadfull, Terrible, and Inuincible capitaine Mattamores, Crocodillo Raiabroquelos. 1610.

All by W. Jaggard.

A. H. H.

PROF. A. B. DAVIDSON.

HEBREW scholarship in Scotland has sustained a great loss by the death of Dr. Andrew Davidson, Professor of Hebrew and Oriental Languages in New College, Edinburgh. There was every reason to expect much good work from him yet, when he was suddenly struck down on Sunday last. He was born in 1830, at Ellon, in Aberdeenshire, and received his early education in the school of that village. In 1844 he went to Aberdeen to be under Dr. James Melvin, whose Latin scholarship and power of accurate drill were celebrated. Next year he proceeded to Marischal College and University in the same city. There he received most stimulus from Prof. Blackie, then Professor of Humanity, who, fresh from Germany, lectured on Niebuhr, and expounded the opinions of Wolf and Boeckh, Welcker and Gerhard. On taking his degree of M.A. in 1849, Davidson felt uncertain what to do. In the meantime he betook himself to teaching, devoting his leisure hours to the study of poetry, philosophy, and modern languages. At length he made up his mind to try the theological course of the Free Church at New College, Edinburgh. Here he found his vocation. He distinguished himself in Hebrew studies, and at the end of the course he was elected Hebrew tutor.

Davidson now applied his whole mind to mastering the Hebrew language and literature, and the other cognate languages and literatures. He read all the best German books on the subject, and he spent a considerable time at Beirut, speaking Arabic and studying all the various forms of the written language. He also prepared a treatise on Hebrew accentuation, and planned a commentary with translation on the Book of Job.

While he was engaged in this work it became evident that the Hebrew Chair in New College was soon to be vacant. His friends strongly advised him to publish the parts of the commentary and translation which he had finished, but he at first hesitated. And there was reason for the hesitation. It was the first effort of a Scotchman to treat a book of Scripture as if it were a classic, to ascertain exactly what meaning the writer intended to convey to the men of his own time, and to apply what is now called the higher criticism to the date and authorship of the work. The book, in fact, formed an era in the Hebrew scholarship of Scotland. It happily attracted no attention from the ordinary reading public, but it received strong commendation from the greatest Hebrew scholars of the day, and in consequence Davidson was unanimously elected Professor of Hebrew when the vacancy occurred. He never published the second part. It is not unlikely that, if he had carried out the work with the ideas with which he started, the second part would have lost him the chair that the first gained for him.

Davidson was elected Professor in 1863, and remained in the office until the day of his death. He thought himself peculiarly

happy in it. He could now speak out his mind freely, and give the results of his investigations to an audience which was sure to appreciate them, and became more and more attached to him as the years rolled on. He inspired his students with a love of the new learning, they worked heartily for him, and he sent forth a host of men who have done much for the explanation of the Hebrew Scriptures and for the advancement of Hebrew study. He was peculiarly fitted to be a mediator between the past and the present. He had the strange capacity of seeing both sides of a question with equal intensity of belief in their truth, and so was firmly convinced of the correctness of the main results of the higher criticism, and of the soundness of the old Evangelical feeling. But this state of mind produced a cautiousness which approached timidity. He disliked coming into conflict with popular opinion, and shrank from being made the subject of an ecclesiastical libel.

Accordingly in his books he took great care to express himself so as not to give offence. Indeed, after he became professor he did not publish anything which was not commissioned, except a Hebrew grammar and Hebrew syntax. He wrote text-books on the Prophets in the Cambridge series, a Commentary on the Epistle to the Hebrews, a primer, and many articles in theological journals, cyclopædias, dictionaries, and similar collections where he had to work under restraint. They all show thorough scholarship, a wide acquaintance with the modern literature of the subject, and a poetic turn of mind. But they are not what they would have been if he had been freed from ecclesiastical trammels. Probably his best book may turn out to be the lectures on prophecy which he was in the habit of delivering to his students, if they are in a fit state for publication.

Prof. Davidson disliked preaching and seldom appeared in the pulpit; but when he did preach his sermons were instinct with poetry and shewed rare insight into human nature. He was singularly modest, retiring, attractive, and lovable.

### Literary Gossip.

MR. FISHER UNWIN will publish immediately, in book form, the discourse given by Mr. H. G. Wells before the Royal Institution on 'The Discovery of the Future.'

MR. E. V. LUCAS has undertaken to contribute the Sussex handbook to Messrs. Macmillan's "Highways and Byways" series.

MISS IDA TAYLOR, a daughter of the author of 'Philip van Artevelde,' has completed a life of Sir Walter Raleigh, of which Messrs. Methuen will be the publishers.

No fewer than a quarter of a million copies of Dr. Conan Doyle's 'Cause and Conduct of the War in South Africa' have already been printed, and the pamphlet is now being translated into eight European languages, including Welsh.

PROF. BURY has obtained leave of absence to visit Constantinople and Bulgaria during the coming spring for the purposes of his studies in the history of the later Roman Empire. He hopes to have the library edition of his 'History of Greece' out of hand before his departure.

MESSRS. MACMILLAN & Co. will publish about Easter a new volume of poems by the Poet Laureate.

WE notice with deep regret the death of Mr. Francis Hindes Groome, who had been

failing in health for some time. Born in 1851, he started his career as a writer in 1877 of 'Ipswich Notes and Queries,' along with his father Archdeacon Groome and his father's friend Edward FitzGerald, whose intimacy he recorded in 'Two Suffolk Friends' (1895), a delightful volume now out of print. Later he became known as a great authority on gipsy lore, writing 'In Gypsy Tents' (1880), the novel 'Kriegspiel' (1896), 'Gypsy Folk-Tales' (1899), and a short introduction to 'Lavengro' (1901), his last published work. The most fruitful part of Mr. Groome's short career was spent in Edinburgh in the preparation and correction of encyclopædic matter, such as the splendid 'Ordnance Gazetteer of Scotland,' for Messrs. Jack, and various books of reference for Messrs. Chambers, whose staff he joined in 1885. Not to mention larger things, 'Chambers's Biographical Dictionary,' by Dr. Patrick and Mr. Groome (1897), is admirable, brief, pointed, accurate. He was a frequent reviewer of Scotch books in our columns, having a wonderful knowledge of Jacobite matters, as the 'Dictionary of National Biography' testifies. But his remarkable life and attainments, little known even to the world of letters, cannot be adequately exhibited in a brief paragraph. We hope to publish some reminiscences of him by his friend Mr. Watts Dunton, to whom 'Kriegspiel' was dedicated.

MR. ARTHUR WAUGH will shortly take up an important position in the publishing firm of Messrs. Chapman & Hall. He will have general control, under the board, of the literary and business affairs of that house, with a seat on the board of directors. As may be known, Mr. Waugh has for the past six years been associated with Messrs. Kegan Paul & Co.

MRS. GEORGE RADFORD, the wife of the Chairman of the Parliamentary Committee of the County Council, is collecting materials at the Record Office, &c., for the life of Nicholas Radford, who was Recorder of Exeter and M.P. for the county in the time of Henry VI.

MESSRS. A. CONSTABLE & Co. are to publish 'Tiberius the Tyrant,' by Mr. John Charles Tarver, a biography which throws light on the process by which the Roman Empire was developed from the Republic.

GEORGE DOUGLAS, whose 'House with the Green Shutters' has been so much praised, is setting about a new book which will deal with very different scenes.

MR. FISHER UNWIN has in preparation a novel by F. van Eeden, entitled 'The Depths of Deliverance.' The author, a well-known Dutch writer, tells the story of a heroine who leads a life of self-sacrifice to atone for the darkness of her past.

LORD MONKSWELL has kindly consented to preside at the annual festival of the Newsvendors' Benevolent and Provident Institution, to be held in May next.

MR. WELLBY'S spring announcements include two novels: 'Ludus Amoris,' by Benjamin Swift, and 'Godfrey Merivale,' by Mr. H. B. Marriott Watson; 'Flaxius,' a work of a humorous and grotesque character by Mr. C. G. Leland; and 'A Book of Mystery and Vision,' by Mr. A. E. Waite, the well-known writer on demonology.



DR. PAGET TOYNBEE'S volume of 'Dante Studies and Researches,' the publication of which was unavoidably postponed last autumn, will be issued by Messrs. Methuen next week.

A START has at last been made with the new catalogue of the London Library, and several pages have been printed off. The whole of the "copy" of the catalogue is typewritten, so that the mechanical part of the work will be exceedingly easy. The pages are in double columns, and if the work is as exhaustive throughout as it is in the first pages it will be of the highest value. The authorship of a number of anonymous and pseudonymous works is for the first time disclosed. The number of contractions employed is unusually large. If Mr. Hagberg Wright can keep his printers up to time his big volume ought to be out by the end of the year. The list of subscribers is already extensive.

COL. DE BAS, Director of the Archives of the War Department at The Hague, has written to Mr. Boulger, informing him that he has discovered Wellington's report on the battle of Waterloo made to King William I. of the Netherlands, and sending at the same time a certified copy of the report in Dutch. In a note attached to the document Wellington states that he sends it by the hands of Lieut. (H.) Webster (of the 9th Light Dragoons), adjutant to the Prince of Orange. The report is substantially the same as that sent to Earl Bathurst; indeed, there are only two differences. The reference in the letter to Lord Bathurst to a non-existent "General Vanhope" is in the report made to "General D'Aubremé, of an infantry brigade of the Third Division." The last sentence in the English letter, referring to the capture of two eagles, &c., is omitted, and in its place appears the following: "We have taken about 7,000 prisoners, among whom are Count Lobau, of the 6th Corps, and General Cambronne, commanding a division of the Guard."

THE correspondence of Taine is being prepared for publication in Paris. It will form three volumes, which will be issued at intervals of a year. Whether one or two further volumes will appear depends on the number of letters discovered by Madame Taine. The correspondence bears on the views and ideas of Taine rather than on the facts of his life. An English edition is contemplated, though no editor has as yet been appointed.

THE Thirteenth International Congress of Orientalists is to be held this year in Hamburg from September 4th to 10th. The work of the Congress is to be carried on in nine sections: 1. Language; 2. India, Persia; 3. Oceania; 4. Central and Eastern Asia; 5. Semitic Section; 6. Islam; 7. Egyptian and African Languages; 8. Intercourse between East and West; 9. The Colonial System.

ALTHOUGH only published last November, the very large first edition of Messrs. Chambers's 'Twentieth Century Dictionary of the English Language,' edited by the Rev. Thomas Davidson, has been completely sold out, and they have gone to press with another.

M. ANATOLE FRANCE is, curiously enough, described as being about to write on Jeanne

d'Arc. We should have thought that the two admirable parts of the story which have already appeared in *La Revue de Paris* sufficiently testified to the fact that his studies are complete.

WE hear from Rome that the next International Historical Congress will be held there, April 21st to 30th.

THE death is announced of Prof. Cornelis Tiele, of Leyden, at the age of seventy-one. He was probably the greatest authority in Europe on the comparative history of religion, and as such was selected in 1896 to deliver the Gifford Lectures in Scotland, published as 'Elements of the Science of Religion' (1897). He made many friends among us then and during other visits by his genial character and charm of manner. He had been teaching in Leyden since 1877. His books include 'Pârsism' (1864); 'Comparative History of Egyptian and Mesopotamian Divine Worship' (1869-72); 'Outlines of the History of Religion' (1877), which passed through two English editions; 'Compendium of the History of Religion,' in various issues; 'West Asia in the Light of the Latest Discovery' (1893), with English version (1894); 'Babylonisch-assyrische Geschichte,' in German (1886-7); and the important article 'Religions' in the 'Encyclopædia Britannica.' He was also a well-known preacher, and frequently wrote in the *Theologische Tijdschrift*, which he helped to found.

THE death is also regretted of the Professor of Mediæval History at the University of Berlin, Paul Scheffer-Boichorst. His keen critical insight and love of accuracy led him in the course of his studies to detect many forgeries in what had been considered genuine historical documents, though occasionally, as in the famous controversy respecting the chronicles of Dino Compagni, he was obliged to revise his opinion. He wrote no great work, but his studies on the Italian Renaissance and kindred subjects are useful. Scheffer-Boichorst, who was in his sixtieth year, was popular as a lecturer and feared as an examiner.

GERMAN authors and journalists have suffered a loss by the sudden death of Ernst Wichert, who, as President of the Society of the Berlin Press, showed great energy in watching over their interests. He was the author of a number of novels and several plays, of which 'Das eiserne Kreuz' is perhaps the best known.

THE Parliamentary Papers of the week include National Education, Ireland, Annual Report of the Commissioners, Appendix, Section III. (7½d.), and Education, Employment of School Children, Minutes of Evidence, &c., taken before the Departmental Committee (4s. 2d.).

## SCIENCE

*Water-Tube Boilers.* By Leslie S. Robertson. (Murray.)

THIS volume is a reproduction, in book form, of a course of five lectures delivered recently to the mechanical engineering students at University College, London, the author having, about three years previously, translated from the French the standard

work on 'Marine Boilers' by M. L. E. Bertin, Chief Constructor to the French Navy, a work which was the outcome of lectures to students at the École d'Application du Génie Maritime, and of which a notice appeared in these columns on July 22nd, 1899.

The subject of water-tube—or, as they are termed in the translation of M. Bertin's book, tubulous—boilers is of particular importance at the present time, when the French navy has been already supplied with this type of boiler, and the best form for adoption in the British navy is under consideration by a special committee. In the ordinary cylindrical marine boiler the heated gases from the furnace pass through a number of tubes on their way to the smoke-box, thereby heating the water surrounding the tubes and enclosed by the cylindrical case, which is thus subjected to a considerable pressure. This type of boiler labours under the disadvantages of having unnecessarily large spaces for water, and of requiring a thick casing, especially if it is of large diameter, to withstand the internal pressure, so that its weight is unduly great.

In water-tube boilers, on the contrary, the water and steam are contained within the tubes; whilst the heated gases are on the outside, and are enclosed within a case which is not subjected to pressure. By this method the volume of water in the boiler is greatly reduced, and the ratio of heating surface to volume proportionately increased; whilst the small diameter of the tubes, which in this case are exposed to internal pressure, enables the weight of the whole to be considerably diminished. The saving in weight realized by this arrangement is of very great importance in naval construction, and has been the chief cause of its adoption. These boilers, moreover, possess the additional advantages over ordinary marine boilers of getting up steam far more rapidly, of being capable of adaptation to a much greater working pressure, and of being less dangerous in the event of an explosion, besides affording facilities for repairs. On the other hand, owing to the small amount of water contained in water-tube boilers, the water-level is rapidly lowered by any interruption in the feed-supply, which consequently requires most careful attention; the small diameter of the tubes renders the circulation of water through them, on which the preservation of the tubes under the intense heat depends, particularly liable to be obstructed by deposit; and therefore perfectly pure water, as well as its regular supply, is absolutely essential for the proper working of water-tube boilers. In fact, they suffer from liability to a breakdown from the above causes, which can only be avoided by constant and thorough inspection. They have not been sufficiently long in use to admit of an accurate estimate being made as to their durability, in comparison with the ordinary type. The Belleville boiler, which is the best-known and most common form of water-tube boiler used in France, has not met with general approval in England, though it has champions.

Mr. Robertson has divided his book into five chapters, corresponding to his lectures, and they deal successively with the history



and early developments of water-tube boilers, details relating to these boilers, descriptions of the Belleville and other forms of large-tube boilers, accounts of the Thornycroft, Yarrow, and other forms of small-tube arrangements, and, lastly, feed-water regulators, filters, heaters, and other accessories, concluding with a brief reference to the advantages, disadvantages, and durability of water-tube boilers. The lectures were naturally based mainly on the information contained in M. Bertin's exhaustive and comprehensive treatise, to which this book is intended to serve as an introduction; but though several of the 171 illustrations have been taken from M. Bertin's book, the author has obtained the greater number from other sources. M. Bertin classified water-tube boilers according to the method of circulation of water and steam adopted—namely, (1) those with limited circulation, such as the Belleville boiler; (2) those with free circulation, of which the Oriolle, D'Allest, and Niclausse boilers are instances; and (3) those with accelerated circulation, exemplified by the Du Temple, Thornycroft, and Normand models. For the sake of simplicity, however, Mr. Robertson has preferred to adopt the classification, according to construction, of large-tube and small-tube, numerous examples of both styles being described in chapters iii. and iv. of his book respectively; but as there is no clear dividing line between the different types, the choice of classification is simply a matter of convenience for description.

Though this book does not deal with marine boilers in general, like the earlier work, it is devoted to the special form which appears to have a great future before it for naval purposes. Moreover, the subject is brought to its latest development in England by the insertion, in an appendix, of the interim report of the committee appointed by the Admiralty to investigate the question of the best modern type of boiler for the Royal Navy, which was issued in February, 1901, and which, whilst distinctly in favour of water-tube boilers, recommended the abandonment of the Belleville type in new vessels. The book, which, with its numerous illustrations in the text, only occupies 193 pages, should prove very useful to those who desire to obtain information on an important problem of the day.

#### THE UNIVERSITIES AND MODERN SCIENCE.

THERE has often been discussion concerning the meaning of the text: "The horseleech hath two daughters, crying, Give, give." Most university men of the old school would say that in our day one solution of the problem has been attained. The daughters are certainly Experimental and Natural Science. Everywhere there is an outcry for laboratories, for machinery, for trained assistants, for electrical or chemical workshops, for large new buildings, and even for the endowment of young men who are "engaged in research." The older arrangements—a small number of professors, a certain supply of machines, and all this in connexion with theoretical knowledge—are declared wholly insufficient. The universities protest that, however true this may be from some modern point of view, they must remind the men of science in the first place that university endowments are limited; in the second, that these endowments were intended to foster a liberal educa-

tion, not the researches of specialists. The answer is always ready. If you do not throw yourself into the new movement you will be left behind in the race; some rival university will make the sacrifice; your students will leave you, and then you will succumb to the charge of inefficiency. And, as a matter of fact, within the last few years universities have been begging and borrowing to keep pace with one another in this race for completeness of equipment. It reminds one of the disastrous effects of Capt. Mahan's great book upon the paramount influence of sea power, which has cost the nations of the world more millions than any other book that could be named. They have all been running a race in building navies lest they should be left behind in some future scramble for the plunder of the world.

There are, however, two very serious considerations which cannot be thrust aside when we come to face these huge demands. In the first place, they seem to have no limit. The other day the Chancellor of the University of Cambridge subscribed 10,000*l.* for this purpose, but it was regarded as a mere decoy for a far larger sum. Belfast subscribed some such sum for the same purpose, but they call it a mere nest egg. It is no secret that when the men of science are asked to name what they regard as enough for the equipment of their schools, they deal not in tens, but in hundreds of thousands of pounds sterling. In the second place, supposing this outlay made, supposing that the race of Carnegies is not extinct, what reasonable prospect is there of a fair return for our money? Supposing we lay out 100,000*l.* on workshops and appointments, what increase may we expect in our students? Will it add 20 per cent., or even 10 per cent., to the numbers of the students at Oxford or at Dublin? The prospect is not certain. The expense of a proper education in arts is well above what mechanics and electricians, even of a high class, are content to incur. Practical engineers taking apprentices are far more likely to satisfy the increasing demand for this sort of knowledge. And if the increase in quantity of students to meet this gigantic outlay is doubtful, it is hardly doubtful that the quality—I mean the mental quality—is likely to deteriorate. Modern science is, after all, a narrow pursuit. It turns with disgust from classical lore, from history, from moral philosophy, so that the great old culture given by reading and writing good Latin or Greek prose is called mediæval. Stranger still, it does not recognize pure mathematics as science. Here is another great mental training excluded, for there are plenty of skilled men of science who would not face a simple geometrical problem. Still more fatal to their culture, even in their own department, is the complete neglect of metaphysics, in which they would find all the fundamental problems of the new science of nature discussed with a clearness and an acuteness foreign to mere experimentalists. Theories must underlie all systematic interrogation of nature, and the best summary of all the logical possibilities of the origin of things is to be found not in modern, but in Greek philosophy.

These considerations would seem to justify the old universities in standing aloof from the modern movement, except so far as mere theoretical knowledge is concerned. It is urged, however—not without force—that much greater advances, much more fruitful advances in physical science, may be expected if theory and practice be not dissociated. The more intelligent men of science do profess toleration for the liberal arts, and they do like at least the prestige of the old university education. But human life is limited; there are only eight or ten working hours in any day, there are necessary holidays, and the *Lehrjahre* are at most five in number when schooling is over. When it comes to a conflict between lectures in arts and laboratory work, we know well that the

former will be called mere waste of time. This is the conflict now engaged which threatens to dislocate the old universities if they surrender, or to destroy them if they stubbornly resist. For there is a strong conviction abroad that these venerable corporations are "behind the time," which means that they are full of concealed abuses, of obsolete lore, of stolid resistance to the march of the age. It may be considered absolutely necessary to turn the edge of this criticism by timely concessions. Thus both Oxford and Cambridge have condescended to the great sham of the so-called University Extension, which allows a herd of poor deluded creatures to imagine themselves partakers of Oxford culture because they attend rhetorical displays on the English poets, and other dilettante criticism administered to them in country towns. Some subjects which require close and consecutive thinking are of course attempted, but are far less popular. But if Oxford and Cambridge think such a concession justifiable, it is surely far more justifiable to give a large place to experimental and to natural science, which require really hard work and great mental alertness, and which are constantly leading to great and unexpected results.

What, then, is the right policy to adopt? We have apparently a bad example in the University of Greifswald. The authorities of that ancient society, by inheritance of church lands the best endowed place of education in all Germany, were so pressed by the claims of the modern men of science that they found their 30,000*l.* per annum insufficient to meet these new calls, and approached the State for a further grant. They obtained it only in lieu of their independence, for the State would not subscribe without assuming the same control here as in other universities. Hence all the patronage and disposal of their wealth were sacrificed, and even now we hear that their science professors are in no way satisfied, but are making such further demands as to starve all the other departments.

There is another possible solution, which is this. Let the new universities, or those settled in great commercial and manufacturing centres, such as Birmingham, Belfast, Manchester, boldly declare themselves great higher technical schools, and teach science and little else; let the old universities distinctly decline to enter this path, but reserve themselves for what is known as a liberal education, with theoretical science only. The obstacle in the way of this solution is that Cambridge is already turning itself into a great technical school, and attempting to combine both kinds of instruction. But even if Cambridge is able to accomplish this task successfully, which is very doubtful, will it be possible for other universities to follow in its wake without sacrificing the high ideal which they have hitherto held before them? M.

#### WELSH WORDS FOR COLOUR.

Bryntirion, Lindfield, Sussex, Jan. 25th, 1902.

YOUR correspondent Mr. Rivers is quite correct in saying that "glas" is applied to green and grey as well as to blue. It cannot, however, be used indiscriminately, and its primary meaning is blue. I find in the Welsh Bible the colours used as I stated in my previous letter. In Gen. i. 30, "I have given every green herb for meat,"—"y bydd pob llysieuyn gwyrdd yn fwyd." Exodus xxv. 4, "And blue, and purple," &c.,—"A sidan glas, a phorphor." "Llwyd" is a generic term for a variety of colours, but it must have been used as meaning brown from very early ages. One of the Welsh words for hedge-sparrow is "llwyd y baw," "baw" meaning "dirt, earth, mire," thus "(a bird) that is brown like the dirt." The other word is "llwyd y gwrych," "gwrych" in this case meaning hedge, and so "the brown (bird) of the hedge." Again, it is used in differentiating between the martins, "gwennol



wen" being the ordinary martin with blue-black upper parts and white (wen) under parts. The sand martin, on the other hand, is "gwennol llwyd," this bird having its upper parts dark brown and under parts white, with the exception of a band of brown crossing the breast. The word "llwyd" is also used for describing a river after heavy rain, when the water is thick, brown, and muddy.

EDGAR ALBAN.

#### ASTRONOMICAL NOTES.

PROF. BARNARD communicates to No. 3760 of the *Astronomische Nachrichten* the results of a series of measurements of the diameters of the planets, some of the satellites, and the ring of Saturn, obtained with the 40-inch telescope of the Yerkes Observatory. The mean value of that of Mercury, at the earth's mean distance from the sun, is 6".59, corresponding to an actual diameter of 2,965 English miles, which is slightly smaller than that used in the *Nautical Almanac*. Venus he has measured from observations made in the day and in the night: the former give an apparent diameter of 17".14, the latter of 17".39, the difference (0".25) being probably due to irradiation, the effect of which is smaller than was expected. Momentary glimpses were occasionally obtained of large darkish spots on Mercury, resembling those seen on the moon with the naked eye, the impression being that if the latter could be removed to the distance of Mercury her surface would present a similar appearance to his. Markings were also noticed on the surface of Venus, but they were very illusive, and at no time could a satisfactory drawing be secured, the impression being that they were not permanent. Nothing was seen on either planet of the angular system of narrow dark lines depicted by some observers. The equatorial and polar diameters of Jupiter were measured to be 90,190 and 84,570 English miles respectively; those of the four Galilean satellites 2,452, 2,045, 3,558, and 3,345 miles, but the diameter of the small interior satellite is too small to be a measurable quantity, probably not exceeding 100 miles, which would give an apparent diameter of only 0".04. Prof. Barnard also measured the system of Saturn, and determined the values of the equatorial and polar diameters of that planet to be 76,470 and 69,780 English miles respectively. The diameter of Titan, the largest satellite, was found to be about 2,720 miles, somewhat smaller than hitherto supposed. The outer and inner diameters of the outer bright ring were 172,610 and 150,480 miles respectively; those of the inner bright ring 145,990 and 110,070 miles. The inner edge of the crape ring appeared to be always distinctly and abruptly defined; its inner diameter amounted to 88,190 miles. For Uranus the equatorial and polar diameters were measured to be 35,820 and 33,921 miles respectively. No ellipticity could be noticed as measurable in Neptune; but an apparent diameter was determined of 2".433, corresponding to a real diameter of 32,900 miles. It will be noticed that the above results make Uranus somewhat larger than Neptune, whereas it had generally been previously supposed to be slightly smaller, and considerably so according to Prof. See's measurements at the Washington Observatory in 1900. Prof. Barnard's observations of these two planets were made at the Lick Observatory, before his removal to the Yerkes.

The issue for 1902 (the sixth) of Mr. Mee's useful card exhibiting 'The Heavens at a Glance' contains several improvements. Small maps, as guides to the positions of the principal stars, are given; also one presenting the most conspicuous formations on the surface of the moon.

Bulletin No. 12 of the Lick Observatory contains a fourth catalogue of new double stars less than 5" apart, discovered by Mr. W. J. Hussey with the 36-inch telescope.

The Fifty-sixth Annual Report of the Harvard

College Observatory has recently been received, and furnishes an account of the work accomplished during the year ending September 30th, 1901. Much attention was naturally devoted to observations of the new star in Perseus, and to those of the small planet Eros, with special reference to the variations in its light, a large number of other observatories having combined with that at Paris to observe its places for the purpose of determining the solar parallax. The expedition to Sumatra for observation of the total eclipse had but little success, owing to the state of the weather in that locality. An effort has been made towards the publication of a vast mass of material which is sufficient to fill several volumes of the *Annals*. Meantime the regular photometric work has been proceeded with, principally with the west equatorial, under the charge of Prof. Wendell. Meridian observations also have been continued on the usual system, the Director (Prof. E. C. Pickering) devoting himself principally to the 12-inch meridian photometer. A large number of photographs were obtained with the Draper telescope, as also with the Boyden telescope in the branch establishment at Arequipa, which continues under the charge of Mr. H. C. Bailey. The work with the Bruce photographic telescope (in which Dr. De Lisle Stewart has been assisted by Mr. Frost) has been of a varied character, and has resulted, amongst other things, in the discovery of a number of new nebulae. The circulars from the Harvard Observatory we have had occasion from time to time to notice, and other special publications have appeared during the past year.

The planet Mercury will be at greatest eastern elongation from the sun on the 3rd inst., and visible in the evening during about the first half of the month, situated in the constellation Aquarius. Venus is now also in Aquarius, and about 7° due north of Mercury; but she will set earlier each evening, and be at inferior conjunction with the sun on the 14th. Mars is not visible this month, nor for some time afterwards. Jupiter will become visible before sunrise about the middle of the month, when he will be situated nearly 5° due south of the star  $\beta$  Capricorni. Saturn is in Sagittarius, and rises a little before Jupiter.

We have received the Report of the Superintendent (Capt. C. H. Davis) of the United States Naval Observatory, Washington, for the fiscal year ending June 30th, 1901. The largest instrument is the 26-inch equatorial (constructed by Alvan Clark), which is now entering on the thirtieth year of its career. When the observatory was removed to its new site several improvements were effected in this instrument, particularly in the machinery for the elevated floor and the appliances for the electric lighting, enabling the observer to illuminate every part at once. During the year of which we are speaking it was under the sole charge (frequently with little aid) of Prof. T. J. J. See; his micrometric measures of the planets and some of their satellites have been mentioned in the *Athenæum*, and he also obtained a valuable series of observations of Eros, to be used in connexion with others (according to the plan formulated by the International Committee at Paris) for the determination of the solar parallax, besides a considerable number of observations of double stars. The 9-inch transit-circle was under the charge of Prof. Skinner until February 5th, 1901, when he started for Sumatra; Prof. Harshman, and afterwards Mr. T. I. King, subsequently directed the operations, and the work on the sun, moon, large planets, and zone stars was carried on throughout with all accustomed regularity. The same remark may be made with respect to the other instruments, which include two smaller transit-circles, a 12-inch equatorial, a prime vertical transit and a 5-inch altazimuth, and a 40-foot photoheliograph with which the sun-spots, &c. (during a period known to be one

of great quiescence), were depicted on all practicable days, though special arrangements in this also had to be made in consequence of the absence of the principal photographer (Mr. G. H. Peters) on the eclipse expedition. Unfortunately the results of the latter were extremely meagre on account of the state of the sky in great part of Sumatra. The Report includes one from Prof. Harshman, who on March 28th, 1901, was appointed Director of the *American Nautical Almanac*, which is in close connexion with the Washington Observatory. The volume for 1904 was soon afterwards published; and in addition to the regular work several special investigations are in progress, particularly the formation of new tables of Jupiter's satellites, and new elements of the inner satellite of Uranus.

Prof. T. J. J. See publishes in *Ast. Nach.* No. 3764 the results of a series of measurements of the four Galilean satellites of Jupiter, obtained last autumn with the 26-inch refractor of the Washington Observatory, which, on account of the position of the planet and for other reasons, are to be preferred to those of the previous year. The observations are distributed into two sets, made by daylight in the brief period of stillness which precedes and immediately follows the setting of the sun, and by night. The results of the former (which must be more free from the effects of irradiation) are 3,145, 2,817, 4,770, and 4,408 kilometres, equivalent to 1,956, 1,752, 2,967, and 2,742 English miles respectively; those of the latter amount to 4,061, 3,680, 6,048, and 5,434 kilometres, or 2,526, 2,289, 3,762, and 3,380 miles. Prof. See also made a series of daylight measurements last October of the diameter of Titan, the largest satellite of Saturn, the resulting value amounting to 5,049 kilometres, or 3,140 miles.

#### SOCIETIES.

SOCIETY OF ANTIQUARIES.—Jan. 23.—Viscount Dillon, President, in the chair.—Mr. J. H. Round read a paper on 'The Castles of the Conquest,' in which he addressed himself to the question of the character of the castles erected by the Normans in England on the eve of the Conquest under the Conqueror and during the bulk of the Conqueror's reign—that is, circa 1050-80. He showed that recent research had rejected the early origin assigned to rectangular keeps, which Mr. Freeman appears to have considered the type of the Normans' fortress; and he agreed with Mr. Clark's conclusion that their castles, at this period, in England as in Normandy, were moated, flat-topped mounds (*mote*), crowned by a palisade, and generally having an appendant court or courts, also moated. On the other hand, he considered Mr. Freeman right in claiming that the castles, whatever they were, which the Normans introduced, were so novel in English eyes that they had to be described by their foreign name, and he showed that Mr. Clark had accepted this view. But this, he urged, completely overthrew Mr. Clark's own theory, which has hitherto held the field—namely, that the whole of these palisade mounds were in existence before the Normans came here, and that they did nothing but repair them. He further appealed to the direct evidence of Domesday, the chroniclers, and the Bayeux Tapestry as proving that the Normans did construct castles *de novo*, and threw up mounds for the purpose, as in Normandy. He referred to Mr. Neilson's paper on the Scottish mottes (*mote*) and to Mrs. Armitage's demonstration that the *burgh* of the 'Anglo-Saxon Chronicle' was not a moated mound, an error at the root of Mr. Clark's theory. But, while claiming the bulk of these *mote* as of Norman origin, Mr. Round was not prepared to assert that none was thrown up by the Danes at the time of their invasions.—Mr. I. C. Gould said he ventured to recall the opinion expressed in a paper of his a few years ago, that probably the Danes used moated mounds to a small extent, and the Saxons to a still slighter extent; it is to the Norman period alone we are indebted for the vast number of these mounds of mystery—mounds which have been popularly attributed not only to Britons, Romans, and Saxons, but to his satanic majesty, and (in one case) to the Dutch! From Mr. Round's paper in the *Quarterly Review* (1894) he gathered that Mr. Round agreed with him to some extent, so that their difference was one of degree, not of kind. Such judgment as he had formed was based upon



the study of our English classic, the 'Saxon Chronicle,' and Florence of Worcester; upon consideration of the position of existing examples in relation to the probable conditions of the surrounding country; and upon occasional collateral evidence, such as the finding of a Saxon goblet in an entrenched mound. Mr. Gould hoped some day to give in detail reasons for the belief he still held that the mound-and-curt type of castrametation was used to a small extent prior to the advent of Norman influence in the reign of Edward the Confessor.—Sir Henry Howorth and Messrs. Corbett, Steele, Stone, Dawson, and Hope also took part in the discussion.

**MICROSCOPICAL.**—Jan. 15.—*Annual Meeting.*—Mr. W. Carruthers, President, in the chair.—The election of officers and Council for the ensuing year was made.—Dr. Hebb read the Report of the Council for 1901, and Mr. Vezey, the Treasurer, read the annual statement of accounts and the balance-sheet.—The President then gave as his annual address an interesting *résumé* of the scientific work of Nehemiah Grew (1641-1712), whom he ably defended from the charges of plagiarism which had been brought against him in respect to his discoveries as to plant structure.—Mr. E. A. Parsons gave a very interesting exhibition of malaria parasites under a number of microscopes.—Messrs. Ross exhibited their new form of standard microscope, designed specially for the use of medical students, and fitted with a new form of fine adjustment. Messrs. Ross also exhibited a new simple lens for dark ground illumination. It consists of a meniscus lens bored through its centre to receive a spot made of vulcanite provided with a stem to drop into the hole in the centre of the lens.

**INSTITUTION OF CIVIL ENGINEERS.**—Jan. 28.—Mr. C. Hawksley, President, in the chair.—The papers read were 'The Sewerage Systems of Sydney, N.S.W., and its Suburbs,' by Mr. J. Davis, and 'The Bacterial Treatment of Trades Waste,' by Mr. W. Naylor.

**PHYSICAL.**—Jan. 24.—Prof. S. P. Thompson, President, in the chair.—A paper on 'The Factors of Heat' was read by Mr. J. Swinburne.

#### MEETINGS NEXT WEEK.

- Mon.** Royal Academy, 4.—Lecture on Architecture by Prof. G. Aitchison.  
— Royal Institution, 5.—General Monthly.  
— Society of Engineers, 7½.—President's Inaugural Address.  
— Aristotelian, 8.—'The Relation of Mathematics to General Logic,' Mrs. S. Bryant.  
— Institute of British Architects, 8.—President's Address to Students.  
— Society of Arts, 8.—'The Purification and Sterilization of Water,' Lecture IV., Dr. S. Rideal. (Cantor Lectures.)  
**Tues.** Royal Institution, 3.—'The Cell: Immunity,' Lecture IV., Dr. A. Macfadyen.  
— Society of Arts, 4½.—'The History of the Rosary,' Rev. H. Vaughan.  
— Institution of Civil Engineers, 8.—Discussion on 'The Sewerage Systems of Sydney, N.S.W.,' and 'The Bacterial Treatment of Trades Waste.'  
— Zoological, 8½.—'Ecdysis as Morphological Evidence of the Original Tetradactyle Feathering of the Bird's Fore-limb,' Mr. E. Degen. 'A Revision of the Amblypoda Group of the Lycopodioidae,' Mr. G. T. Bethune-Baker. 'Notes on the Osteology of *Coprin brevicaudus*,' Prof. W. Daxland Benham.  
**Wed.** Archaeological Institute, 4.—'Horse Armour,' Viscount Dillon; 'Castle Guard,' Mr. J. H. Round.  
— British Archaeological Association, 8.—'Ewenny Priory, Glamorgan,' Dr. W. de Gray Birch.  
— Entomological, 8.—  
— Geological, 8.—'The Matrix of the Suffolk Chalky Boulder-Clay,' Rev. E. Hill; 'The Relation of Certain Breccias to the Physical Geography of their Age,' Prof. T. G. Bonney; 'Some Gaps in the Lias,' Mr. E. A. Walford.  
— Society of Arts, 8.—'Jamaica,' Mr. H. T. Thomas.  
**Thurs.** Royal Institution, 3.—'The Scot of the Eighteenth Century: At Home,' Lecture I., Rev. Dr. J. Watson.  
— United Service Institution, 3.—'Continental v. South African Tactics,' Lieut.-Col. F. M. Maude.  
— Royal Academy, 4.—Lecture on Architecture by Prof. G. Aitchison.  
— Royal, 4½.—  
— Society of Arts, 4½.—'The Coal Resources of India,' Prof. W. R. Dunstan.  
— Chemical, 8.—'An Investigation into the Composition of Brittle Platinum,' Mr. W. H. Bartley; 'Tetrazone, Part II.,' Messrs. S. Ruhemann and H. E. Stapleton; and six other papers.  
— Linnean, 8.—'A Method of investigating the Gravitational Sensitiveness of the Root-tip,' Mr. F. Darwin; 'An Extinct Family of Ferns,' Dr. D. H. Scott.  
— Society for the Encouragement of the Fine Arts, 8.—'An Evening with Mendelssohn,' Mr. A. Gilbert.  
— Society of Antiquaries, 8½.—'Familiar Letters of Charles II. and James II., Duke of York,' and 'Summons to the Coronation of William and Mary, and Letters of Dispensation for the Earl of Litchfield,' Viscount Dillon.  
**Fri.** Geologists' Association, 7½.—Annual Meeting; President's Address on 'A Dozen Years of London Geology.'  
— Philological, 8.—'Remarks on the Language and Customs of the Ainu,' Rev. J. Batchelor.  
— Royal Institution, 9.—'The New Mammal from Central Africa and other Giraffe-like Animals,' Prof. E. Ray Lankester.  
**Sat.** Royal Institution, 3.—'History of Opera: Wagner,' Mr. W. H. Radlov.

#### Science Gossip.

MR. J. STUART THOMSON has lately been occupied at the Marine Biological Laboratory, Plymouth, with an investigation of the periodic growth of the scales of fishes as an indication of age. The first part of a lengthened and detailed statistical paper on the structure and seasonal growth of gadoid and pleuronectoid scales will

shortly be issued as the result of some of these studies, and will show that scale-growth is accelerated during the warmer season of the year, but diminished during the colder season, in such a methodic manner as to cause the formation of annual rings.

THE Geological Survey has issued the second instalment of the series of memoirs on county water supplies from underground sources, the present instance relating to that of Berkshire. The object of the series is to put together all the records of wells and borings, both published and unpublished, so as to furnish data for future seekers after water. The tapping of underground sources of water for thickly populated districts is often very unfair to a number of residents in the district whence it came, who have no means of redress.

THE death on the 23rd ult., in his sixty-ninth year, is announced of Mr. Alfred W. Bennett. For many years he was lecturer on botany at St. Thomas's Hospital, and contributed largely to botanical literature, both systematic and physiological. His handbook of 'Cryptogamic Botany,' in which he had Mr. George Murray as a collaborator, is still very serviceable as an introduction to the subject. Mr. Bennett contributed to the *Journal* of the Royal Microscopical Society a series of abstracts from botanical publications which was of the greatest use to students. Alpine plants also had a share of his attention, and some books and translations made by him for the use of tourists form a serviceable addition to the equipment of the Alpine wanderer.

MRS. LIVINGSTONE BRUCE, the daughter of the famous explorer, has given 1,000*l.* to the Scottish Geographical Society for the annual award of a gold medal for exploration and geographical research. The first medal has fallen to Sir Henry Johnston, one of the most accomplished of modern explorers and also one of Livingstone's biographers. The award was made on the occasion of Sir Henry's lecture to the Scottish Geographical Society last week on the subject of 'The African Protectorates.'

THE Prince of Wales has consented to attend Bushy House, Teddington, on Wednesday, February 19th, to perform the ceremony of formally opening the buildings of the new National Physical Laboratory.

AN eminent man of science has passed away in Emil Selenka, titular Professor of Zoology and Comparative Anatomy at Munich since 1896, when he resigned his professorship at Erlangen. Prof. Selenka, who was born at Brunswick in 1842, devoted his attention chiefly to the Echinodermata and vertebrate animals. He twice undertook a journey to the Sunda Islands and Java to study the anthropoid apes. His most important works are 'Zoologische Studien' and 'Studien über die Entwicklungsgeschichte der Tiere.'

PROF. HUGO VON ZIEMSEN, who died in his seventy-third year at Munich, where he was director of the hospital and lecturer at the university, had won a great reputation as a physician and as an author. He wrote a number of valuable medical works, among them a 'Handbuch der speciellen Pathologie und Therapie,' and with Pettenkofer the well-known 'Handbuch der Hygiene und Gewerbekrankheiten.' He was also one of the editors of the *Munich Medical Journal*, to which he was a frequent contributor. The Munich town council are going to name a street after him.

THE death is also announced from Paris of Dr. Gougenheim, the editor of the *Annals* of diseases of the ear and larynx.

THE Akademie der Naturforscher in Halle, which claims to be the oldest academy in modern Europe, has just been celebrating its 250th anniversary. It was founded by a Schweinfurt physician, Dr. Bausch, in January, 1652, and had its original seat in that old free city of the

empire. It received important privileges from the Emperor Leopold in 1687 and Charles VII. in 1742. Its *Nova Acta*, the official publication of the Leopoldine-Carolinian Academy of Naturalists, enjoyed a wide reputation. It now possesses at Halle the largest collection of books relating to the natural sciences in Germany, for which a splendid building is in course of erection in the Wilhelmsstrasse. The official jubilee of the academy is postponed until the autumn of this year, when the new library building is to be opened, and scholars from all nations are expected to take part in the festival.

PROF. HAECKEL has confirmed the report that he is to sit to Prof. Harro Magnussen for a statue to be unveiled after his death. The matter was to have been kept a profound secret, but, much to Prof. Haeckel's annoyance, it has got abroad. It appears that in the year 1894 one of his admirers left the sum of 60,000 marks for this purpose. The statue will probably be placed in front of the Zoological Gardens of Jena.

PROF. J. FISCHER has been fortunate enough to discover in the library of Prince Waldburg, on Castle Wolfegg in Württemberg, an impression of the map of the world which, together with the gores for a globe, illustrated the 'Cosmographia Introductio,' published by Walzenmüller in 1507. The gores on the globe have been discovered in the library of Prince Liechtenstein at Vienna, and a facsimile has been published by M. L. Gallois in 'Les Géographes Allemands' (Paris, 1890), but the map *in plano* had until now been looked upon as lost. It bears the title 'Universalis cosmographia secundum Ptholomaei traditionem et Americi Vespucii aliorumque lustrationes,' and, apart from Walzenmüller's small globe, it is the earliest map bearing the name America. When its author compiled this map he was not even aware that a person named Columbus was in existence. His map of the New World in the Strasburg Ptolemy of 1513 omits the objectionable name, and a legend gives credit to Columbus as the discoverer.

#### FINE ARTS

*Dutch Painters of the Nineteenth Century.* Edited by Max Rooses. Translated by F. Knowles. (Sampson Low & Co.)—This is the fourth and last part of a series of handsomely got-up volumes with numerous illustrations. The present section contains a life of Matthew Maris which is not without interest. Maris, though not a great master in any sense, had yet a very distinguished and personal talent, and his life and art alike are worthy of record. The head of the artist reproduced here is a fine record of a strange and unbalanced imagination. But the bulk of the book is concerned with painters of very little importance, about whom the biographies retail with unblushing solemnity the veriest tags and sweepings of the interviewer's note-book. We learn that Mr. Allebé's mother was "a virtuous woman who lived a well-ordered life, rejoicing with the joyful and sorrowing with the sad." We do not doubt it; but of how many uninteresting people might not the same important fact be revealed? It is a great pity that there should be all this fuss made about artists. It is bad for them and bad for the public. We should like to see the artist's profession either tabooed as wanting in respectability, or, better still, reduced to the status of a respectable and matter-of-fact craft. We might then hear less about the artists and the *objets d'art* which their studios contain, and enjoy their pictures a great deal more. The notion which underlies this book, that every artist who gains some reputation in contemporary exhibitions is a genius, is not only entirely false, but also very disturbing to honest workers in paint. The



hushed awe with which the biographers who contribute to this book approach their heroes, the gasp of admiration with which they discover that what they took for old embossed leather on the wall is only a piece of paper with a few skilful daubs by the artist, and the solemnity with which they ask the artists to explain the mystery of their own genius, are all rather surprising. It is needless to say that the biographies are for the most part written in a bright and cheerful journalistic style.

*Stories of the Tuscan Artists.* By Albinia Wherry. (Dent & Co.)—The idea of this book is to give to children just the necessary help and information to enable them to look at and enjoy the masterpieces of Italian art without being perplexed by unfamiliar themes or symbols and persons whose stories are unknown to them; to give them in the simplest way that orientation without which the art of another age and a foreign people must always be somewhat inaccessible. We think the author has done this extremely well. She shows great tact in her selection of those particulars in the lives of the artists and in their pictures which are likely to appeal to childish imaginations, and she even succeeds in giving in the simplest words some notion of the æsthetic qualities of each artist's work. It is the writing of a person who really appreciates the beauties she describes, and is a far better introduction to Tuscan art than many more pretentious and learned works. It is fluently written and never dull, for nothing is told in the wearisome manner which comes of conveying information at second hand. She rightly gives great prominence to the stories of the saints, which are always full of interest for children, and which, as they were constantly present to the Italian artist's mind, are really necessary for understanding mediæval and Renaissance art. The outlines of the lives of the Tuscan artists are also well done, with again a right emphasis on the anecdotal side. The last chapter, which contains a short guide to the works of Tuscan art at South Kensington and in the National Gallery, should be revised in a subsequent edition. Orcagna is not, unfortunately, represented in the National Gallery; the 'Rape of Helen' is not accepted as Benozzo Gozzoli's by any authoritative writer; "Filippo's beautiful altar-piece in the Badia" must be a misprint for Filippino's. Filippino is again called Filippo on p. 141. This is confusing, though no doubt both forms are used by Vasari. The 'Adoration of the Magi,' which the author says remains ascribed to Filippino without dispute, is attributed on excellent grounds to Amico di Sandro. It was perhaps gratuitous in an elementary book to bring in such a recent piece of research as Mr. Berenson's essay on Amico di Sandro, and it is particularly so in this case, inasmuch as Mrs. Wherry's reference to it is not correct. She ascribes to Amico di Sandro a 'Tobias and the Angel' of the Verrocchian school, which therefore has no connexion with Amico's work. But these are errors of slight importance in a book which excellently fulfils its purpose. The illustrations are not only chosen with great care, but also admirably reproduced. We do not remember to have seen before such perfect reproductions of photographs by the half-tone process.

*Great Epochs in Art History.* By James M. Hoppin. (Boston, U.S., Houghton, Mifflin & Co.)—Mr. James M. Hoppin was lately a professor at Yale University, and if the present book is at all representative of his teaching there, we can only dimly imagine the result his instruction produced in his pupils' minds. Not that Mr. Hoppin is not widely read and replete with information, but he appears to have had no perception of the relative values of the authors whose opinions he collected, while information of all sorts, whether false or true, has been equally welcome to his acquisitive spirit. The result is a book without any system

or plan, the effect, apparently, of a prolonged condition of mental indigestion. He covers an immense field of ancient, mediæval, and renaissance art, discoursing with the glowing enthusiasm and the want of sensibility of the typical Transatlantic tourist. He has the American sentiment for associations, and while he hurries from Chartres to Paris, and from Paris to Rheims, intent on the history of Gothic art, he stops for a second to tell one where Rousseau died and where Dumas was born. He describes his sensations on seeing a bird perch on one of the statues of the west front of Chartres, and remembers that the same thing happened when he was gazing at the west front of Amiens. To correct the inaccuracies of such a work as this would almost require a book equal in length. But we may take a few of the statements about Giotto as typical: "Giotto belonged to the Florentine as well as the Umbrian school." That Giotto belonged to the Umbrian school is a new discovery on which Mr. Hoppin might well have enlightened us further. That he painted for the Pope at Avignon, that he painted existing frescoes in Sta. Maria Novella, that he painted Dante's profile in the Podestà (sic) of Florence, that he painted six frescoes of Job in the Campo Santo at Pisa, and also existing frescoes at Arezzo, are statements which, perhaps, might have been avoided by taking to heart his own sapient remark that "some works attributed to him are not his," or by consulting any respectable authority, even Baedeker's guide-book. One interesting fact about the Giottoesque school deserves quotation:—"Taddeo Gaddi shows the extreme *naïveté* of Giotto's school, in which the animals and sheep are of diminutive size like the miracle of the Ark." We do not know exactly what the miracle of the Ark is, but we should have expected it to be of average dimensions. The value of Mr. Hoppin's remarks on Botticelli, who, he considers, was made "pedantic by catching the breath of the Classic revival," may be gauged by the fact that he believes him to be the author of the Adimari-Ricasoli cassone of the Accademia at Florence. But interesting as it might be to study still further this revelation of American culture, we must take leave of Mr. Hoppin, consoled by his own closing words, to the effect that "the Anglo-Saxon race, which has not yielded to any other in literature and science, will not do so in art."

*Catalogue Raisonné of the Pictures at Locko Park, the Property of Wm. Drury-Lowe, Esq.* Prepared by Dr. Jean Paul Richter. (Bemrose & Sons.)—It is certainly an admirable practice, and one that we could wish more collectors to follow, for the owners of galleries thus to acquaint the public with the contents of their collections. It is evident that under Dr. Richter's care no pains have been spared to elucidate the history and authorship of the various works. Nor has he yielded to the natural desire to find some painter's name to go with every picture, or, in default of better, to accept the name which tradition has handed down on the backs of the canvases. He is more often than not content to indicate the approximate position of the artist. It is difficult for a critic who has not had the opportunity of visiting the collection itself to test Dr. Richter's results, or to acquire any clear idea of the collection as a whole. But it would seem that among many pictures of considerable interest there are comparatively few of surpassing merit. The bulk of the collection seems to consist of late sixteenth and seventeenth century Italian works, a period which is, perhaps, too much neglected at the present moment, and even Dr. Richter, though he appears familiar with a number of scarcely remembered artists, is often at a loss for any precise information. Besides these there are a number of eighteenth-century English works, though Hogarth's ('Portrait of

Sir James Thornhill') is the only great name that appears among them. With regard to a picture by Belotti (Canaletto), Dr. Richter makes the interesting point that, since it is a view of the Horse Guards, which was finished in 1753, it cannot be by Canale, whose visit to England took place in 1746-7. It has hitherto been doubted if the nephew Belotti did visit England, but this picture, if it is by one of the two artists, must be considered as settling the point definitely in favour of Belotti's presence here. Certainly the majority of English views in the style of the Canali have more relation to Belotti than to Canale himself, and many must be attributed to his English imitators. Of the pictures by earlier Italian artists several examples are reproduced. We could have wished, by-the-by, that the early work by Benozzo Gozzoli could have been added to the number. The busts of a youth and a lady (Nos. 60 and 67) are here given to Domenico Ghirlandajo. The contemporary replicas in the Berlin Gallery are there ascribed to Mainardi. We confess that we should have thought this a better ascription for these also. The landscape backgrounds in both, and the polished marble columns in one, are exactly in his manner, while the tenderer sentiment and weaker drawing of the heads would certainly suggest Mainardi rather than his better-known fellow-worker. The profile head by Cossa must be a beautiful and masterly work, and the likeness to the frescoes of the Schifanoia Palace is strongly in favour of the attribution. Dr. Richter considers it to be a portrait of Duke Ercole d'Este; but there would appear to be some difficulty in accepting this view. Ercole was born in 1431, and in this picture can scarcely be twenty years old. But the style of the painting points to a distinctly later date than 1450; indeed, 1460 to 1470 would be more likely. Apparently to support his view, Dr. Richter adds that Cossa painted the Schifanoia frescoes in 1450; but, apart from stylistic reasons, the documents quoted by F. Harek in his volume on the Schifanoia Palace show that the work must have been done at some time between 1467 and 1470. In these circumstances we think that another original must be suggested for this charming head. By far the most interesting of the illustrations is that of a painted shield on which is a David standing triumphantly over the head of Goliath. It is surrounded by a barren and rocky landscape, the figure relieved in pale tones upon a dark and heavy sky. It is certainly one of the most original and convincing conceptions of the young David that even Florentine art produced. The turbulent and ungainly gestures of the half-savage shepherd boy, and the mixture of wildness and spirituality in the face, make it, even when seen in a reproduction, an unforgettable vision. We are unable to agree with Dr. Richter's ascription to Antonio Pollajuolo, in spite of the superficial resemblances to his work. The cast of the drapery, the trees and rocks (almost identical with those in the frescoes of the convent of S. Apollonia at Florence), and the darkness of the sky, as well as the details of form, all agree too exactly with the manner of Andrea del Castagno to leave us in any doubt that it is his. His was a kindred spirit to Pollajuolo's, and this is interesting as showing how far he had already advanced along the lines which Pollajuolo pursued still further. Pollajuolo was more ingenious and more accomplished; but it may be doubted whether any of his figures have so strange a suggestion of spiritual energy as this.

*Journal of the Royal Institution of Cornwall.* Vol. XIV. (Truro, Lake & Lake.)—This volume opens with the third part of Mr. Baring-Gould's 'Cornish Dedications,' covering some fifty pages, and extending in alphabetical order from St. Helen to St. Keyne. There does not seem any reason why this catalogue should not extend to a thousand pages before it is finished, for the writer seems inclined to pour



out all his stores of hagiology without any reference to Cornwall, provided that the saint has a single church or chapel dedication in the county. To give several pages, for instance, to St. Helen, describing her Devonshire dedications, and even St. Helen's, Bishopsgate, London, is not Cornish history. We welcome what he has to say of St. Kea or St. Kewe. Mr. Baring-Gould will be well advised if he puts a severe check upon his facile pen for the remainder of these 'Cornish Dedications.' There is a good illustrated paper on the churches of St. Mylor and Mabe by Mr. Thurstan C. Peter. The collection of fragments of alabaster from the latter church is interesting. They were discovered built into a disused aumbry, and were doubtless parts of a richly painted reredos of fifteenth-century date. An illustrated article on Cornish chairs by the Rev. S. Rundle, and brief ones on the stone circles of Cornwall as compared with those of Scotland, and on the occurrence of flint flakes and small stone implements in the county, are all good of their kind. An article on the Romans in Cornwall, by the late Mr. R. N. Worth, written in 1888 and not then published, was certainly not worth printing. Mr. F. H. Davey's account of recent additions to the flora of Cornwall, including several new "arrivals," is of value to botanists. A long article of some thirty pages, with three plates, on 'The Flora and Fauna of the Falkland Isles,' may possibly be able and to some extent original, but it is really out of place here. The editors and Council will be well advised if for the future they confine their printed material entirely to their own county. Cornwall, for its area, possesses more exceptional and varied interests, both in archaeology and natural history, than any other English county, and there is very much still remaining that has not yet received due scientific treatment.

#### THE OLD MASTERS AT BURLINGTON HOUSE.

##### III.

The second gallery at Burlington House is devoted entirely to paintings by Claude, several more have found a place on the walls of the large gallery, while the Black-and-White Room is hung with his water-colour drawings. Perhaps he has never been so well represented in a single exhibition before. Now at last, after indiscriminate praise and random abuse, justice may be meted out to him. We can never again claim him as infallible. His failings are evident to the least expert eye when once they have been pointed out. It is more important to recognize what his qualities were. For Claude demands very large postulates, which must be conceded before he can demonstrate anything. He is, indeed, strangely paradoxical among the great original geniuses of the world—as remarkable for his stupidity, his limitations, his inability to do what any decently trained artist can do with ease, as he is for the genius which made rare virtues of all his unusual defects. How slowly, how clumsily withal, his eye and hand responded to the stimulus of external nature may be noted in such studies of the thing seen as the *Drawing of Cattle* (No. 229) or the painfully careful and exact *View of a Village* (237); while in his pictures there is hardly a figure that would pass muster in a young ladies' drawing club, hardly an animal that is not frankly ridiculous. It is clear that his sensitiveness to the actual forms of objects was very obtuse, that his perceptions were positively below the average in precision and intensity. But he was like those stammerers whose hesitation gives them time to point their epigrams. His very helplessness in face of the thing seen is, we believe, the key to his supreme power. Incapacity alone is, of course, not sufficient. But in Claude's peculiar temperament the obtuseness of his sensations went with a rare intensity of feeling.

Though to the end of his days he knew very little about the actual shape of a tree, he felt, as no one else has felt with the same force, the poetical emotions that a tree can arouse. Even in the cows which he drew so badly in the sketch referred to he manages to convey the charm of a Virgilian eclogue.

Given the intensity and purity of his poetic feeling about nature, his want of facility was almost a help. His difficulty in rendering literally what moved him intensely forced him to reduce it to its simplest terms—to distil, as it were, from the complex whole before him only those essential characters wherein its appeal to his emotions lay. He could never draw a thing; he could only draw what artists call a "motive." Hence his innumerable preliminary studies, constantly playing round a few ideas, purifying and rationalizing the forms until they came within the scope of even his limited powers of representation. In the beginnings of an art this limitation is inherent and universal. In so ripe a period as the seventeenth century it required a divinely bestowed stupidity to give the requisite check to facile expression, and this Claude possessed, and so became in essence a primitive artist. He has, for all the apparent elaboration of his manner, a really childlike simplicity and abruptness of expression. His interest is still in the things he presents to the imagination rather than in their relations. There is this fresh and childish delight in beautiful things for their own sake even in his most consummately accomplished work here, *The Enchanted Castle* (67). He thinks how delightful it would be to build a splendid classical palace on a rock in the sea, how enjoyable if thick spreading trees crowded round to the very water's edge, and he places them all together with little concern for verisimilitude. In *A Shepherd and Shepherdess* (56) he puts together a mass of trees and an expanse of river, backed by a towering rock, and plants a castle down upon the water's edge, all with an abruptness, an indifference to the transitions from one object to another, which is akin to primitive art. His ships are always in their place in the picture, never quite in their place on the sea. He has scarcely any sense of the continuity of nature, of the articulations of things one with another. He sticks his trees on the ground, not into it (see No. 238). Just where Turner was greatest in the feeling for the contexture of objects Claude is absolutely lacking. And this leads to another peculiarity of his design. His distances succeed one another like the side-scenes of a theatre. In Lord Yarborough's *Landscape* (55) this is peculiarly evident: first a ship pushes out tentatively from the shelter of the frame, then a promontory with a castle on it juts out more boldly, then hill succeeds hill and cloud, cloud, each belonging to a separately conceived and invented plan, till we get in the extreme distance to the sun itself.

We have called him a primitive in his feeling for the relations of objects, the frankness with which he juxtaposes them with purely poetical and pictorial intention and without regard to verisimilitude, but he differs, of course, from the primitive artists in one great particular. Having once put together the components of his design on essentially decorative and non-naturalistic principles, he cast over the whole the unifying and amalgamating veil of a rich chiaroscuro. That this was accomplished very largely in the final stages of the painting, and by successive glazings almost imperceptible in their tenuity—was, in fact, imposed on a primitively planned design, and not an inherent part of every stage of the process, as in other seventeenth-century chiaroscuroists—may be guessed from the disastrous effect which the restorer's scarification has upon Claude's work. Compare, for instance, Lord Yarborough's splendid picture *La Récompense du Village* (48)—where we must pry closely to discern how ill constructed the figures are, so

perfectly are they immersed in the glowing atmosphere, so harmonious is the general silhouette of the groups, which is all that tells in the general effect—compare this with the landscape next to it (49), where the crude want of harmony in the underpainting stands glaringly revealed, and we realize the methodical processes by which Claude gradually attained the perfect pictorial harmony of his final achievement. First we have the linear design, planned with the utmost precision, and constructed with a nicety of adjustment and balance that shows his perception of harmony to have been as delicate as his perception of actual forms was blunt; then we have the main masses of local tone and colour laid in, and again adjusted for their decorative effect, while finally over each successive plan is diffused its veil of atmosphere. Here again in his treatment of atmospheric tone and colour we note the same characteristic as in his form. For harmonious relations of tone within his pictorial scheme he shows the keenest sensibility, keeping strictly within the key laid down for each plan of the composition, and modulating within a narrow compass of tone with astonishing subtlety; but of values, in the modern sense of the word, as a literal transcription of the effect on the eye of each separate patch of tone in nature, he has no feeling. He works out each plan according to the data of a prearranged scheme.

Armed, then, with this complete system of analysis of nature into its emotional motives and gradual synthesis of these into a harmonious whole, Claude could attack the representation of effects impossible to any literal transcriber, however gifted. The illusion of dazzling sunlight shining full in the spectator's face is given again and again in these canvases most ably, and with more of the effect it produces on the imagination in nature than any one has since rendered, Turner not excepted, much less those moderns who have attempted it by direct, as opposed to symbolic, methods. It happens that in an interesting little exhibition of modern landscape at the Dudley Gallery there are a number of compositions in which Mr. Mark Fisher has attempted, with more than usual success, a similar effect, and we think that an impartial comparison shows how much more truly the illusion of sunlight is obtained by Claude. His almost monochromatic scheme of silvery yellows and pale greys washed on in scarcely perceptible layers of semi-transparent paint is better than Mr. Fisher's positive assertions of opaque yellow, green, and blue laid on in thick hatchings, whose actual consistency is never transmuted into light and air. As a supreme example of Claude's power in this respect we would instance Mr. Heseltine's little landscape (No. 58), in which the most difficult effect of sunlight, with the sun low in the sky, but still unveiled by the mists of evening, is suggested with extraordinary success and with a freshness—almost a dexterity—in the handling of the paint which is unusual in the artist's work.

It must be frankly admitted that many of the Claudes here are bad pictures; a good many, too, we fancy, are of very doubtful authenticity. We do not pretend to know exactly how bad a Claude must be before it ceases to be a Claude, or exactly how much may be attributed to the disasters of restoration; but such things as Lady Wantage's *Enchanted Castle* (67), all Lord Yarborough's magnificent pieces, the exquisitely intoned *Landscape* belonging to the Hon. Mrs. Meynell-Ingram (104), and Sir Frederick Cook's *Seaport* (63) make one suspicious of the hot colouring and crude tonality of a good many of the neighbouring pictures.

We have omitted to mention, however, one of the finest of all, Mr. Robarts's *Trojan Women burning Greek Ships* (59), marvellous for the richness and mellowness of its atmosphere and



the amazing subtlety of its tone, as well as for the fine decorative treatment of the masts and flags. How much of Turner's 'Polyphemus,' even to the striped flag, is already hinted here! Indeed, this exhibition makes one realize how many of the possible pictorial motives of landscape Claude appropriated and expressed in their purest, most essential forms—how large a part of subsequent landscape art has been occupied in giving to Claude's abstract formulæ greater richness of contents, greater variety, and, above all, greater verisimilitude, but without ever attaining again quite to the purely poetical quality of his feeling for nature, or succeeding so completely as he did in purging his compositions of whatever is accidental or accessory to the emotion conveyed. Like his contemporary Milton, to whom in his lyric moods he is curiously akin, Claude seeks in his images only the central emotional effect; he therefore robs them of all those particular and local characteristics which convince us of actuality or compel the idea of verisimilitude. He is abstract, incurious, and aloof, too wrapt in the poetical mood which a scene has aroused ever to observe closely anything which it contains. We may admit that his was one of the most limited and least alert intelligences that have ever become universally famous, and yet claim for him that he has expressed more purely poetical moods in forms more serenely harmonious than any landscape painter who has succeeded him.

#### 'FRENCH FURNITURE AND DECORATION.'

WHEN I read so much unqualified praise of my 'French Furniture and Decoration in the Eighteenth Century' from so great an authority as M. Marquet de Vasselot, I looked for the fly in the ointment, for the book is, indeed, only a fragment of that larger volume on which I spent fifteen years. It was broken up into four "unmethodic and incomplete" portions to suit the convenience of publication, and on the fourth part I am now engaged. As to my success in meeting the difficulties of selection and omission, your reviewer seems to be of two minds; but it is plain that they must be enormous. Every day I receive fresh suggestions, and am ready to quote La Fontaine's fable and say: "On ne peut pas contenter tout le monde et son âne." One must think of how much the reader will take. It occurred to me that I should be most likely to interest him by selecting in each division some one artist whose work could be treated in detail and of that work something that exists and can be seen, as, for example, in the case of Verberckt, his work at Versailles, not the vanished dogs of the vanished frieze of the vanished château of "Saint-Hubert" at Rambouillet. In connexion with each man selected, I have named others working in the same field. Space forbade that I should do more.

M. Marquet de Vasselot is, of course, quite right about the mistake in my incidental reference to the 'Noces de Cana,' by Paul Veronese. To this slip my attention was called in proof-reading, but it escaped correction by a regrettable oversight. On various other points he is, however, less happy in hitting the mark. I will not offer to discuss vexed questions, such as the amount of work executed by Gouthière for the Court, but adhere to facts. Take, for example, the impossibility, according to M. de Vasselot, of discriminating the work of Verberckt from that of Vassé in the Salle d'Hercule. I cannot agree, for, thanks to M. de Nolhac, we actually have the payments made to both these men for their work in that Salle—to Vassé for "ouvrages de bronze doré d'or moulu," and to Verberckt for "ouvrages plâtres et bois," so my statement on this head at least can hardly be described as "a slip in detail." On the question of the frieze in the Cabinet des Chiens, I must also, at least for the present, reserve my opinion. We all know that Piganiol says "toute la

décoration a été changée en 1738," but are we sure that the frieze we now see is the one then executed? One thing is certain, there is a drawing of it by Cauvet. Let us hope that he will never know that "it does not recall in any way his style." The proposed substitution of "1778" for "1776" on p. 103 I must consider. The date was quoted by me on the authority of that most courteous official Dr. Dohme. He gave it also in his own article in the *Gazette* in 1892. I checked it, when re-reading my chapter for press, by Herr Seidel's catalogue, and noticed the date "1778" given for "Le Repas"; but as I have not found him an invariably safe guide, I let Dr. Dohme's figures stand.

I am, however, grateful to M. Marquet de Vasselot for the date of the death of Antoine Rousseau, which had escaped me, and, if I get the chance in a second edition, the offending article shall quit M. Nepveu's name. As for "Pange" in place of Pauge, three readers of the MSS. entrusted to me agreed on the *u*, the name appeared in no biographical dictionary, and a further appeal to the family brought us again to *u*. To M. Marquet de Vasselot's objection to quotations from private letters I can only reply that when they come from scholars of European reputation they are, I find, popular, but I will sacredly respect his own feeling on the subject should he ever honour me with one.

And now what shall I say about my crime in quoting M. Anatole France? Ought one, may I ask, to forget all one's literature when one writes a book? I know some people do! And again, why blame me for mentioning the Vicomte de Bragelonne in connexion with Vaux le Vicomte? Personally, I think I ought to be complimented on having been able to remember, when staying there, anything except the Fouquet, the Louis XIV., and the Man in the Iron Mask created by the genius of Dumas.

EMILIA F. S. DILKE.

#### DRAWINGS BY OLD MASTERS AT CARFAX'S GALLERY.

AN interesting little collection of drawings by Old Masters is on view at the Carfax Gallery in Ryder Street. A number of landscapes in monochrome by Hoppner show his rather factitious sense of the picturesque. Much finer are the three water-colours by Alexander Cozens. One is a fine view of a winding river valley and mountains, rendered with a bolder simplification of form and a freer handling than his son J. R. Cozens ever acquired. Another is a most striking study of broken trees silhouetted in black on a dull orange sky. The brushwork is singularly like, in its rapid calligraphic method, to that of some schools of Japanese water-colour. It is curious to find a man thus independently arriving at this particular convention, a convention dictated no doubt in each case by the qualities of the medium. No. 17 is a beautiful study of the town of Aricia by Richard Wilson, more elaborately finished than most of his notes of Italian landscape. A drawing by Blake for Hayley's Poems (No. 18) has his peculiarly English pastoral feeling, and the surprising gaiety and freshness as of early spring which make this contemporary of the corrupt Fuseli so strange a spirit in the history of English art. How corrupt and decadent Fuseli was, and withal how genuine an artist, may be seen by the drawings here, which seem to be an anticipation, in sentiment at least, of the art of Aubrey Beardsley.

But perhaps the best drawings here are the Dutch ones—a brilliant water-colour, *Hockey on the Ice*, by Hendrik Avercamp (34), a good Metsu (37), and a Terborgh (38) of surprising beauty. The ease and grace of the movement, the feeling for colour shown in the blonde head of the cavalier, exhibit the characteristics of Terborgh's art almost as fully as one of the master's pictures. Masterly, too, is

the pen and gouache drawing by Lucas van Leyden (45) of St. Augustine staying the plague at Rome. An elaborate study of trees and rocks, curiously modern in feeling, attributed to Piranesi (32); some designs for decorative panels which remind us of Huet; and a fine sanguine drawing of some figures under a tree, attributed, we think rightly, to Van Dyck, are among the more notable works of a choice collection.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 22nd ult. the following engravings. After Hoppner: Elizabeth, Countess of Mexborough, by W. Ward, 94l. After Sir T. Lawrence: The Marchioness of Exeter, by S. W. Reynolds, 63l. After Sir J. Reynolds: The Duchess of Ancaster, by J. Dixon, 63l.; Mrs. Beresford, Lady Townshend, and Mrs. Gardiner, by T. Watson, 204l. After Boucher: La Toilette de Vénus, by Janinet, 71l. After J. Ward: Selling Rabbits, and The Citizen's Retreat, by W. Ward, 73l. Black, Brown, and Fair, by J. R. Smith, 26l. Titian's Venus, by D'Agoty, 26l.

On the 25th ult. the same auctioneers sold P. De Wint's drawing A View near a Stackyard for 147l., and T. Bosboom's picture Interior of the Church at Oosthuisen for 304l.

Messrs. Branch & Leete, of Liverpool, sold on the 23rd ult. the following engravings, the property of the late Mr. H. F. Hornby. After Sir J. Reynolds: Mrs. Pelham (Feeding the Chickens), by W. Dickinson, 252l.; Lady Smythe and Children, by F. Bartolozzi, 30l. After Sir T. Lawrence: Master Lambton, by S. Cousins, 26l.; Lady Durham, by the same, 90l.; Nature, by the same, 94l.; Countess Grosvenor, by the same, 74l. After Sir E. Landseer: The Maid and the Magpie, by the same, 28l.; The Stag at Bay, by T. Landseer, 84l.; The Monarch of the Glen, by the same, 88l. After J. Raoux: The Sunshine of Love, by S. Cousins, 73l. After G. Saunders: Elizabeth, Duchess of Rutland, by the same, 26l. The Vesper Bell, by Axel H. Haig, 42l. Il Signor Marchale, by Meissonier, 33l.; The Rapier, by the same, 31l.

Messrs. Branch & Leete also sold on the 24th ult. the following drawings from Mr. Hornby's collection: P. De Wint, Aysgarth, 50l. Birket Foster, Summer Day on the River Dart, 152l.; Ben Venue, 68l.; Meadow Land, with Sheep, 74l.

#### Fine-Art Gossip.

THE Royal Society of Painters in Water Colours, in Pall Mall, closes on Saturday, February 15th. So far, out of 310 drawings sixty-seven have been sold. For the first time in a Winter Exhibition, which is supposed to be an exhibition of sketches and studies in white mounts, drawings in bare gold frames have been admitted.

LAST Wednesday at the Royal Academy Mr. G. F. Bodley, the well-known architect, was made R.A., and Mr. M. R. Corbet's merits as a painter won him the position of an Associate.

ON the same day a course of six lectures by Mr. Windsor Fry began at the Leighton House, entitled, 'A Brief History of the Art of Painting, from Cimabue to Leighton.' The course will be continued on each Wednesday till March 5th.

UNDER the title of "Little Engravings" and the general editorship of Mr. T. Sturge Moore, the Unicorn Press will publish in a few days 'Altdorfer' and 'Blake,' the first two volumes of a new series of facsimile reprints. Mr. Laurence Binyon has written an introduction to the Blake woodcuts.

By the death of Dr. F. G. Lee the world loses a writer of unusual industry on ecclesiastical archaeology, whose books are too numerous to mention in detail, and not sound enough to survive.



THE death is announced from Düsseldorf of Ludwig Fahrback, whose paintings of sylvan scenery were much admired.

THE new volume of the 'Catalogue of the Greek Coins in the British Museum,' by Mr. Barclay Head, the Keeper of Coins, is devoted to the coinage of Lydia, from the age of Gyges, in the seventh century B.C., down to the cessation of the Greek Imperial coinage in Asia Minor, in the reign of Gallienus, A.D. 268. It forms the twenty-second issue of a series which has been uninterruptedly in progress since the early seventies, and which has for many years been indispensable to all serious students of Greek archaeology. Mr. Head and his two collaborators, Mr. Warwick Wroth and Mr. G. F. Hill, hope to be able to bring the work to a completion within a very few years. The present part, like its predecessors, is illustrated with numerous autotype plates and a map of Lydia on which all the ancient sites are marked.

THE current number of the *Berks, Bucks, and Oxon Archaeological Journal*, edited by the Rev. P. H. Ditchfield, contains the first instalment of a transcription of the Churchwardens' Accounts of St. Mary's, Thame, by Mr. W. Patterson Ellis. These accounts begin in 1442, and contain a record of the rebuilding of the north aisle, a parvise, and rood-loft. The same number contains a chapter on the Kendrick family, written by Mr. Greene Kendrick, of Waterbury, U.S.A.

THE Paris Musée de l'Armée has just received a highly curious and novel gift in the form of a collection of 800 buttons, taken from the various uniforms of the French army from the time of the First Republic to the present day. Some of the designs are exceedingly good, and many of the specimens are rarities. The collection was until lately the property of M. Deghila, from whom it was purchased *en bloc* by a donor who calls himself "Sabretache."

At a meeting of the German Archaeological Institute in Rome, on January 11th, Dr. Steinmann gave some interesting information about the representations of the fable of Amor and Psyche in the school of Raphael. He threw some new light on the hitherto rather neglected paintings of Raphael's pupil Pierin del Vaga in the Appartamento Papale of the St. Angelo. The eight pictures give the story of Amor and Psyche exactly as related by Apuleius, and correspond in a surprising manner with the incomplete representations by Raphael himself on the roof of the garden-salon of the Farnesina. Dr. Steinmann conjectures that Raphael originally intended to paint frescoes on the walls of the garden-salon which should represent the earthly events in the legend, while the passages which had Olympus as their scene were to adorn the roof. He believes that the charming work of Pierin del Vaga was painted after the sketches provided by the master for the adornment of the walls of the Farnesina.

## MUSIC

### THE WEEK.

ALBERT HALL.—Royal Choral Society.  
ST. JAMES'S HALL.—Saturday Popular Concert.  
ST. GEORGE'S HALL.—Concert of Irish Music.  
QUEEN'S HALL.—Promenade Concerts.

MR. S. COLERIDGE-TAYLOR's cantata 'The Blind Girl of Castél-Cuillé,' produced at the Leeds Festival last October, was performed for the first time in London by the Royal Choral Society at the Albert Hall last Thursday week. The composer has revised and, we may say, improved his work. The music of Paul, the Blind Girl's brother, originally for baritone, has been arranged for soprano voice, to be sung by a boy, and a marked incongruity has thereby been done

away with; a solo part, in place of choral utterances, has also been written for the cripple Jane. Other minor changes have been effected in the choral writing, and altogether the revised version shows much thought. The weak point of the work, however, still remains: the poem is hopelessly dull; not one of the *dramatis personæ* inspires interest or sympathy. Then, again, comparison between the cantata and 'Hiawatha' is inevitable, and to the former work, even regarded from a purely musical point of view, unfavourable. The performance at the Albert Hall, under the direction of the composer, was exceedingly good—better, in fact, than at Leeds. The *tempi*, to the advantage of the music, were, in many cases, taken slower. Madame Albani was in excellent voice. Miss Edna Thornton, as Jane, achieved a fair success. Master Percy Phillips, who has been trained by Mr. James Bates, sang the Paul music with intelligence and true feeling. The chorus was in its best form. The second part of the programme was devoted to a selection from Handel's 'L'Allegro.'

Madame Carreno appeared at the Saturday Popular Concert, and selected as her solo the 'Waldstein' Sonata. Pianists love this work on account of the many opportunities which it offers for technical display, but only those who feel how virtuosity is here employed by Beethoven to noble purpose can really give a poetically impressive rendering of the music. Madame Carreno kept the virtuosity somewhat too much in the background; the *brío* of the opening movement and the life and sparkle of the *presto* at the end of the Rondo were not sufficiently in evidence. She is, however, a pianist of high rank, and her conception of the manner in which the music should be interpreted deserves all respect. M. César Thomson, from Brussels, gave a highly dexterous performance of a Tartini Sonata. The music was considerably touched up, and it would have only been right to state the fact. The concert commenced with Mozart's Divertimento for strings, composed "September 27th, 1788," according to the programme. The same statement is made, we believe, in Jahn's 'Mozart,' yet for all that it is misleading. The composer may have written it out in one day, but who can say how long he had been thinking it out in his mind?

A concert of Irish music was given by the Irish Literary Society at St. George's Hall on Monday evening. Many delightful songs, mostly arranged by Dr. Stanford, Messrs. Moffat, Milligan Fox, and Somervell, were sung by Mrs. Kate Lee, the Misses Annie MacBride and Madeleine O'Connor, and Messrs. Denis O'Sullivan and Joseph O'Mara, while instrumental music was contributed by Madame Adine O'Neill and Miss Kathleen Purcell. The chief attraction of the evening, however, was a one-act piece, 'The Postbag: a Lesson in Irish,' libretto by Mr. Alfred Perceval Graves, the music composed and arranged by Signor Michael Esposito. The plot is of the utmost simplicity. Kitty O'Hea has two admirers, the postman and the smith, who, though each presses his suit most artfully and persistently, finally accept Kitty's wise advice to pack, when a horn announces the return of her old love Brian from over the seas. The

lyrics are extremely clever and amusing, and the music, in which much use is made of old Irish melodies, is full of life and humour. Miss Ladd and the composer played the accompaniments on two pianofortes; but with an orchestra, as originally intended by Signor Esposito, the effect of the piece would be greatly enhanced. Miss Evangeline Florence sang with artistic taste, though evidently rather nervous in this her first appearance on a stage. But she only needs to play the part once or twice to render Kitty as pert as she is pleasing. Of Mr. Denis O'Sullivan (the smith) and Mr. J. O'Mara (the postman) we need only say that from first to last they kept the audience in fits of laughter.

Tuesday evening's programme at the Promenade Concerts included Symphonic Variations by Herr Hans Koessler, a work of considerable interest; one, indeed, which Mr. Wood would do well to repeat. The composer, Bavarian by birth, is now professor at the Budapest Conservatorium. The music was written in memory of his friend Brahms, and originally each variation had a special superscription, but they are not given in the published score. It seems a pity to have omitted headings which explain the various moods. The music shows real skill and genuine feeling. Mr. Wood has also recently introduced two works by Herr Georg Schumann: Symphonic Variations on the Chorale "Wer nur den lieben Gott," a composition of sterling merit, and an overture, 'Liebesfrühling,' full of life and energy, though of somewhat vague character.

### Musical Gossip.

At his second pianoforte recital last Thursday week M. Godowsky played Tchaikowsky's Sonata in G, Op. 37, a work introduced here for the first time, we believe, by Mr. E. d'Albert in 1898. Some of the thematic material, especially in the first movement, is highly characteristic, and in the work there is many an interesting page; but side by side with the choice stands the commonplace, and with true, rapid sentiment; in development, too, there is a lack of strength. The performance was admirable. M. Godowsky's rendering of Schumann's 'Kreisleriana' fantasias deserves high praise. There were also pieces by Rosenthal, Poldini, and Tausig, in which the pianist displayed technique as finished as it was phenomenal.

THE Stock Exchange Orchestral and Choral Society will give their fiftieth concert at Queen's Hall on the 6th inst., and the programme-book, an advance copy of which has been forwarded to us, includes a short history of the society from its establishment in 1885, together with a list of works performed. Next Thursday's programme contains Tchaikowsky's 'Pathétique' and the Ballet Music from Gounod's 'Polyeucte.'

THE Bohemian String Quartet gave the first of two chamber concerts at the Bechstein Hall, under the auspices of the Curtius Concert Club, on Monday evening, and with great success. High intelligence, perfect ensemble, and energy are the chief characteristics of their performances. With Dvorák's music they are in special sympathy. Besides quartets by Schubert and Beethoven, they played Dvorák's fine Pianoforte Quintet, Op. 81, assisted by Mlle. Ella Správka, an excellent pianist. M. Oumiroff, the Bohemian baritone, was the vocalist. He sings with skill, taste, and feeling. On the following evening he gave a most successful concert at St. James's Hall, winning special favour by his admirable



delivery of songs by Dvořák, Fibich, and Bendl in the original Bohemian text.

THE two chief items in the programme of M. Ernst von Dohnányi's only pianoforte recital this season at St. James's Hall, on Friday last week, were Schumann's 'Études Symphoniques' and Beethoven's Sonata, Op. 106. In the first the able pianist displayed many good qualities of heart and head, although occasionally there was too much storm and stress. The long Beethoven sonata is rarely played, and we scarcely think M. Dohnányi was wise in his selection. We must, however, acknowledge the merit of his reposeful, refined rendering of the Adagio. In the opening Allegro there was not enough breadth and dignity.

THREE new songs were brought forward at the St. James's Hall Ballad Concert last Wednesday afternoon. Two of these were from the pen of Madame Guy d'Hardelot, the first, entitled 'Dawn,' being tasteful but slight, and the second, 'My Castle in the Air,' having a touch of fancy. These songs were agreeably rendered by Mr. Denham Price. Miss Helen Pettican introduced Mr. Francis Bohr's new song 'The Lily,' which, though fairly melodious, is of commonplace type. Mrs. Raymond Roze, a new vocalist, who has a light, but as yet insufficiently trained soprano voice, essayed the valse from Gounod's 'Roméo et Juliette,' which was clearly beyond her means. Madame Hortense Paulsen, Mr. Ben Davies — who sang the impassioned romance from the first act of 'La Bohème' — and Mr. William Green were particularly successful in their songs.

PROF. NIECKS gave the third of his four historical concerts in the Edinburgh University Music Class-Room on the 22nd ult. His subject was 'Italian Comic Opera in the Eighteenth Century, from Pergolesi to Cimarosa.' The professor, as usual, gave explanatory notes. Musical description, followed by illustration, is the most satisfactory method of studying periods of history, especially those of which the music has more or less fallen into oblivion.

THE Society for the Encouragement of the Fine Arts has moved from Conduit Street to the Galleries of the Royal Society of British Artists, Suffolk Street, Pall Mall. Dr. Phené has resigned the chairmanship of the Council, and his successor is Col. Keyser, C.B. The first lecture, on the 6th inst., 'An Evening with Mendelssohn,' will be delivered by Mr. Alfred Gilbert. To some advanced musicians the name of the composer is as a red rag to a bull, but Mendelssohn still has many admirers.

THE prize of 50 guineas, together with the freedom of the City, offered by the Worshipful Company of Musicians for the best orchestral Coronation March has been won by Mr. Percy Godfrey. There were no fewer than 190 competitors. The examiners were Sir F. Bridge, Sir W. Parratt, and Sir H. Parry. Mr. Godfrey studied under Sir George Macfarren and Dr. Prout. He has won several prizes for songs, and last year he gained the Lesley Alexander prize of 20 guineas for a pianoforte quintet. It was only a fortnight ago that we noticed his excellent orchestral suite, performed at the Winter Gardens, Bournemouth. We congratulate the composer on these solid stepping-stones to fame, and maybe fortune.

THE 'Liebesscene' from Herr Richard Strauss's Singedicht 'Feuersnot' will be performed this afternoon at the Symphony Concert, Queen's Hall. This one-act piece was produced at the Dresden Hofoper on November 21st last, under the direction of Herr Ernst von Schuch. The libretto, from the pen of Herr Wolzogen, is based on a saga of the Netherlands.

M. EDMOND SCHURÉ, the champion of Wagner from very early days, has, in connexion with the production of 'Siegfried' in Paris, published reminiscences of the master. He visited Wagner at Lucerne in 1869, when the latter was engaged

on this very work, and heard him play over the third act. The composer was no virtuoso on the instrument, and he sang the Brünnhilde part, but with a voice so "rough and unpleasant" that it was not until the production of the 'Ring,' seven years later, that M. Schuré felt the "inimitable charm of the music." He possesses a German score of 'Siegfried' in which Wagner wrote: "Seinem urgetreuen, Schicksalserkorenen werten Freunde E. Schuré, zurück und vorwärts blickend. Bayreuth, August 28, 1875. Richard Wagner."

HERR MORITZ ROSENTHAL is giving concerts in Paris. M. Amédée Boutarel, in *Le Ménestrel*, speaks of him as the representative of modern virtuosity at its highest point. While, however, fully acknowledging his pianistic feats, M. Boutarel regrets "la voie des excentricités" which the artist is following, for he considers that the pianist might become a wonderful interpreter of the great literature of the pianoforte. The temptation to pursue a path which brings fame of a brief kind may, however, prove too strong; and its strength can only be felt by those who, like Herr Rosenthal, possess extraordinary executive power.

A NEW opera, 'Till Eulenspiegel,' by Herr N. von Reznicek, was produced at Carlsruhe on the 12th ult., under the direction of Herr Mottl. The composer wrote his own libretto. The *Allgemeine Musikzeitung* of January 24th describes it as fresh and exceedingly pleasant, and through rich employment of dance rhythms allied in character to Smetana's 'Bartered Bride.' The composer has wisely made use of the classical orchestra.

THE Stuttgart Theatre was totally destroyed by fire last week. Until a new building is ready performances will be given at the Wilhelm Theatre in the neighbouring town of Cannstatt. The Prince Regent of Bavaria, according to *Le Ménestrel* of January 26th, has placed at the disposal of the King of Württemberg various stage properties of the royal theatres of Munich.

THE Philharmonic Society of Laibach will celebrate this year the 200th anniversary of its foundation. In the year 1808 the Society inquired of Dr. Anton Schmidt as to whether he thought it would be a good thing to name the great composer Beethoven and Hummel's son honorary members. His reply was characteristic:—

"For my part I would only vote for the latter, viz., Hummel's son, who is second capellmeister (Haydn is the first) of the ruling prince, Niklas Esterhazy. Beethoven is full of whims, but he shows little readiness to oblige."

The Society took no further steps until the year 1819, when it sent Beethoven a diploma, which the composer acknowledged, promising in return for the honour shown him to send a new work of his. The only composition, however, in the archives of the Society which bears any visible trace of having been sent by him is a manuscript copy of the 'Pastoral' Symphony, on the cover of which are the words "Sinfonie pastorale" written by the composer with a red pencil. This score also contains some pencil corrections, two of which appear to be in his handwriting.

#### PERFORMANCES NEXT WEEK.

- SUN. Sunday Society's Concert, 3.30, Queen's Hall.
- Sunday League, 7, Queen's Hall.
- MON. Mr. Hayden Coffin's Concert, 3.15, Steinway Hall.
- Bohemian String Quartet, 8.30, Bechstein Hall.
- TUES. Miss Susan Strong's Vocal Recital, 3, Bechstein Hall.
- Miss Polyxena Fletcher's Concert, 8.30, Bechstein Hall.
- WED. Ballad Concert, 3, St. James's Hall.
- Señor Solvino's Pianoforte Recital, 3, Bechstein Hall.
- Miss Olive Christian Malvery's Concert Recital, 3.15, Steinway Hall.
- Misses Louie and Anna Lowe's Concert, 8.30, Royal Institute of Painters.
- THURS. Miss G. Saunders's Vocal Recital, 3, Bechstein Hall.
- FRI. Messrs. Plunket Greene and L. Borwick's Concert, 3, St. James's Hall.
- Miss Berenice Agnew and Mr. Osborne Hunter's Vocal Recital, 8.30, St. James's Hall.
- SAT. Saturday Popular Concert, 3, St. James's Hall.
- Mozart Society Concert, 3, Portman Rooms.
- Mark Hambourg's Pianoforte Recital, 3, Queen's Hall.

## DRAMA

### THE WEEK.

IMPERIAL.—'Mademoiselle Mars,' a Comedy in Four Acts. By Paul Kester.

LYRIC.—'Mice and Men,' a Comedy in Four Acts. By Madeleine Lucette Ryley.

GARRICK.—'Pilkerton's Peerage,' a Comedy in Four Acts. By Anthony Hope.

WYNDHAM'S.—Revival of 'The Tyranny of Tears.' By Haddon Chambers.

ONE might almost attribute to fright, which Heine advanced as the cause of his singing, the way in which managers huddle together for the production of novelties. No special interest attaches to what may be called the mid-winter season, the approach of Lent being more of a deterrent than an incentive, yet after a long period of unproductiveness there is in the present and following week a rush almost unprecedented of important novelties.

Of the season's productions, so far as they have hitherto been seen, the first is the least stimulating. Mr. Paul Kester, the author of 'Sweet Nell of Old Drury,' a piece which a curious combination of circumstances has elevated into a success altogether disproportionate with its merits, has been stirred apparently by his admiration for the 'Madame Sans-Gêne' of M. Sardou to deal with a similar epoch. He presents accordingly Napoleon in the days of his comparative obscurity, accepting protection and assistance from those of little position or influence, and in the hour of his triumph redeeming the pledges he has unconsciously given. With the picture of the emperor amidst his Court are associated some caricatures of the most conspicuous of his satellites. There is also a love interest of the most shadowy nature between Mlle. Mars, a young *sociétaire* of the Comédie Française, and a Duc d'Aumont, an *émigré*, whose love for her leads him into extreme peril. Nothing in this either stirs or amuses, and such enjoyment as awaits the spectator is derived from the contemplation of Mrs. Langtry in costumes more or less eccentric and beautiful, and admiration of the fidelity of Mr. Lewis Waller's pictures of Napoleon at two different epochs. Mr. Farquharson is admirably made up as Talleyrand, who, however, never comes on the stage except accompanied by Fouché, and is one of a pair of contemptible charlatans. Mr. Kester's work shows, indeed, no dramatic perception, and one can only wonder at its finding its way on to the boards.

In writing 'Mice and Men' Mrs. Ryley seems to have been to some extent inspired by 'The Country Girl' of David Garrick, who drew from Wycherley, who in turn plundered Molière. It is true that the indebtedness is slight, extending no further than the disappointment of a guardian of ripe age, who sees carried off by a younger and more eligible suitor the maiden he has selected for the ornament and comfort of his declining years. Something like an acknowledgment, probably unconscious, of obligation is involved in the retention for the heroine of the name Peggy, bestowed upon her by Garrick. A sense that the story is antiquated is also exhibited by the author in placing the action in the eighteenth century in the then remote suburb of Hampstead. Nothing more unlike the treatment of any of her predecessors than that of Mrs. Ryley can easily be conceived.



Where Wycherley, to go no further, is ribald and licentious, and Garrick frankly comic, Mrs. Ryley is sentimental and idyllic. Youth still, as is fit, carries off the coveted prize, not from under the nose of a baffled hunk, but by the heroic self-sacrifice of a noble nature, and though laughter enough is evoked during the progress of the action, the close is tearful. Mark Embury, a pundit and a recluse, having been in early life deceived by a woman, selects in middle age a foundling whom he educates according to his preconceived theories and proposes to make his wife. No more success than was to be anticipated attends an experiment hopeless from the outset, and after a contest of heroism and self-surrender Mark makes his chosen bride happy with the lover of her own age upon whom her virginal fancies have lighted. To a certain extent the sympathies of the audience are defeated by this termination. No different result was, however, to be expected, and the piece, though slight to fragility, is pleasing and idyllic. It revealed in Miss Gertrude Elliott gifts of archness and pathos which advance her to a foremost place in her profession. Mr. Forbes Robertson shows as the hero the intensity and distinction which are well-known attributes of his style. The love scenes between the pair had much witchery. Mr. Ben Webster, Mr. Luigi Lablache, and Miss Alice de Winton were also in the cast.

In 'Pilkerton's Peerage' Anthony Hope supplies a political satire which is both original and amusing. So long as he confines himself to humour and cynicism he is successful, though the feeling is difficult to resist that some at least of his exponents were timid of the speeches allotted them, and spoke them half-heartedly and inaudibly. They did not at least travel across the footlights. This must be regarded as a mistake. Like a woman, a dramatist must be trusted "all in all, or not at all." With his sentimental scenes Anthony Hope is less happy. Some love passages between the private secretary and the daughter of a would-be peer, who is unconsciously the bait which her father clumsily dangles before his nose, are unconvincing. Considering that the lady has known her lover but four days, she shows far too much of a coming-on disposition, and her proffers seem scarce maidenly. As a whole, the piece is well acted. Mr. Arthur Bouchier plays with robust and inspiring comedy. Mr. Maurice, Mr. Esmond, and Miss Eva Moore are excellent. When Mr. Jerrold Robertshaw can resist a temptation to what is technically called "mugging," or in other words grinning, he will probably be a fine comedian. Mrs. Maesmore Morris is lovely as the daughter of Pilkerton, but her performance would be the better for the infusion of some girlish timidity.

At Wyndham's Theatre has been revived 'The Tyranny of Tears,' the highest achievement in comedy of Mr. Haddon Chambers. Mr. Wyndham has been fortunate enough to obtain the original cast, and with himself, Miss Mary Moore, Miss Maude Millett, Mr. Alfred Bishop, and Mr. Fred Kerr in the parts in which they were first seen, the revival proves judicious in all respects.

### Dramatic Gossip.

THE first of a series of afternoon representations of 'A Cigarette-Maker's Romance' was given on Wednesday at the Avenue with Mr. and Mrs. Martin Harvey in their original parts.

'BLUE-BELL IN FAIRY LAND,' by Messrs. Hicks and Slaughter, and Mrs. Craigie's comedy 'The Wisdom of the Wise' are announced for production in America.

'ULYSSES' will be produced this evening at Her Majesty's, with Miss Nancy Price, in place of Mrs. Brown Potter, as Calypso. The production of 'Arizona,' which had been fixed for the same night, is now postponed until Monday.

A FARCE by Mr. H. M. Paull, entitled 'The New Clown,' will replace on Saturday next 'My Artful Valet' at Terry's. Mr. Welch, Mr. John Willes, and Miss Janet Alexander will be in the cast.

HERR GEORG WORLITZSCH, who expired behind the scenes while playing with the German company at St. George's Hall the part corresponding to Sam Gerridge in a German rendering of 'Caste,' adds one more to the list of deaths on the stage. Such occurrences are probably not more than the average chances of life, but the contrast they furnish renders them impressive and conveys a wrong idea of their frequency. Herr Worlitzsch, who was the husband of Frau Josefine Dora, was one of the props of the company. His death was due to natural causes.

'THE MARRYING OF ANN LEETE' of Mr. Granville Barker, produced on Monday afternoon by the Stage Society at the Royalty Theatre, looks rather like a burlesque of 'The Lady of Lyons.' It is clever and ingenious in a sense, but lacks almost every dramatic gift, including intelligibility. Some of the business strikes one as meaningless. Miss Henrietta Watson played finely in a difficult part, and Mr. Hallard, Mr. Julian Royce, and Mr. Saintsbury were seen to some advantage.

It is interesting to find that 'Troilus and Cressida' has been adapted to the German stage and produced at the Ring Theatre, Vienna. Herr Adolph Gelber is responsible for the adaptation. How it is to be fitted to English requirements, and who is to be entrusted with the task, it is not easy to see. Everybody knows that its dialogue is among the best that Shakespeare has written.

An adaptation in five acts and seven scenes of Zola's 'La Terre,' executed by MM. Raoul de Saint Arroman and Charles Hugot, holds possession of the Théâtre Antoine in Paris. It preserves more of the original than seemed capable of presentation, and is admirably acted by M. Antoine as Fouan, but does not seem likely to enjoy a prolonged existence.

TO CORRESPONDENTS.—W. H. B.—A. W.—received.  
W. H. C.—F. C. N.—Many thanks.  
D. & Co.—S. J. R.—Too late for insertion this week.  
L. W.—Inquiring about this.  
No notice can be taken of anonymous communications.

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To say that Mr. J. H. Rose has written the best life of Napoleon yet published is but faint praise, far less than he deserves, often as the task has been attempted. His work, though open to some criticism, has very high positive merits, one of them being the fact that he forms a deliberate scheme and adheres to it. Mr. Rose seems to have read everything bearing on his subject, and to discriminate wisely as to the value of the authorities. In particular he has for the first time thoroughly explored the English Foreign Office Records. The information which he derives from them serves in general to confirm the views held by the majority, at least of competent judges. English policy during the great struggle which arose out of the French Revolution was, as it has usually been, honest and sound in purpose, but too often ill-managed and weak in its methods. Mr. Rose excels in the difficult art of stating complicated matters briefly and yet clearly. Best of all, perhaps, is his chapter on the schemes for colonial expansion which Napoleon set on foot as soon as France was at peace; it is admirably clear, and contains much that will be new to most readers. Mr. Rose is equally successful in his military narrative, a subject which is especially difficult to treat both briefly and lucidly. He always sees the essential points, and never includes needless details, though here and there an additional fact would have made the whole more easy of comprehension. We do not know where else to find a series of great military operations described so well and also so concisely. Nothing could be better than the pages in which he describes and comments on the death of Pitt. *Times*, January 24, 1902.

"Within its very wide limits this work—we have no hesitation in saying it—is amongst the strongest, most enlightened, and, best of all, most reasonable biographies of the giant that have been written; and, indeed, in impartiality it perhaps surpasses them all. No one can read through its vigorous pages without feeling himself engaged at once and admirably by the historiographic, picturesque, and analytic qualities that combined to their making. It is rare to find the scholar, the political specialist, and the descriptive war correspondent in one; yet Mr. Rose will thrill you in battle no less than he will impress you in debate."—*Outlook*, January 25, 1902.

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## LITERATURE

*The Life of Napoleon I.* By John Holland Rose. Illustrated. 2 vols. (Bell & Sons.)

MR. H. G. WELLS, greatly daring, has just assured us that the course of modern history would not have been notably different if there had been no Napoleon. In a sense that may be true enough; Napoleon may be scientifically regarded as the mirror which focussed all the convergent rays of the revolutionary period. But the historian has to deal with facts as they are, or, at least, as they appear to be, and to him there is no career in modern times more important or more pregnant with instruction than that of the first Emperor of the French. An adequate life of Napoleon must always be, as Scott claimed for it, "the most wonderful book which the world ever read—a book in which every incident shall be incredible, yet strictly true." Yet the best part of a century has passed away since the final crash of Waterloo without giving us that ideal life of Napoleon for which the world is still waiting. First came the age of the more or less contemporary chronicle writers, of whom Scott, Hazlitt, and Thiers are the best remembered in this country, while Jomini and Bégis have still the greatest value for students. Then followed the critical era, which may be represented by Lanfrey, Taine, Jung, and Seeley. But political considerations hampered all the writers who endeavoured to clear away the haze of story in which the cloud-compelling figure of Napoleon, huge enough in the light of day, had grown into an impossible gigantic demigod. Until the Third Republic was firm in the saddle, it was impossible to discover or to tell the whole truth about Napoleon. The campaign which he conducted at St. Helena for the domination of the "Napoleonic ideas," in the interest of the dynasty which it had become his chief desire to found, was so far suc-

cessful that, until the Revolution of 1870, official archivists were enlisted on his side, and many of the most valuable documents were not merely suppressed for a time, but even destroyed or falsified. Thus Lanfrey and Seeley and their compeers were engaged rather in historical criticism than in history proper, and we may say that everything written on Napoleon in the nineteenth century is but material to serve for the definitive history of that wonderful man that still remains to be written.

Mr. Rose's scholarly and well-founded record of the man is the most successful English attempt that has been made to narrate his life in a manner befitting the third or judicial period on which we have entered in regard to its study. This book is rather biographical than historical—that is to say, it deals with Napoleon rather than with the Napoleonic epoch, and it has thus been condensed to a readable length without the omission of any really important part of the story. The only serious neglect is that of the personal side of Napoleon's character; in his desire to remain at a high level Mr. Rose has deliberately chosen to omit some of the most striking things that are to be found in the pages of Napoleon's biographers. "Apart from his brilliant conversations," he says,

"his private life has few features of abiding interest, perhaps because he early tired of the shallowness of Josephine and the Corsican angularity of his brothers and sisters. But the cause also lay in his own disposition. He once said to M. Gallois: 'Je n'aime pas beaucoup les femmes, ni le jeu—enfin rien: je suis tout à fait un être politique.' In dealing with him as a warrior and statesman, and in sparing my readers details as to his bolting his food, sleeping at concerts, and indulging in amours where for him there was no glamour of romance, I am laying stress on what interested him most—in a word, I am taking him at his best."

While one approves of Mr. Rose's point of view, one must think that he has adhered to it a little too closely; the reader who lays down the book and re-reads the famous thirteenth chapter of Bourrienne's third volume will feel that there is something more to be said about the man Napoleon than Mr. Rose has said. At the same time, one prefers that a biographer should err in this direction rather than in that of laying undue stress on the kind of anecdote of which Mr. Rose speaks with just scorn, and which has been unduly prominent in some recent French works. Perhaps Mr. Rose may see his way to add a chapter on this subject in the later editions of his work which are sure to be demanded: we know no English writer who is better qualified to bring Bourrienne up to date.

The chief contribution which Mr. Rose makes to the materials of Napoleon's biography consists in his personal study of the British official records of the Napoleonic times, for which he has done what other searchers have done in France, Austria, Russia, and Prussia. Many discoveries of great interest have resulted from such work, which has more than once thrown new light upon crucial points in the tangle of diplomacy and war. "Our diplomatic agents then had the knack of getting at State secrets in most foreign capitals, even when we were at war with their Governments"; and Mr. Rose's systematic

examination of the archives of our Foreign Office, War Office, and Admiralty, from 1795 to 1815, has yielded much valuable information. In an English historian one expects, of course, that special attention should be paid to the great world-struggle between Napoleon and this country, which opened at the camp of Boulogne and ended on the ensanguined ridge of Waterloo; and Mr. Rose has rightly devoted special pains to this part of his subject, summarizing his general conclusions in the following interesting passage:—

"On the whole, British policy comes out the better the more fully it is known. Though often feeble and vacillating, it finally attained to firmness and dignity; and Ministers closed the cycle of war with acts of magnanimity towards the French people which are studiously ignored by those who bid us shed tears over the martyrdom of St. Helena. Nevertheless, the splendour of the *finale* must not blind us to the flaccid eccentricities that made British statesmanship the laughing-stock of Europe in 1801-3, 1806-7, and 1809. Indeed, it is questionable whether the renewal of war between England and Napoleon in 1803 was due more to his innate forcefulness or to the contempt which he felt for the Addington Cabinet. When one also remembers our extraordinary blunders in the war of the Third Coalition, it seems a miracle that the British Empire survived that life and death struggle against a man of superhuman genius who was determined to effect its overthrow. I have called special attention to the extent and pertinacity of Napoleon's schemes for the foundation of a French Colonial Empire in India, Egypt, South Africa, and Australia; and there can be no doubt that the events of the years 1803-13 determined, not only the destinies of Europe and Napoleon, but the general trend of the world's colonization."

The present war in South Africa, for instance, is demonstrably a consequence of the rupture of the Peace of Amiens! There is, indeed, hardly a single important event or institution in modern Europe which cannot be shown to have been influenced in some degree by the meteoric career of Napoleon. The special value of Mr. Rose's excellent book, as we think, lies in his copious and accurate illustration of this central fact. The reader who approaches it with little or no previous knowledge of Napoleon's history may not be enabled to form so clear a picture of the man as could be wished. He may be left in some uncertainty as to the causes which so rapidly endeared Napoleon to the great mass of the French nation. Mr. Rose has taken these largely for granted, on the very reasonable ground that a full exposition of them would have entailed a lengthy excursus on the nature and causes of the Revolution; it would be necessary to show that Napoleon adopted its best principle, *la carrière ouverte aux talents*, while repressing its excesses. "If your childhood had been passed among the Wolves of the Terror," said the young Royalist, explaining his apostasy, "you would not have been sorry to welcome the Corsican Shepherd." But the great feature of Mr. Rose's book is the clear and striking account which it affords of Napoleon's work in the world, of his transitional post between the eighteenth century and modern Europe, of his place as a link between the Ancien Régime and triumphant democracy. The way in which this is made clear entitles Mr. Rose to a



good place among the historical writers whom this country now possesses, and we are able to speak highly of the critical acumen, the breadth of view, and the sense of proportion which he has brought to a task which has clearly been a labour of love.

We have no space to go into questions of detail, and there is the less need to do so because Mr. Rose has everywhere given the reader the fullest opportunity, consistent with the brevity of his plan, of weighing the evidence on which he forms his judgments of disputed questions. We have found him remarkably accurate, having noted very few matters of fact, and not many more of opinion, on which he seems to be at fault. There is, for instance, a slight confusion as to the dates of signing the Peace of Amiens (i. 321 and 353); its source is clear enough to the student, but may puzzle the general reader. Mr. Rose seems to have misread Lanfrey's remarks on the San Domingo expedition; he charges Lanfrey with making an accusation which that historian expressly mentions in order to refute (i. 363). But these are the most trifling kind of errors. Occasionally the conciseness with which Mr. Rose has treated all but the most important battles is to be regretted. A more serious matter on which students of Napoleon's career may join issue with Mr. Rose is his attempt to credit his hero with the birth of the spirit of nationality in modern Europe. Undoubtedly the Napoleonic era did give rise to that new spirit which has transformed the world, but few will go so far as Mr. Rose in assigning to Napoleon a meed of praise for what was the outcome of the inevitable revolt against his crushing tyranny. Mr. Rose believes, for instance, that the Egyptian expedition was designed to bring about such a renaissance of Egypt as has at last taken place under Lord Cromer. However, he argues his case well and with moderation, and it is but a matter of opinion, on which few are better entitled to speak with authority. And when we consider his work as a whole, differences of opinion are as nothing before the author's learning and sympathetic insight. Only those who have themselves worked at the solution of the "Napoleonic mystery" can appreciate all the qualities that go to the successful completion of such a task, and it would be mere ingratitude to dwell upon the points where one disagrees. Mr. Rose's book, in short, is statesmanlike in conception, impartial in treatment, accurate in detail, and attractive in style. It seems to us to be the best thing that has been written on Napoleon since Lanfrey left his tale half told. The exposition of Napoleon's later career, his decline from the military splendours of Austerlitz and the political triumphs of Tilsit to the fatal blunder of the Russian campaign and the failure to comprehend the rising of the nations, is especially fine. The book is likely to become the authority for English readers on the greatest name in modern history—for, as Mr. Rose says in conclusion, when all deductions have been made, Napoleon

"was superlatively great in all that pertains to government, the quickening of human energies, and the art of war. His greatness lies, not only in the abiding importance of his best undertakings, but still more in the Titanic force that

he threw into the inception and accomplishment of all of them—a force which invests the storm-blasted monoliths strewn along the latter portion of his career with a majesty unapproachable by a tamer race of toilers. After all, the verdict of mankind awards the highest distinction, not to prudent mediocrity that shuns the chance of failure and leaves no lasting mark behind, but to the eager soul that grandly dares, mightily achieves, and holds the heart of millions even amidst his ruin and theirs. Such a wonder-worker was Napoleon. The man who bridled the Revolution and remoulded the life of France, who laid broad and deep the foundations of a new life in Italy, Switzerland, and Germany, who rolled the West in on the East in the greatest movement known since the Crusades, and finally drew the yearning thoughts of myriads to that solitary rock in the South Atlantic, must ever stand in the very forefront of the immortals of human story."

*The Cambridge Platonists: being Selections from the Writings of Benjamin Whichcote, John Smith, and Nathanael Culverwel. With Introduction by E. T. Campagnac. (Oxford, Clarendon Press.)*

IN the present volume Mr. Campagnac has "tried to gather from the works of Whichcote, Smith, and Culverwel extracts which should illustrate as fairly as possible the teaching and style of each, and the relation in which they stood to one another."

While incomplete if taken as representing the Cambridge Platonists generally, of whom More and Cudworth—the most prominent philosophically—are omitted, it will be found valuable and interesting for the little-read authors represented. On behalf of the passages selected, the claim is well urged by Mr. Campagnac that

"they deserve remembrance for the teaching which they embody, for their style, and, most of all, for the revelation which they give of characters of very unusual charm and perfection."

The name of "latitude men," applied to them by their contemporaries, he thinks on the whole more fitly chosen than that of "Cambridge Platonists," which has survived; for, as he remarks, "it grants the breadth of view which was never denied them, and yet has a flavour of disapproval which is significant of the estimation in which they were held" by the orthodox. Platonism was brought against them as a serious charge; the complaint was "that Plato and Plotinus were being set above the Gospel. As a matter of fact, the Platonic influence was only one of those that affected their thought. Smith was acquainted with the work of Descartes, and Culverwel had a really wide knowledge of the philosophy of the time. Their open-mindedness as regards science, too, was remarkable. Whichcote was apparently not a wide reader; but it was from him that the others derived the general turn of their literary style, while for the rest 'their language was a mosaic of Hebrew, Platonic, Neoplatonist, as well as of Christian elements.' "In the younger men," Mr. Campagnac proceeds, "the several strands of thought were not always harmoniously mixed, though they lent a picturesque and sometimes bizarre distinction to their manner." This is well put, and, in fact, their interest for modern readers is partly philosophical and partly

literary. They represent a distinct phase in the history of English thought; and, if we can hardly now read through the more voluminous of them, we can, at any rate, always look into them with pleasure.

To contemporaries no doubt their theological side presented itself as all-important. An interesting point in their history—not brought out in the introduction so clearly as it might have been—is that they were well affected to the Commonwealth, and were in favour under it. They did not, indeed, make any protest against the new order at the Restoration; but this is easily explained when it is considered that to questions of church government as such they were indifferent, and that least of all had they anything in common with the Calvinistic theology of the Presbyterians. Not that divines of the Anglican tradition find their "unclothed, unbodied, intellectual, rational, spiritual" religion much more satisfactory than it appeared to a "doctrinal Puritan" like Tuckney, Whichcote's college tutor, who was much scandalized by the teaching of his sometime pupil. Whichcote, says the late Bishop of Durham in a passage quoted by Mr. Campagnac, "had an imperfect conception of the corporate character of the Church."

"The abstractions of Plotinus had begun to produce in his case the injurious effects which are more conspicuous in his followers.....His teaching on the Sacraments is vague and infrequent."

In fact, to theological Christianity, Catholic or Calvinist, the Church's creed might seem to have been eviscerated and its ceremonial reduced to a nullity. We may illustrate the point of view by a sentence from Pascal, who would have seen little hope for Christian faith in praises of human reason:—

"Quand un homme serait persuadé que les proportions des nombres sont des vérités immatérielles, éternelles, et dépendantes d'une première vérité en qui elles subsistent, et qu'on appelle Dieu, je ne le trouverais pas beaucoup avancé pour son salut."

This was essentially the point of view of Tuckney, who, not being a man of genius, expresses it in his rather heated correspondence with Whichcote in a more characteristic, if less distinguished, manner. "When heretiques of old," says Tuckney, "and divers of late times have been sober and temperate, *neque sine larva summa pietatis*,—I think that we should look rather to their doctrines than their persons." Among the faults in the "vein of doctrine" of Whichcote and his associates are the following:—

"The power of nature in morals too much advanced.....Those our philosophers, and other heathens, much fairer candidates for heaven than the Scriptures seem to allow of; and they, in their virtues, preferred before Christians overtaken with weaknesses.....Nay, a Platonic faith unites to God.....This was not Paul's manner of preaching"—Tulloch, 'Rational Theology and Christian Philosophy in England in the Seventeenth Century,' vol. ii. pp. 66-8.

When we read some of Whichcote's 'Aphorisms' in Mr. Campagnac's selections, we are not surprised that he and Tuckney should not have been able to get on together. "The good-nature of an Heathen," says Whichcote, "is more God-like than the furious Zeal of a Christian." "Scripture is to be taken in a rational



sense." "One free-spirited man is equal to a whole Faction." "To *Impose* what is Unreasonable is to Usurp upon the Creation of God." "Among Christians, those, that pretend to be *Inspired*, seem to be Mad: among the *Turks*, those, that are Mad, are thought to be *Inspired*."

From Whichcote, who, of the writers included, was the most distinctively a theological teacher, the extracts are shortest. The general philosophical position of the group may, however, be found in him. "It is neither in another man's power nor in mine," he says, "to think as we will; but as we see reason, and find cause." "Moral Laws are Laws of *themselves*, without Sanction by Will; and the Necessity of them arises from the Things themselves." As a basis for this ethical view, Culverwel developed a rationalistic theory of knowledge, which is set forth in his 'Treatise of the Light of Nature,' here printed nearly in full. Smith, if not so original a philosopher, was an eloquent and beautiful philosophical writer, and is also fairly represented by the selections given here. Beyond these no criticism has been attempted, the reader being referred for this to Principal Tulloch's work.

*In Sicily, 1896-98-1900.* By Douglas Sladen. 2 vols. (Sands & Co.)

THESE two handsome, even imposing volumes give one a sense of luxury and beauty worthy of their subject. On the covers, cleverly reproduced by photography, are the arms that Trinacria gave to the Isle of Man, the triple legs, but with the Gorgon's head in their centre. Like Sicily itself, the volumes have an exterior charm, and on opening them and turning over the leaves the illustrations, derived from some three hundred photographs, engravings, and paintings, promise a delightful addition to the 945 pages of accompanying description. The weight of the volumes is excessive, caused by the fact that the paper is stout and highly calendered; but it has had the effect of bringing out every detail in the photography, even to the texture of the stones in temples and streets, and the features and expressions of the handsome peasantry, with marvellous minuteness. In fact, the illustrations are delightful, and bring back so vividly all the strange and wondrous charm of the marvellous island, that one lingers long over them before starting upon the more solid task of reading. Sicily is so full of fascination that its scenes and monuments are impressive, even after visiting Greece and Egypt, and one feels a certain sense of reverence in approaching its records. Mr. Sladen has evidently saturated himself with its literature and history, and he supplies in his preface a valuable hint as to the books the tourist might read and take—or rather, for he is very practical, send on before him to the island. He omits one—Paton's 'Picturesque Sicily'—but his list is long and cannot fail to be useful. M. Joanne will, however, object to being made Herr "Johanne." But let not the reader think that Mr. Sladen is ponderous, if his volumes are weighty; he has adopted a plan that apparently is intended to seduce what has been described

as the "School Board" reader, and, at the outset especially, he is annoyingly flippant and worrying.

Amid the illustrations one is bathed in an atmosphere of beauty, of history; and then as an ice-douche comes a terrible bit of English, or some American slang; for early in the first volume Mr. Sladen falls in with a young American girl and her *fiancé*, and their sayings and doings are recorded; and one's enjoyment of classical and romantic glamour is spoilt by such phrases as "Say, sir! We really ought to go there," or "and after we have sampled Syracuse"; and this amidst the shades of poets and sculptors, historians and warriors, eloquent of a mighty past. Mr. Sladen plainly says that the book is addressed to globe-trotters, who are capable of a good deal; but surely even the globe-trotter who gets to Sicily does not want to hear Æschylus called the H. A. Jones of his day. In this fashion Mr. Sladen often belittles himself, for when his subject overmasters this flippancy he can write much better, as in the following extract:—

"Syracuse is a sunset city.....But my words have a double signification: because the sun has for ever set upon the greatness of Syracuse, and because, every evening when the glowing orb of day sinks towards the honeyed hills of Hybla, the city is transfigured to the spectator who stands upon the mainland, on the rocky platform which was once Achradina, with one foot as it were in the past. Standing there, if I turned my back on the sunset city, and the streak of blue water, and the shadowy recesses of the Latomia which lay between, I was confronted with a spectacle yet more beautiful, though to me, with my passion for historical associations, of less moment—Etna, bathed in evening pink and gold."

Such descriptions as this, and his frequent references to Cicero, Plato, Goethe, &c., and Freeman's monumental work on the history of the island, prove careful study of the subject; but in the midst of a calm bit of description the Americans rush in with outrageously flippant remarks, seemingly to satisfy that same School Board reader.

His tour suggested here for grasping the whole of the island starts from Messina, and we are quickly introduced to the American family, one of whom, Stephana, with her betrothed, accompanies us until the final word of the two volumes. On p. 6 a parallel is suggested between Etna and Fujiyama, and this comparison of Sicily with Japan generally is too persistently forced upon the reader, as on pp. 137, 157, 165, 271, &c., in the first volume only; but when Mr. Sladen gets away from the Americans and Japan he is full of information on his subject and writes interestingly. Messina he does not like, though one is compelled to study the many points of interest in that busy, noisy city; he goes on his way without delay to Taormina, where for a hundred pages he revels in the charms of that lovely spot; but surely he cannot be in earnest in advocating a terrible funicular railway from Giardini to the heights of Taormina and Mola. One of the things worth doing is slowly to mount that zigzag road and look down upon and out over the wondrous view, embracing vast snowy Etna, whilst below lies the sea of turquoise and emeralds and purple. The rocky cliffs,

as one slowly rises, are hung with flowers, especially the marvellous *Dente di Leone*, the wax-like blossoms of which require no water and are such a lovely feature even upon the railway cuttings of Sicily, where the long lines of giant geraniums and roses cannot grow. In speaking of the women at Taormina Mr. Sladen says that they have "Holy Family features," which is slightly vague; but his illustrations give one a good idea of the feminine beauty of the district, and his pictures of the scenery and famous temple and ruins are well chosen, whilst he includes an interesting chapter on the flowers of the place, which are most remarkable. From Taormina his itinerary (with a slight halt at Catania) leads to Syracuse, and here Mr. Sladen becomes absorbed in his subject. He has dived deeply into most of the writers who have lived and worked in or written upon Syracuse, from Æschylus, Cicero, and Theocritus to Freeman; and those who follow his footsteps and hints will miss little of interest in and around the place.

One note of warning he forgets, and that is, not to drink of the fountain of Arethusa; it looks clean and sparkling between the tall papyrus heads; but Sicilians bid you beware of the fever lurking in it. Mr. Sladen is right as to the classical atmosphere of Syracuse, even compared with Athens. Seated on the topmost tier of the Greek theatre, and looking out over the entrancing view, one can, indeed, be wholly in the past; and one may consider the site of this theatre superior to that of the more famous theatre of Dionysus at Athens. In the modern references there is one mistake (p. 162) which may mislead travellers. There is now no break in the train journey between Syracuse and Calais. The train is run on to the steam ferry at Messina, and so crosses from "Charybdis to Scylla," and the journey can be made from Malta *via* Syracuse to London in a little over seventy hours. The great works on the Epipolæ, the natural beauty of the Anapo with its luxuriant growth of papyrus, and the Saracenic architecture are lovingly described and most interestingly illustrated, and one feels sorry to quit Syracuse to get away to the strange hill city of Castrogiovanni, the ancient Enna. The heading of this chapter is 'The Brigands of Castrogiovanni,' but brigandage in Sicily is a thing of the past, so far as tourists are concerned. Agrarian agitation, as nearer home, may be aimed against a landlord, or revenge of a Mafian nature may be taken, and the authorities are careful if you are riding across country to provide you with guards; even Mr. Sladen, in spite of frequent playful references to brigands, never managed to meet one, except as a *fachino* who levied too high a tax for portage. The part of these volumes dealing with the "navel" of the island, as Enna was called, does not describe the sulphur mines, a descent into which is a curious experience. Mr. Sladen has also omitted the towns and villages around Etna, on its middle slopes, such as Bronte, associated with Nelson, Randazzo, &c., where one sees the true Sicilian, untouched by tourist influences.

From Castrogiovanni we travel on to Girgenti, and here the illustrations of the



well-preserved temples are excellent; for that of Juno a more picturesque view could have been taken, a little lower down the slope. From Girgenti we cross the island to the city of Palermo, where so many travellers enter Sicily by the famous Conca d' Oro, and here the author met with Prof. Salinas, the learned, polyglottic, genial director of the excavations in Sicily, who has, with very limited funds, done so much valuable work at Selinunte Solunto, and elsewhere. Three hundred and forty pages are devoted to the wonders in and around Palermo, and even then some noteworthy items are omitted, such as the reminiscences of Garibaldi. Palermo, Monreale, and the environs are astonishingly rich in ancient and mediæval monuments: the museum alone, governed by Prof. Salinas, invites many a day to be spent in its palm-shadowed courts and halls for the classic treasures and history stored within them. It is curious that the name Villa Eleonora should have offended Mr. Sladen, for the place belongs to the learned antiquary Prince Scalea, whom he was pleased to meet, and is warmly commended by its lovely gardens, filled with treasures collected by the Prince, whose son Prince Pietro Lanza has written much upon the island. The Princess Scalea is introduced into Mrs. Lynn Linton's 'Ione.' On quitting Palermo Mr. Sladen again crosses the island to the Mare Africano for Marsala; and a capital railway run this is. Here, under the protection of the Messrs. Whittaker, who with the Florios almost divide the wine trade of Sicily, he is enabled to describe most fully and interestingly the life of the people, to visit the strange mountain town of Eryx, that Freeman so admired, and to give some charming anecdotes of the people. There are many of these scattered through the volumes. And then at the conclusion comes the visit to Selinunte and Segesta. By the former he is enraptured, and well may he speak of "the blaze of wild flowers" within which the mighty ruined temples lie embedded. The illustrations of the seven great temples laid prone by man and earthquakes, of the acropolis, of the "High Street," silent though intensely eloquent of Greek and Phœnician, and of the necropolis and temples on the other side of the little river, are excellent, and the author was lucky enough to assist at some profitable excavations. But he appears to have missed the little wooden house of Prof. Salinas, wherein may be seen the latest finds not yet sent to Palermo. And if these illustrations and word-sketches are good, so also are those of Segesta. But the Americans are assertive here, and the ejaculation, "Well, I'm jiggered!" seems slightly out of place upon a page headed 'The Beauty of the Temple of Segesta.' A description of the lately unearthed Roman city of Solunto, and the marvels of the Norman cathedral of Cefalu, conclude the volumes, to which Kiepert's map of Sicily is added.

In spite of the time that these volumes have occupied in going through the press, there are many lapses that the printer's reader ought to have corrected, and some of the jokes might be omitted in a new edition; and, as the book is intended for

English travellers, the baths at Termini, of renown in Pindar's days, and now famous for curing rheumatic complaints, might be mentioned. But certainly we may conclude, as the book concludes, with a genuine meaning in the words, "Thank you for Sicily."

*Sepoy Generals: Wellington to Roberts.* By G. W. Forrest, C.I.E. (Blackwood & Sons.)

IT is fair to say that since 1815 India has been the best school, the best training ground, of our army; and this for two reasons. Active service on a greater or smaller scale has been from the nature of circumstances the rule, absolute peace the exception, and without war neither officers nor men can be thoroughly trained in their profession. Further, in time of peace there is in India scope for the movement of large bodies of men with the practice which that entails, an advantage which is to a great extent denied to a country like ours, populous, highly cultivated, and full of important towns. There is doubtless truth in the allegation of foreigners that the tactics and training learnt there, which may suffice for an Asiatic enemy, would be found wanting if our army had to meet Europeans as well armed as ourselves: the readiness to attack a foe whose numbers are greatly superior or whose position is much stronger, and to get with the least possible delay to close quarters, may lead to disaster which caution would have avoided; but the spirit thereby engendered and the self-devotion required are qualities beyond price at the critical moments of war, and have over and over again turned disaster into victory. So it was at the beginning of the nineteenth century, when Wellington in Spain, against the armies of France, met in succession her greatest marshals, finishing satisfactorily with their chief. So also in the middle of the century, when our great leader was, alas! no longer with us, and years of peace had wholly rusted the military machine, astonishing blunders and errors were cancelled by dogged resolution, and the Crimean war was closed when we had profited by our lesson and were both able and willing to go on. Finally, at the close of that century, and at the beginning of a new one,

Undepressed by seeming failure,  
Unrelaxed by success,

the same qualities will, we trust, enable our army to return from South Africa, having accomplished its task to the nation's satisfaction, stronger than it has ever before been.

Napoleon, we believe, styled Wellington a Sepoy general, and so in a sense he was, for his chief experience before the Peninsular War was gained in India; but he was not so in the ordinary acceptance of the term. A Sepoy general meant an officer of the East India Company's service as distinguished from a general in the Royal army. Of those selected by Mr. Forrest for biographical notice, Wellington, Baird, and Sir Charles Napier were Queen's officers; whilst Munro, Herbert Edwardes, John Jacob, Donald Stewart, William Lockhart, and Earl Roberts were Company's officers, but only the three last named have held general's command in the field. The actual selection, too, would seem to have been made less with

reference to the services in war of those chosen, compared to those omitted, than with respect to the material which was ready to hand. Passing this, let us glance at the various stories. That of the Duke of Wellington, though often told, may be again welcomed, for it is convenient to be able to take up one part of his career without having all the books and documents required for a complete study. He arrived in India in February, 1797, being then twenty-eight years old, and is described as

"a little above the middle height, well limbed and muscular, with little encumbrance of flesh beyond that which gives shape and manliness to the outlines of the figure; an erect carriage; a countenance strongly patrician, both in feature, profile, and expression; and an appearance remarkable and distinguished: few could approach him on any duty, or any subject requiring his serious attention, without being sensible of something strange and penetrating in his clear light eye."

He brought the following introduction to Sir John Shore, Governor of Madras, from Lord Cornwallis:—

"I beg leave to introduce to you Col. Wesley, who is Lieut.-col. of my regiment: he is a sensible man and a good officer, and will, I have no doubt, conduct himself in a manner to merit your approbation."

Perfectly just and free from exaggeration; not devoid of humour when read in the light of other days. His share in the second Maráthá war, the battles of Assaye and Argaum, the capture of Ahmadnagar, are well described, and have for soldiers, at any rate, a perpetual interest—the intimate connexion between careful forethought, full provision of food and material of war, courage, and ultimate success being clearly demonstrated. Before leaving India, after eight years of brilliant service, he gave the Diwán of Mysore the following advice:—

"Let the prosperity of the country be your great object; protect the ryots and traders, and allow no man, whether vested with authority or otherwise, to oppress them with impunity; do justice to every man."

Mr. Forrest justly adds:—

"The words addressed to a native statesman may well be taken to heart by those who hold the destinies of India in their hands. India will be ours as long as the toiling millions are content. They have no dream of national independence or political rights, but they ask that their social customs may be respected, their interests may be protected, and their claims and disputes be settled by good administrators of the law."

The next sketch is that of Sir Charles Napier's career. He was a strange character, but one of the ablest of Wellington's generals. His first battle was Corunna (January 16th, 1809); and he left India in 1851 after a service as varied as it was brilliant. Lord Ellenborough, that most able Governor-General, had the highest opinion of his talents, both as a soldier and as an administrator.

There follows a well-considered sketch of Sir Herbert Edwardes, who, in addition to his known qualities in civil and military work, was a writer and speaker of great power and eloquence. His 'Brahmines Bull's Letters in India to his Cousin John Bull in England' attracted so much attention that they nearly prevented his nomination for political employment in the Punjab. Sir Thomas Munro, the next of the generals, is



venerated in the Madras presidency, and, old though the story is now, his settlement arrangements were, perhaps we may say are still, regarded as stereotyped perfection.

Sir David Baird had some good qualities; Wellington said he was a gallant, hard-headed, lion-hearted officer, without talent or tact, and disqualified by manner, habits, and temper for managing natives. The notice of Jacob recalls Mr. Shand's life of that officer, which has been recently reissued; those of Generals Sir Donald Stewart and Sir William Lockhart appeared in *Blackwood*. Lastly, there is the story of Lord Roberts's services, based, we are told, on official records and contemporary literature. It is on a larger scale than the other sketches, specially that part which refers to the war in South Africa.

The volume bears traces of having been prepared in haste, without sufficient attention to minor matters. There may be, and probably are, excuses more or less valid. It is clear from some of the foot-notes that care has been taken to explain Indian and Anglo-Indian terms, Wilson, Yule, and others being quoted; but the slips and mistakes are far too numerous. Here are specimens. P. 24, for "we have the whole game," &c., read "we leave the whole," &c.; p. 27, "the kopje," though admissible in South African description, is out of place in that of Tipú Sahib's movements; p. 64, "Mahadji" for Mahādaji; p. 71, "send a person to trial for his surrender" for "to treat for," &c.; p. 107, "Fadnavis" for Farnavis, the title of the minister of Bāji Rao, the Peshwa at Poona; p. 154, "Jerrog" for Jutogh, the well-known suburb of Simla; p. 164, "Malekom Khel clan," probably for Malikdīn Khel—*clan* is superfluous; p. 184, "theel" for *thal* or *thul*; p. 186, "jeeniza" for *jirga*=tribal council, now almost an English word; p. 194 and elsewhere, "zumboorhu" for *zambīrak*; p. 204, "Mackison" for Mackeson; p. 205, "all the merit of the affair, whatever it may be, is good," which as it stands is nonsense—for "good" read *yours*; p. 248, "depogah of the tosha khanee," presumably for *darogha of the tosha khana*; p. 254, "The Count was an officer in the 10th H.M." is not very enlightening; p. 259, "Sending private letters to India," for *Indore*; p. 263, "No course but the better one," for *bitter* one; p. 264, "He received a grave shot," &c., presumably for a *grape* shot; p. 281, "Jacob, seeing the enemy moving to the left, thought they were returning," for *retiring*; p. 302, "Kelai-i-Ghazai," for *Kil'at-i-Ghilzi*, or, as it is sometimes spelt, *Kelat-i-Ghilzai*; p. 346, "Oano," for *Onao*. On p. 349 we read as follows:—

"Hope Grant pushed on with his horse, and came in sight of the enemy in full retreat. He had his own regiment (the 2nd Punjab Cavalry), a squadron of the 1st Punjab Cavalry under Captain Cosserat, and three Horse Artillery guns. Captain Browne (General Sir Samuel Browne, V.C., G.C.M.) was ordered to pursue."

An incorrect version, derived apparently from Lord Roberts. The incident is thus described in 'Forty-one Years in India,' vol. i. p. 409:—

"On hearing they had gone, Hope Grant pushed on with the mounted portion of the

force, and we soon came in sight of the enemy in full retreat. The cavalry, commanded by Captain Browne,\* was ordered to pursue. It consisted of Browne's own regiment (the 2nd Punjab Cavalry), a squadron of the 1st Punjab Cavalry under Captain Cosserat, and three Horse Artillery guns."

It would have been better to copy accurately and to acknowledge the quotation. Hope Grant was in the 9th Lancers, and G.C.M. is a puzzling distinction. On p. 363, Major White, "72nd" Highlanders, should surely be 92nd.

Many of these mistakes and blemishes may seem scarcely to require notice, but it is to be regretted that a book which may find a place in ships' and regimental libraries should be so disfigured.

*Ewenny Priory.* By Col. J. P. Turbervill. (Stock.)

It is strange that no monograph has hitherto been written on the fortress-monastery of Ewenny. Established at a time when the Norman invaders had scarcely secured a permanent foothold in the vale of Glamorgan, the priory church is still a noteworthy example of pure Norman work. The church and conventual buildings were defended at the time of their foundation by a strong line of fortifications, of which the north transept and central massive tower formed an integral part, this being the side which was the most exposed to an attack from the hills. Prof. Freeman regarded the building as the best-known example of an ecclesiastical stronghold, in which the main features of a castle are combined with those of a monastery. The meaning of the component parts that yet remain becomes clear when it is recollected that it was a religious edifice raised by invaders in the midst of a half-conquered country, and subject for many a long year to attacks from the dispossessed Welsh.

The enclosure or precinct walls of a religious house were usually of sufficient height to prevent the easy access of seculars from without, and to impede the unregistered egress of the inmates; but in the case of Ewenny the walls were at once military and massive, enclosing a space of about five acres, an area much smaller than was usually associated with a priory church and conventual buildings of the dimensions originally possessed by the monks of St. Michael's of Ewenny. It reminds us most of the two or three examples of fortified conventual churches that are still extant on the French side of the Pyrenees. To the west of the church was a square outer court, surrounded by lofty walls, where the various stables, cattle-sheds, and outhouses would be grouped, as well as barrack room for the garrison in its earlier defensive days. About fifty yards to the north-east of the church was the strongest of all the protecting towers of the outer circuit. Through this tower was the chief entrance, 33 ft. in depth, from the river side. Its strength and military precautions could scarcely have been surpassed, even in a fortress of essentially secular origin. It had a triple portcullis, and in the centre iron doors, whilst at the sides

were holes in the solid masonry into which huge beams could be inserted in times of danger, serving as supports for blocking up with masses of stone. In the roof were the usual apertures for pouring down molten lead or other missiles on the heads of any foe that might have succeeded in forcing the outer portcullis. Behind the battlements of the walls ran a sentry walk round the whole circuit of the defences, connecting all the towers and the north transept of the church.

The western limb or nave of the conventual church was used by a not uncommon arrangement as the parochial church of Ewenny. The solid wall that separated the quire and transepts from the rest of the building served at once as the reredos of the parochial church and the rood-screen of that of the priory. Against this wall was the high altar of the parish, and on each side a small door for processional purposes into the church of the monks. This Benedictine priory was founded about 1140, and soon afterwards was bestowed as a cell upon the great English abbey of Gloucester. At the dissolution of the monasteries the priory and its demesnes were granted to Sir Edward Carne, who was required to pay a stipend to a priest to serve the parochial portion of the church. The eastern side of the church became the private property of the owner of the Ewenny Priory estates, and was used as a burial-place for members of the family. The small transept chapels soon fell into ruin. A good reproduction of the earliest engraving of the church, by Francis Grose in 1775, shows the north aisle of the church in sound preservation, with considerable remains of the north transept. A curious slip in the description of this plate assigns it to "Francis Goose," whilst the letterpress carelessly describes it as a view of the south side of the church instead of the north. After this date the whole of the building was suffered to fall into a squalid and disgraceful state, the energies of the Turbervills, who succeeded the Carnes as proprietors of the priory, being confined to the adornment and reconstruction of their own house to the south of the church. A series of pencil drawings as well as a fine early Turner, *circa* 1800, now in the Cardiff Museum, of which reproductions are supplied, afford a melancholy proof of shameless desecration. The Turner, taken from the west corner of the north transept, shows the space under the central tower, with its fine bold Norman vaulting and a beautiful wooden screen of fourteenth-century date. Against the sides of the ancestral tomb of the Turbervills, in the south transept, a fine litter of young pigs are rubbing themselves, and a man near the south door is bringing in a bucket, presumably full of pigs' wash, whilst a woman near the west door is feeding fowls. In the foreground are a harrow, a wheelbarrow, and a hen-coop, around which a number of turkey poult disport themselves.

About 1870 Col. Picton-Turbervill, mainly owing to the advice of Freeman, set to work to rescue the eastern part of the church from further desecration and ruin, and for several years there was a considerable expenditure of money on lines that were fairly good in view of the date of the operation.

\* "Now General Sir Samuel Browne, V.C., G.C.B.," &c.



In 1895 Col. Turbervill called in the assistance of that most careful antiquarian architect Mr. Mickelthwaite to complete the work by a restoration of the parochial nave, and by rebuilding the north aisle, which fell down in 1803. Photographic plates show on what sound lines this work was accomplished.

Notwithstanding the modest claims of the preface, Col. Turbervill has accomplished the task of writing the history of Ewenny Priory after a fashion of which no antiquary nor ecclesiologist need be ashamed. Possibly if the task had been entrusted to the average antiquary the book would have been somewhat duller and less interesting. The latter part, which deals with the owners of the priory since the Dissolution, would in that case have probably been omitted or much compressed, with the result that a variety of quaint incidents would have been unrecorded. However much all true students of history may agree in deploring the squalid tale of covetousness and greed which, for the most part, was the accompaniment of the dissolution of the religious houses, it must not be assumed that the local history of the abbey or priory demesnes and of their possessors ceases with the suppression. Their successors were at least human, and being human could not possibly be characterless, whether for good or evil. Sir Edward Carne, to whom the Ewenny estates were assigned, played no mean part in the history of his times, and many of his descendants were noteworthy folk. Edward Carne, of the fourth generation, who died in the time of the Commonwealth, left a daughter Blanche, aged ten, as his heiress. By his will he left to Blanche all his considerable estates and castles, on condition that she should marry before she was twenty-one some one of the sons of his cousin William Carne of Nash,

"the choice and selection of which of them being left unto my said daughter, to satisfy her own affection, in hope of their more comfortable cohabitation and to oblige the respects of the said son."

If she refused to marry any one of them the estates were to pass at once to his cousin William Carne and his heirs. William had eight sons then living, so that the little maiden had a fair choice. It is pleasant to find that Blanche selected John, the youngest of the eight, though there was a great disparity of age, for John was twenty-two when he married his child-bride before her eleventh birthday! Their eldest son, Edward, was born in 1657, when his mother was seventeen. Blanche had three other sons and five daughters, and died at the early age of thirty-three.

*Odyssey XIII.-XXIV.* Edited, with English Notes and Appendices, by D. B. Monro. (Oxford, Clarendon Press.)

It is more than twenty-five years since Dr. Merry published the first volume of the edition which is here completed; and in that time Homeric scholarship has made great advances. Our knowledge of the text has been increased both by the discovery of new materials and by the sifting of old; but, above all, archæological research has opened a new world of illustration, clearing up many dark places and throwing light upon all sides of the Homeric question. The editor's

task has become vastly more complicated, and has, in fact, taken a different form. Earlier editors were content with critical and exegetical notes, but now the wider questions of the date and character of the Homeric civilization, the relation of this to the Mycenaean, the composition of the poems themselves, have taken the place of that narrower scholarship. In the book before us there are very few notes—so few that we are inclined to ask, as we have asked before, Why must the text of an author always be printed in such editions as this? And nearly half the book, more than two hundred pages, is taken up with appendices. Mr. Monro threads his way through the maze with great judgment and tact. He is led astray, it is true, by one will-o'-the-wisp, and apparently concurs with Reichel's theory of the Homeric armour; he is not quite fair in estimating Mr. Ridgeway's latest work, partly from a praiseworthy caution, still unfortunately, for, whatever may be said in criticism of that book, it demolishes Reichel. But as a rule we find in Mr. Monro a safe guide, and one who neglects nothing.

The notes are a scholar's notes. Common-place illustrations and hints to the sixth-form boy, which too often figure in modern editions, are not to be found here. These deal very fully with all questions of morphology or syntax which may offer a difficulty, and here Mr. Monro is at home. Take for examples the notes on the suffix *-tos*, xvi. 2, and on *περάτη*, xxiii. 243. He is peculiarly happy in his sense of the associations of words, and feels a touch of humour or parody at once. Thus he points out as colloquialisms *ἀνέκραγον*, xiv. 467; *δνοπαλίσεις*, 512; *δινθηθῆναι*, of wandering, xvi. 63. He has some good notes on etymology, as the convincing interpretation of *λυκάβας*, which he takes to mean "a day" (p. 27); but here his touch is less sure, for he gives up the last part of *ὑλακόμωρος* (xiv. 29) as hopeless. It may, however, be akin to the Celtic *mawr*, "great," the original type being set, as Mr. Monro says, by such words as *ἐγχεσίμωρος*. He notes the traces of an earlier dialect here and there, although he is hardly alive to the importance of the "Æolisms." There seem to us to be indications that epic grew out of a dialect not exactly the historical Æolic, but of the same class; and one of the most fruitful of Mr. Ridgeway's suggestions is that Attic has had a similar history. The use of *περὶ* for "beyond" (xix. 285) has died out of Greek almost everywhere except in Æolic, where it is common. A few illustrations, very much to the point, are supplied from modern Greek life; and Mr. Monro may be interested to learn that *κορώνη* (xxi. 46), a door-handle or knob, has its parallel in the Southern Sporades, where it is applied to a catch at the top of the lintel, which falls when the door or window is pulled to. We cannot agree, however, with the attempted explanation of the infinitive for imperative, as dependent on a verb in some preceding clause (xv. 128). It no more needs a finite verb than does the sentence, "Once more unto the breach." In xvii. 318 one may interpret *ἄλλοθι πάτρης* as "elsewhere than his country." As regards the discussion of disputed lines and passages, we have nothing but praise to offer. They are dealt with in

the most judicious spirit; and we would point especially to xv. 295-8, and the conclusive proof of the spuriousness of the last book (xxiii. 296). We need not dwell on the interpretation of difficult passages, further than to point out that the principle of "stock phrases varied," sometimes perhaps misunderstood, proves a most important help (e.g., xv. 370, *κηρόθι μάλλον*). The shot through the axe-heads is now explained in an intelligible way, for the first time, we think, in an English commentary.

The appendix deals with the composition of the *Odyssey*, its relation to the *Iliad* and the Cyclic poets, the history of the texts, the dialects, and the Homeric house. We wish first to emphasize the effective manner in which the literary points are brought out. It is rare in a book of scholarship to find such delicate taste and insight. This has a direct bearing upon the text, for a decision as to the genuineness of passages often depends upon it. Thus Mr. Monro is able to show that the adventures of Telemachus form an essential part of the poem. Then, again, he has pointed in many instances to a parody of earlier Homeric phrases, which gives a new flavour to the later work. The author of the *Odyssey* was a true humourist, but the humour is often obscured to those who are not sensitive to the niceties of the Greek tongue. The instances of borrowing are also discussed, and this part of the work (328) furnishes cogent arguments for the later date of the *Odyssey*. As regards the substance of the poem, Mr. Monro sees in it an admixture of heroic tradition with a large mass of folk-tales and stories of wizardry or magic; these, he thinks, have clustered about the well-known name of Odysseus, and are partly the cause of the differences in his character as conceived in the *Iliad* and the *Odyssey*. In this section the editor has availed himself of the researches of folk-lore, including an interesting paper by Mr. Crooke. He uses the bow with skill to prove that the story of Odysseus has incorporated a tale from the older age when bows were the chief weapons, and attempts, not without success, to reproduce the original tale. What is known of the Cyclic poets is told with completeness and lucidity. In discussing the history of the Homeric text Mr. Monro, we are glad to see, demolishes the Pisistratus myth. Mr. Leaf, amongst others, has supported this old theory, without adequate statement of the case: he regards it as "highly probable," but its basis is slight. Mr. Monro collects the evidence for early interpolation, and reinforces it strongly from the papyri; his general conclusion is that, along with interpolated texts, there existed a recension not very different from the vulgate before the rise of the Alexandrian school. This he supports by Aristarchus's citations of *πάσαι*—i.e., the MSS. used by him in his edition all agreed on certain important points, while the *κοιναί*, or common texts, often differed. Aristarchus, he holds, was a conservative critic; but his influence was not so great as has been assumed, the faulty variants surviving beside his recension.

The important questions of the original form and dialect of Homer, and of his



surroundings, are not treated so satisfactorily. On some points, indeed, Mr. Monro's argument is clear and sound. He shows that *róvs, távs*, and so forth must have been spoken at the time when the poems were composed; that certain formal irregularities, as the confusion of thematic and athematic conjunctives, cannot be regarded as original; that the theory of an Æolic Homer remodelled, while Sappho and Alcæus were left alone, is most unlikely; and that the evidence points to a chain of kindred dialects extending from Thessaly to the Peloponnese, and probably including Attica, Crete, and Cyprus. But he is inclined to make light of Mr. Ridgeway's theory, which well accounts for this fact: that the Homeric poems were composed in a dialect from which Æolic and Attic sprang, spoken by the people called Mycænæan. Mr. Monro regards the Homeric civilization as "essentially Mycænæan," but does not account for the striking differences between the two; he follows the "general opinion of archaeologists and historians." He does not recognize that Homer may not have sung for the people who built Mycænæ, even though he used their speech; and thinks that the language of government and that of poetry would probably be the same. He admits that the Dorians "broke up the earlier political system," and yet "suffered themselves to be conquered by the art and literature which they found in their new seats," but does not see that this may apply to the Achæans also. The value of Mr. Ridgeway's theory in explaining the phenomena of "old Attic" is not seen. All Mr. Monro can find to say of it is that it is plausible; and he thinks that it stands condemned because there is no evidence of racial difference between the "Achæans" and the bulk of the population. But "English" might be used of our composite army in South Africa. His own suggestion, which he thinks "less violent," is that the use of iron, bronze armour, and cremation reached Greece gradually and by pacific intercourse: which is, to use his own words of another thing, an unverified hypothesis.

*The Dangers of Spiritualism.* By a Member of the Society for Psychical Research. (Sands & Co.)

MANY persons have tried, in early life, to raise the devil. Full directions are supplied by various authors on magic, and the experiment, if futile, has not hitherto been reckoned dangerous. A member of the Society for Psychical Research has, however, found what he calls "spiritualism" dangerous. Of course the Society for Psychical Research has never committed itself to a belief in the existence of "spirits," still less of spirits which can be "raised." The member, however, believes in them, and his little book warns people (weak-minded people) against dabbling in unregulated and unofficial psychological experiments, as we call them—in "spiritualism," as he puts it. His narrative is not "evidential"; he does not supply names, dates, places, and signed testimony by corroborative witnesses. However, if what he says is true, persons who find that the imposition of their hands on boxes and tables causes in these objects first vibrations, and then "decidedly intelligent

knocks," may be advised to leave boxes and tables alone. As we have never yet met any person who needed this warning, or who could produce even unintelligent knocks by imposition of hands, the monition is, perhaps, not widely needed. In the case of P. F., dalliance with tables led to prostration, numbness, and the presence of a force which went stamping about the room. If the member had been loyal to his society he would have introduced P. F. to Mr. Podmore, who would readily have demonstrated either that there were no knocks and stampings at all, or that P. F. produced them by normal means, "and the same with intent to deceive." P. F. would have been tied up in a sack, placed in a hammock, and then asked to stamp or knock. As he would have failed (they always do) there would have been an end of the business, and P. F. would have returned to his usual work in life. Far from that, he became morbid, a victim to such suggestions of evil as haunted John Bunyan. He was pursued by noises of unknown cause, and finally "went abroad" and regained his usual health. He had been either "possessed" or was an hysterical impostor; but in either case his graces were hid and his abnormal gifts thrown away. Psychology and pathology gained nothing by the case of P. F. Ten minutes with P. F. (when he was at his best) "would infallibly have made a convert of the conventional man of science"—say of Prof. Ray Lankester. But the worst of it is that the conventional man of science, or even a committee of the Society for Psychical Research, never is present "in that spirit-haunted room" where "a hundred hands seem to be hammering away." In the only case of such a phenomenon in our own experience the medium (a very notorious one) was too clearly thumping the floor with the heel of her shoe. We must blame the member: he has friends possessed of devils, like P. F., and probably he has scientific acquaintances; but he never, apparently, brings the parties together, and "has been in the habit of regularly reading the *Review of Reviews*," and of dabbling in "spirit photographs." The photographic examples given fail to conciliate.

The author has a long tale of M., who abandoned himself to automatic writing till he became a Planchettomaniac. He thus grew crazy; his very "control" (a lewd spirit) spoke of him as "this idiot," and he confessed to all sorts of misdeeds which he had probably never committed. It would be more fair to say that the "control" accused M. of "an evil life," and M. corroborated. Of course, we need external evidence that M. had really been gay; but the author appears to be satisfied with M.'s own morbid confessions. We believe M. to have been a most respectable man, who had merely debauched his imagination by automatic writing. Samples of his automatic writing in an alleged variety of hands appear to be all in one hand, varying in size and slope. There is such a thing as automatic writing. But of all these pastimes this is the one in which self-deception is the easiest. Practised by persons of weak intellect, all automatisms are apt to produce the state of mind known as "dissociation" and general morbidness.

This danger exists, but what has it to do with "spiritualism"? The logic of one poor victim (p. 114) shows how debilitating are these exercises. He had heard of the "subliminal" or "subconscious" self, a perfectly respectable entity when kindly treated, otherwise uncontrollable. The victim's hand automatically wrote things alien to his *normal* self, and so he reasoned that a "discarnate human being" must have been at work. It would take some time to expose this fallacy to persons who do not see through it at a glance. This genius thought that Mr. F. W. H. Myers invented the subliminal self. A little study of Sir William Hamilton and dozens of other authors would have removed this impression. As to the "confessions," we have here a tale of an automatic writer, who automatically wrote a letter to himself from his absent wife. It was a confession, he believed it, and a coldness ensued. But the confession arose in his own morbid consciousness, just as that of M. did, M. in whose tale of guilt the author believes. If psychical research has done anything, it has shown that "spiritualism," as an explanation of certain abnormal phenomena, is a superfluous hypothesis. Even Mrs. Piper does not believe in it. It remains true that people of unbalanced minds, and devoid of logic and education, had better not dabble in automatism. The practice harms them, and, not being conducted under scientific conditions, is of no use to science. But they have not raised, and are not possessed by, evil spirits—so far as the evidence allows one to judge.

#### NEW NOVELS.

*The Tory Lover.* By Sarah Orne Jewett. (Smith, Elder & Co.)

THE author's real hero is that renegade Scotsman, John Paul or Paul Jones, but one can understand a good deal of sentiment in his favour from an American author. Here he appears as a gallant lover and perfect cavalier, though his rough methods at sea are not ignored. Perhaps the story would have gained interest had Jones's really valiant fight with the Serapis been included in its scope. His raid with the *Ranger* strikes one as rather impudent than heroic, though he did get Lady Stirling's silver spoons and frighten the fishermen at Whitehaven. The *Tory* lover, the nominal hero, is not wholly satisfactory. He sails with Jones, against his inclinations, in order to win the fair patriot Mary Hamilton; and the best part of the book deals with his life at sea, and the false position of a gentleman and a loyalist in such a galley. It must be acknowledged that the lady is a prize worth winning. Miss Jewett has a happy gift of description, and the old colonial families she introduces, with their neighbours and quaint dependents, are aptly depicted.

*God Wills It.* By W. S. Davis. (New York, the Macmillan Company.)

It is no easy task to enter into the spirit of the eleventh century, and Mr. Davis must be congratulated on having achieved a large measure of success. He has produced a vivid picture of the first Crusade, its crimes, its horrors, and its splendid flashes of the "fire not of this world."



The book is carefully written throughout, and contains some powerful scenes, especially the description of the historic gathering at Clermont. Here Richard Longsword, the hero, a Norman baron from Sicily, takes the cross in expiation of a grievous sin—the slaughter, namely, of a non-combatant in sanctuary. From this point onwards the interest, which flags a little during the first hundred pages or so, is well sustained, and we are really sorry when the sack of Jerusalem is accomplished, and we part company with Richard and his Saracen friend Musa. The love story is constructed on strictly conventional lines, and the same may be said of the two heroines.

*The Yellow Fiend.* By Mrs. Alexander. (Fisher Unwin.)

‘THE YELLOW FIEND,’ if it proves nothing else, proves at least that the miser of old, “clawing” his gold, is, after all, not quite so extinct as the dodo. People who care to concern themselves with the decline and fall of fictitious personages have probably given him up for lost, along with the wicked “baronite,” the cruel uncle, the persecuted governess, and other old favourites. Mrs. Alexander brings him back in triumph, with the money bags, the skinny fingers, and the expected properties. Mr. Ardell has been embittered by dire poverty and the consequent loss of a beloved wife, so that when riches come to him, too late to save her, his mind has grown irretrievably warped and distorted. Gold becomes at once the god of his idolatry and the object of his aversion—in fact, his monomania. He lives alone with his housekeeper, a good creature who looks after his material comfort (and her own) so far as he will allow. To them comes the miser’s unwelcome granddaughter, a penniless maiden all forlorn, who finds a friend in the housekeeper. Margaret is interesting and almost always natural. If any particular period should be assigned to her it would be the nineties, whereas the treatment of the grandfather is essentially that of the sixties. Two men fall in love with Margaret—a painter and another. The other is unfortunately already married *sub rosa*, as it happens, to a friend of Margaret herself. The mystification is not very mystifying, but may pass. So, to be bald and brief, she in the end marries the painter. The love-making is not over exciting, but it will serve (with the rest) to occupy the reader in the usual manner of stories of the kind.

*The Beleaguered Forest.* By Elia W. Peattie. (Heinemann.)

THIS is not by any means the best of the books which have appeared in the “Dollar Library”; yet it is distinctive and has a note of its own. It has life, and in places the interest holds one. Again, in certain chapters the curiously unequal character of the workmanship, crude, gusty, and vehement, makes one wonder that it ever passed the publisher’s “reader.” The story is told autobiographically by a girl who marries a man of whom she knows nothing, save that he offers her a home and security from sordid care. That is never a wise or good thing for a girl to do, and in this case it was peculiarly unfortunate, for Regina

Grey is by way of being an artistically inclined, introspective, neurotic young person, whilst her rashly accepted husband proves a gloomy, taciturn degenerate, whose brain is being swiftly sapped by his devotion to the morphia habit. Their home is in a remote forest, five-and-thirty miles from the nearest post office. The moon of honey is not a pleasing period for the bride, and the end is violent. By the way there are clever studies of the workings of abnormal temperaments, and of clean-minded, heavy-handed timber-getters.

*Deborah: a Tale of the Times of Judas Maccabæus.* By James M. Ludlow. (Nisbet.)

THE struggle between Antiochus Epiphanes and the sons of Mattathias, in which the cruelty and sensuality of the Greeks were opposed and overcome by the intense devotion of the Jews to their faith, would seem to offer a promising subject for an historical romance. If Mr. Ludlow has not made so much of it as might have been expected, the reason is that he is better fitted to be a descriptive than a romantic historian. He can represent a scene, describe a pageant or a sacrifice or the course of a battle, with spirit and reality. In one case, at least, his attention to detail has produced a picture which is, we think, unnecessarily revolting. The story, though interesting enough in itself, limps heavily along under a commonplace style, and there is little life in the characters. Some of these, like Judas and his brothers, King Antiochus, and the priest Menelaos, are historical persons. Of the rest, Deborah, a Jewish Joan of Arc, and Dion, a chivalrous Greek captain, who turns out to be no Greek after all, make a rather colourless pair of lovers, in spite of many stirring adventures.

*Judah Pyecroft, Puritan: a Romance of the Restoration.* By Harry Lindsay. (Chatto & Windus.)

MR. LINDSAY tells his new story through the mouth of his hero, Judah Pyecroft, without over-much betrayal of the fact that it is written more than two centuries after the events with which it is concerned—although, by the way, one of the characters stole a march upon nineteenth-century philosophers when he said, “My good friend Judah Pyecroft is ever a *pessimist*.” The scenes of the story are the village of Raglan and London, during the last few months of the Commonwealth and the opening years of the restored Stuart dynasty. The adventures of the chief characters arise out of the movement for the restoration of Charles, the enforcing of the Act of Uniformity, the King’s weakness in the hands of a pretty mistress, and the plague. It is a readable story, healthy and invigorating in tone, and, as has been hinted, by no means unsuccessful in its historical atmosphere.

*A Parish Scandal.* By Mrs. C. Marshall. (Stock.)

THE Rev. James Pennington was certainly unfortunate in his London cure, for such stupid, vulgar, and vicious people as his suburban parishioners it would, one hopes, be as difficult to find as they have certainly been thankful to create. The vicar was not a man of remarkable discretion, but it seems

unfair that the course of his wooing of the only ladylike girl in his parish should have been interrupted by such an intolerable series of persecutions at the hands of a bad but influential old man and of a singularly nasty-minded young woman, who between them almost deprived these two innocent people of their characters. Even “Sister Cecilia,” who finally rescued Helen Talbot and restored her to happiness with the vicar, was unable to accomplish her end without committing a murder, which is alluded to as a “fanatical act.” Mrs. Hutchins, the loud-voiced lady of the slums, is undoubtedly the most wholesome, as she is the most convincing, of Mr. Pennington’s parishioners. The story is decidedly sordid. The reader’s attention is only diverted from enforced contemplation of the machinations of the wicked by gossip and tittle-tattle of a totally uninteresting description.

*King Stork of the Netherlands.* By Albert Lee. (Jarrold & Sons.)

WILLIAM THE SILENT, Francis of Anjou (otherwise King Stork), and Alexander Farnese, Duke of Parma, are three imposing names undoubtedly. But to make historical characters live again in a novel it is not sufficient to label them patriot prince, treacherous tyrant, and astute diplomatist respectively, which is all that Mr. Lee has done for his *dramatis personæ*. He is most unfortunate in his choice of language. His personages, to be sure, are not English; still the fitness of things is outraged when people belonging to the sixteenth century talk of “doing shopping,” and say that something “transpired” when they mean that it happened; and matters are not appreciably mended by scattering about an occasional “I wot” or “yestere’en.” As befits the period which he has undertaken, the author is lavish of torture, assassination, imprisonment, and conspiracy; but all through he somehow leaves us cold.

*A Life’s Labyrinth.* By Mary E. Maunick. (Indiana, Ave Maria, Notre Dame.)

BY recalling the highly coloured sort of novel that one read in youth this story makes one feel elderly. The period of such narratives seems tolerably remote, though, to be sure, it is really no further back than the youth of Ouida. Most of the characters are earls and countesses; but there is an untitled Capt. Wilbraham, of “the Guards,” and even a civilian commoner or two, to fill subordinate niches. A preface informs readers that the story was intended to be a “translation for the Ave Maria of a German romance by E. Wagner, entitled ‘*Irränge des Lebens*.’ But it soon became evident that this would not be practicable, as many changes would have to be made.” Therefore, the author argues, as the German story was laid aside, the ‘*Labyrinth*’ “may justly claim, we think, to be original.” It is certainly naïve—almost as naïve as the preface—but we cannot find a really original sentence anywhere. The beautiful but lifeless characters do not merely talk “like a book,” they talk like a weekly novelette.



## HISTORY.

*Essays on the Teaching of History.* (Cambridge, University Press.)—This is a small book, but a very important one. As Prof. Maitland points out in his charming introduction, the systematic study of history at the universities is of very recent growth; while, as Mr. Marten, of Eton, tells us, it can hardly be said to exist at all at many important schools. The result is a lamentable ignorance of English and still more of international history on the part of the average Englishman, which is apt to have evil results in the political world. "The Englishman's privilege of ignorance," which Talleyrand considered Castlereagh to have abused, is a very serious drawback in diplomacy, especially as in France and Germany great pains are taken to secure a sound knowledge of a subject which is perhaps the most important of all such elements of the civic sense as can be implanted by direct training. But since at the universities, and especially at Oxford, where the History School is only next in importance to *literæ humaniores*, this defect has largely been remedied, it is well that some account of methods and aims should come from those best qualified to speak. We are sorry that Lord Acton's illness has deprived us of his projected introduction, but Prof. Maitland, than whom there is no higher authority, fills the gap with an interesting narrative of the beginnings of historical teaching at Oxford and Cambridge. It is written with all the erudition and humour which we have learnt to expect from him. His account of what followed the establishment of the Regius Professorships by George I. is descriptive of the view that prevailed till quite lately. Cambridge welcomed the endowment, in the hope that the professor would instruct his pupils sufficiently to enable them to supplant foreigners as tutors of noble youths going the Grand Tour. "In other words, the professor of modern history was to be the trainer of bear-leaders; the English leaders of English bears."

"In academic eyes modern history was to be an ornamental fringe around 'the solid learning of antiquity.' As to the wretched middle ages, they, it was well understood, had been turned over to 'men of a low unpolite genius, fit only for the rough and barbaric part of learning.' One of these mere antiquaries had lately written a history of the Exchequer, which has worn better than most books of its time. Also he had written this sentence: 'In truth, writing of history is in some sort a religious act.' But the spirit which animated Thomas Madox was not at home in academic circles."

The essays which follow show themselves clearly how far we have travelled since those days. Of these by far the least satisfactory is that by Prof. Gwatkin on the teaching of ecclesiastical history. The professor is so anxious to emphasize his impartiality that he ignores his subject altogether. It is a truism that "ecclesiastical history is not an enchanted ground where the laws of evidence and common sense are left behind, and partisanship may run riot without blame." We are not aware that any one doubts this, and certainly no such person is likely to read this book. But if, as Dr. Gwatkin rightly asserts, his ostensible subject "is simply a department of general history," it is assuredly one of the greatest importance. And we cannot understand why, when Dr. Cunningham can write suggestively of the importance of economic history, Mr. Heitland of the particular characteristics of ancient history, and Mr. Tanner of the pitfalls which beset the lecturer on constitutional history, the Dixie Professor has nothing to tell us except a few jejune commonplaces as to the advisability of dividing lectures into heads, and the method of correcting papers. The professor does not even point out that the gravest error of all to which the young student is liable is that of ignoring the important part which religious ideas have played in all historical progress. Ideas have

been a more potent force than anything else in shaping man's destiny, and of these religious ideas have had the profoundest influence, and have had more to do with the formation of political theories than is commonly supposed. Yet from what he says—or, rather, what he refuses to say—one would suppose that, so far from attempting to inculcate any such truth as this, the object of the "ecclesiastical historian" ought to be the emphasizing of that purely external view of human affairs which regards structure, whether individual or corporate, as of more significance than life. It is foolish to deny the existence of husks, but it is more foolish to perceive no kernel beneath them. Of the other essays, all are suggestive and interesting. That of Mr. Tanner on 'Constitutional History' is the best written, and will, we think, prove the most useful, although both Dr. Cunningham and Mr. Heitland are well worth reading by teachers and students. But constitutional history is so difficult, and is regarded by the ordinary undergraduate as so unsurpassed in dullness, that a few hints from a man who knows how to combine accuracy with brilliance ought to be of great service to all but the mere crammer. As he says, "The teacher of constitutional history is obliged to be systematic; there is no reason why he should not do his best to be suggestive also." We quote one or two more sentences of Mr. Tanner, which all teachers might bear in mind:—

"The immature student aches for a dogma and yearns for simplicity. He must learn by painful repetition that dogmatic assertion about the facts of mediæval history is too often false, and that mediæval life was hardly more simple than modern."

"The man who knows everything is a rare product of education, and after all he is not much better off than the man who knows where everything is to be found."

"It would be rash to formulate an iron rule of method, for there are those who thrive on a habit of inspired disorder; but for the average man it is good that he should apply business principles to his work."

These extracts—and they might easily be multiplied—will afford evidence of the freshness and insight of the book. We hope it will have a real influence on the training of teachers, and indirectly of students, both in England and America.

*The War of the Polish Succession.* By H.R.H. the Crown Prince of Siam. (Oxford, Blackwell.)—The titles of this little book and of its author afford evidence of the distance we travelled in the century that has passed. A hundred years back, or a little less, Byron thought it necessary at the beginning of his career to contradict the calumny that he was making any profit out of his poetry. Who would have dreamed that in so short a time we should have a book by an Oriental prince on an obscure period of international history, designed, apparently, mainly for the use of undergraduates at Oxford taking a modern period in their History "School"? For this purpose, if for little other, the book is well enough adapted. It is clear, concise, and accurate. The subject is itself so confused that there is room for a little essay like this, which treats it by itself, instead of leaving the student to try to gather its bearings from a general text-book. At the same time it is clear that his Royal Highness makes not the slightest pretensions to original research, or to adding anything to the sum of human knowledge. From the general point of view, those who enjoy tracing origins will find the subject less fruitless than might be supposed. The state of things which produced the war affords ample evidence of the anarchy which eventually produced the partitions, and made either that arrangement or drastic reforms in the constitution of Poland and the character of its nobles inevitable. We see, too, the

beginnings of the fruit of that military policy which was so soon to secure Silesia to Prussia, and eventually to oust Austria from the hegemony of Germany. The results of Pultowa in the growing decline of Sweden, and in the foundation of Russia's influence in general European politics, made themselves manifest in this, perhaps the most complicated and sordid of all the many squalid dynastic struggles of the eighteenth century. These facts form a justification for the Prince's little monograph.

*County and Town in England*, by Grant Allen (Grant Richards), is a reprint of some scholarly papers, pregnant with interest and accurate information, telling of the origin and development of English counties and of certain groups of the older towns. They were originally printed in the *Pall Mall Gazette* in 1881-2, and are now reissued and slightly revised, with a "prefatory note," by Prof. York Powell. Many will be glad to have them in book form.

*An Introduction to the Industrial and Social History of England*, by Edward P. Cheyney (New York, the Macmillan Company), should be of real service. It is not so well written or attractive as the masterly volume of essays by Mr. Townsend Warner, but it is complete and will make a better text-book. It is far superior to the jejune abstract of Mr. Price. The illustrations ought to make the book attractive to schoolboys, and the bibliography, which is very well done, should help higher students. The tone is temperate and well balanced, and compares favourably with the somewhat hysterical writing of Mr. Gibbins. There is no attempt to burden the reader with details, and the author has apparently been able to secure lucidity without sacrificing accuracy, a very difficult task in regard to mediæval village life.

## TRAVEL.

*The World of the Great Forest.* By Paul Du Chaillu. (Murray.)—This volume would surely have been more fitly addressed to the author's juvenile friends than to the sterner general reader. The animals noticed are made to tell each its own story, and they are sometimes apt to slide into a twaddling and priggish style hardly consistent, by the way, with the dignity of the great African eagle and other aristocrats of the forest. This, however, might be condoned by the juvenile reader, though he, too, can be critical on occasion. Again, the conception of periodical migrations in search of food, and of the maintenance of the balance of nature by life preying on life, as well as the fact that carnivorous feeders are not necessarily cruel or wicked—according to our author they are patterns of domestic virtue—all this, while matter of common knowledge to the grown-up reader, may start interesting veins of reflection in the intelligent boy or girl. The individual notices are short; still, the author's exceptional intimacy with the creatures described gives them value. Especially curious is his account of the dwellings of the termites, and of the raids of the Bashikouay ants, before which every denizen of the forest, from the elephant downwards, flies in terror. There is no question of scientific classification of the animals, otherwise Mr. Du Chaillu would not class the termites as ants, or limit the number of his spiders' legs to six.

*With the Tibetans in Tent and Temple.* By Susie Carson Rijnhart, M.D. (Oliphant, Anderson & Ferrier.)—The author of this volume is an American lady-doctor, whose husband was a Dutch missionary. Religious enthusiasm and a thirst for adventure led the couple to fix their abode on the frontiers of Western China, in a region devastated by civil wars between the Buddhist and Mohammedan population. During the years 1895-9 Mr. Rijnhart and his wife lived in the town of Tankar,



taking shelter. when the fighting came to their door, in the Lamaseri of Kumbum. Here they found abundant occupation in tending the sick and wounded, and were successful in making friends and gaining influence, especially among the Lamas and Tibetans. They seem to have exercised that civilizing power which is one of the best results of educated missionary effort, making their way by works of mercy, as religious teachers have done in all ages, to the hearts of their neighbours. Unfortunately, at least from a practical and secular point of view, their consciences, or their dispositions, would not allow the enterprising couple to remain in their Chinese home. Despite the birth to them of a baby, they started with the infant for the district of Lhasa, in the wild hope that they might become the pioneers of Christianity there. On the journey the baby died, and shortly afterwards the husband disappeared in circumstances which left no doubt that he had been murdered by robbers, while Mrs. Rijnhart, by dint of extraordinary endurance and fortitude, found her way back alone through the greatest perils. This piteous tale is simply and feelingly related, and the sympathy of the reader is engaged, however strongly he may feel that a sounder judgment would have recognized the futility of the enterprise in which such sacrifices were made. In the course of their last journey the travellers seem to have reached, about four months after leaving Tankar, a point some 150 miles to the north of Lhasa. The author, after her double bereavement, returned by a more southern route to the Chinese frontier. Apart from its tale of personal adventure, the volume supplies much interesting information on points which often escape passing travellers in the life and customs of this remote borderland. It deserves the perusal of those who are interested in Eastern Tibet or in the work of Chinese missions.

*Chinese Turkestan with Caravan and Rifle.* By Percy W. Church. (Rivingtons.)—This little volume makes no pretence to general interest. It is little more than a sportsman's diary. Still, it has a reason to exist, for it may furnish material for one or more chapters in 'The Sportsman's Guide to Central Asia' of the future. Those who want to learn how best to get to the country of the Tekke Turkomans, and what there is to shoot when they get there, will find much serviceable information; but readers who ask for more than a bare record of the incidents of the chase will be disappointed. The author travelled over vast spaces and endured a certain amount of hardship, killed many animals, and brought home their horns. On the whole, he enjoyed himself, and he has done his best to help his fellow-sportsmen to do the same; but of any power of general observation or local description his pages show little trace.

*The Sherbro and its Hinterland.* By J. T. Alldridge. (Macmillan.)—To most persons outside the Colonial Office and the West African trading community the name of Sherbro is probably unfamiliar. It is a district of the Crown colony of Sierra Leone, to the south-east of Freetown, and it is one of the more valuable undeveloped assets of the empire. From the literary point of view Mr. Alldridge's book leaves much to be desired, more especially in the matter of arrangement. Some allowance, however, must be made for the evident haste with which it has been put together in the scanty leisure of an official life. Nor does it add in any considerable degree to our knowledge of the region under consideration, except in so far as it brings into prominence the vast undeveloped resources of this typical West African district. Palm oil and kernels are already largely exported. Rubber, rice, cotton, coffee, timber and orna-

mental woods, bananas and many other tropical fruits, are among the other products of economic value which could be put upon the market. Mr. Alldridge writes, as he confesses, with a purpose, which is to press upon the public in general, and the West African merchant class in particular, the claims of the district he administers. To read his book is to be filled with admiration for the British administrator at his best. It is refreshing, in an African book, to note the absence of the term "nigger," with which the pages of some recent travellers have positively bristled. We have been bidden by more than one of these to clear our minds of cant on the subject of the African native. Mr. Alldridge, however, after thirty years of official experience, and in spite of his microscopic knowledge of the seamy side of the native mind, respects the West African native, and is hopeful of his future. West Africa cannot be developed except with his aid, and therefore if colour prejudice exists "the sooner it is done away with the better." Such words, from such a source, are well worthy of consideration. In the Sherbro itself all the officials are coloured, and their efficiency is beyond question. An interesting picture is drawn of the social milieu. Less than a generation ago, before the establishment of the *pax Britannica*, Sherbro society was hag-ridden by witch doctors and honeycombed with secret societies. Of the latter the most hideous were the Human Leopards, with their ritual use of human fat, and the Tonga Players, or society of secret avengers. Of these and other secret societies of a less baneful character, and of some of the "medicines" and ordeals in use, Mr. Alldridge gives a very instructive account. The suppression of these grosser forms of ritual and the prohibition of slave traffic have removed an incubus from the country and created the stability requisite for industrial progress. Native industries of a high grade exist, and in what may be called the economic leverage Mr. Alldridge sees the best hope for the development of the country in whose service he has spent half his life. The book is profusely illustrated.

*Sunshine and Surf.* By Douglas Hall and Lord Albert Osborne. (Black.)—From its preface we gather that Mr. Douglas Hall really wrote this book, to which his fellow-traveller contributed "many valuable hints and suggestions." The only chapter in the volume, however, which is written with any approach to suavity or dignity, and which is free from the unfortunate colloquialisms which disfigure most other pages, begins as follows: "Albert's description of this place and its amusements are well worth relating, so he shall continue the story in this chapter." The authors display a fine and eminently tourist-like intolerance. Coral caused a serious hurt to the leg of one; the late R. L. Stevenson's house was not found within convenient reach. Hence this sentence:—

"It certainly looked a very nasty scrape, but if it had been made against a stone or anything in England would have healed up in a week."

That "anything in England" is immense. Again:—

"Of course, no one can speak about Samoa without bringing in the name of Robert Louis Stevenson. His house, now bought by a rich German, we never saw—the idea of walking about a mile or so in the sun to look at a very ordinary wooden house did not attract us very much."

So much for Stevenson.

"The traders, especially the Germans here, are about as sharp as they make them, and would do their own mothers in the eye if they thought they could manage it."

So much, then, for traders—and for literary style as shown in this work of travel.

"We had made a good many friends, especially amongst the half-castes, who are by far and away the nicest people here—much preferable to the

French officials and their wives, as France does not send out the best of her sons to govern these islands."

This, like many another passage in the book, will at least be sure of bringing a smile to the face of any reader who happens to have had personal experience of life among the Pacific islands; but it will not be pleasant reading for any of the French officials who extended their hospitality, as several appear to have done, to the authors. Also, the central figures in various (intentionally) ridiculous stories appearing in these pages will probably consider that their names, at least, might have been withheld by the tourists who broke bread with them. There are a number of excellent portraits and illustrations, and a good map, between the covers of 'Sunshine and Surf.' Of the atmosphere, the distinctive charm, or the true life of the islands—as the reviewer knows them, at all events—there is nothing.

*School and Sea Days*, by Alan Oscar, otherwise W. B. Whall (Burleigh), begins with an 'Apology,' which places the book outside our jurisdiction: "This little history was written for my children: it has been thought worth publishing. I cannot pretend to literary attainments, and as I never had a lesson in drawing my sketches must be judged leniently." There are some hundred and fifty of these sketches, and if readers eye them in an understanding way there will be no need of the author's demand for leniency. He is perfectly right in disclaiming literary skill, and a friendly editorial hand would have greatly improved a book already rich in interest, in incident, and in those natural qualities which belong to "things lived." As for the "school" of the title, the reader hears but little of it. A few bright, careless passages, somewhat in the 'Verdant Green' vein, with sketches to match, exhibit the author as holder of a scholarship at Magdalen College, Oxford, at the age of fifteen. This was fifty years ago—"the days just before peg-top trousers and turn-down collars." "A certain amount of bullying went on, such as 'roasting' a fellow before the fire; but a petty persecution and perhaps the worst was 'cobbing,' done with a hard chestnut on the end of a string, the victim being first made to 'touch his toes.'" This is a fair sample of the author's not very lucid style, by the way. But the "cobbing" torture is graphically illustrated, and will seem quaint to modern "men" of Magdalen. Chap. ii. brings us at once to the essence of this spirited, kindly book. It describes, with a fine gusto, rare in these days, the daily life afloat of the middies or apprentices in the merchant service of five-and-forty years ago. How different this was, how vastly superior to the loblolly-boy life of the sea-going apprentice of to-day, the author is well aware, for later on he writes of his son's experiences at sea in the year of grace 1898. The present reviewer can feelingly assure both the author and his readers that twenty years ago the change for the worse was in full swing. The merchant apprentice at that date would scarcely have recognized himself if addressed as "young gentleman" or "Mr. —," as was the writer of these sketches. As in the case of his present-day successor, he was taught nothing, except that jumping to any word of command saved his bows from cuffling, his stern from kicking. His food was that of the fore-castle hands, and if stark hunger gave him daring to complain or beseech, he was told with a curse that "What's enough f'r a man's enough f'r a — little imp like you." In one case he was known to reply almost tearfully that "it" was *not* enough for a man; and any one of a dozen gaunt and hungry "shell-backs" in the fore-castle would have supported him there. But his protest was treated, with the usual verbal embroidery, as mutinous insolence, and when at length he scrambled off down the poop-ladder, it was



with the sting of a Manilla rope's end in his skin. His privileges, of which Mr. Whall records so many in his own brighter days, lay, and lie, in this, that he is occasionally called upon to perform tasks so menial or so dangerous that mutiny would be courted by ordering men to them. For the rest, he was and is emphatically the ship's loblolly-boy and "rouseabout," miscalled "a blasted poop ornament," the drudge even of ordinary seamen. And for this his parents pay a premium; from boys so broken to harness the greatest of maritime nations has to draw its "officers and gentlemen" for the manning of the merchant navy. But, though its author shows himself aware of these regrettable facts, his pages are little burdened by them. The life he has to describe is one as different as, let us say, successful novel-writing from penny-alining in Fleet Street, and by just so much the more pleasant to read of. The novelists are few, one fancies, whose daily life would prove reading so spirited as this account of dog-watch merriment and midnight battles on topsail-yards, and riotous adventures in the sailor-towns of Eastern ports. To one who has trodden the ways described in this book the writer's genuineness comes home upon every page. The little, common things that matter, the familiar touches, they are all here, from the sailor's raucous chants to the "faithful" Ali Boxo, ship's dinghy-wallah at Calcutta. The present reviewer chaffered with Ali's son—his namesake, at least—eighteen years ago this month. The author shows the proper sailor-man's contempt for "smoke-stacks," and to this day would sooner travel in a "wind-jammer" than a P. & O. boat—or one of his readers is mistaken.

#### OUR LIBRARY TABLE.

THE late poet and scholar Gabriele Rossetti wrote towards the end of his life an autobiography in verse, which his son Mr. W. M. Rossetti has published in an English form, with a certain amount of explanatory comment, under the title of *Gabriele Rossetti* (Sands). It is perhaps a pity that he did not reverse the proportions of text and comment; for while there is much in the story that is of interest as an illustration of the history of Italy in the first half of the last century, it cannot be said that the form in which it is presented is exactly attractive. Rossetti's own verses are for the most part, as he himself admits, little more than rhymed prose; and filial piety, we suppose, prevented his son, when recasting them in an English blank-verse form, from improving, as he easily could have done, on the paternal model. Of course, too, Gabriele Rossetti could write better verses when he liked. Some of his short pieces given at the end of the present volume are very creditable specimens of the Italian lyric of the period. But he had the gift of improvisation, and probably it came easier to him to narrate in metre than in prose; and Italian is certainly more patient of doggerel than is English. Mr. Rossetti's version reads like Crabbe without rhymes. The famous "A Mr. Wilkinson, a clergyman," could be paralleled a dozen times from it; and this we say is a pity, because it will deter a good many readers from reading, as we have done, through a really interesting story. It may still give pleasure to some Englishmen to read how Rossetti, with all the police of Naples after him, escaped in the disguise of a British officer to a British man-of-war; and how Admiral Sir Graham Moore met King Ferdinand's impudent demand for his surrender. With Mazzini Rossetti seems to have been on friendly, but not intimate terms. The great conspirator is not referred to in the autobiography, but in the appendix a number of letters from him to Rossetti are given, together with one, the most interesting of all, to an unknown corre-

spondent. The fact seems to be that while the two exiles shared the same hopes for their country, they differed widely as to the best means of realizing them. Still, they respected each other, which is more than can always be said of compatriots in exile. From the days of Dante to those of the Communards of 1871, among no class do envy, hatred, and malice seem to thrive as they do among political refugees. Traces of this appear once or twice in the present book, but on the whole Rossetti's judgments are not uncharitable. Of his theories on the interpretation of Dante it is not necessary to say much here. Somebody will probably some day take them in hand, and separate the nucleus of reason which they contain from the overlying extravagances which have, as Charles Lyell notes, hitherto rather deterred serious Dante students from giving his writings the examination which their "learning, ingenuity, and eloquence should have secured" to them.

WHEN we reviewed Mr. Howard Hensman's previous book we pointed out that its history was not sound. His present volume, *Cecil Rhodes* (Blackwood & Sons), ascribes to Mr. Rhodes a policy which was that of the British Government unprompted by that gentleman. We do not know who is responsible for the fact that in every book dealing with the life of Mr. Rhodes the portion of his career in which he was on terms of close political intimacy with Mr. Hofmeyr and the Afriander party is omitted, and the resistance to Dutch annexation in Bechuanaland scored down to Mr. Rhodes, who is supposed at an early date to have begun to work for the great road to the north, or Cape to Cairo route. We have had to point out in our reviews of several such volumes that if credit is to be meted out for the policy which culminated in the Warren Bechuanaland expedition it must be divided among three men only: the late Rev. John Mackenzie, W. E. Forster, and Mr. Chamberlain. When W. E. Forster brought before the House of Commons the line of policy which, advocated by him, was, at his instance, adopted by the British Government, and from that time forward steadily pursued, it was in the name of the Rev. John Mackenzie, and in the interest of the natives, rather than of trade or dominion, that the policy was put forward. Thus also was it accepted on behalf of the Government, of which he was at that time a member, by Mr. Chamberlain; and the name of Mr. Rhodes was never heard. When the Warren expedition went out Mr. Rhodes quarrelled both with Col. (now Sir Charles) Warren and with Mr. Mackenzie, and they certainly were far from thinking that he shared their views. Mr. Rhodes himself is, as Mr. Hensman tells us, a somewhat silent man, not given to talking of his exploits, except when he has to do so for the purposes of business; and we doubt whether the variations of history, apparently attempted in his supposed interest, command his assent or his respect.

Having said this much, we go on frankly to admit that the account of the important part of the career of Mr. Rhodes is unexpectedly open and satisfactory. On the Raid Mr. Hensman writes well and writes impartially, and we ourselves believe that the story as here told is the true story. There is not the slightest attempt to implicate the Colonial Office. It is acknowledged that, excellent a person as Col. Rhodes may be, "he does not shine as a politician or a diplomatist." The word "bungling" is properly used about the whole affair, and it is fully admitted that Mr. Rhodes developed

"a hastily sketched plan.....which ultimately terminated in the disastrous Raid. Arms and ammunition were, with Rhodes' active advice and assistance, smuggled into Johannesburg, while large reserves were stored in the De Beers mines at Kimberley."

"To tell the truth, Rhodes never seems to have realised fully the real gravity of his offence."

"There were.....many members of the movement who were not British subjects, and had no desire to become so."

To the rejection of the British flag "Rhodes was strongly opposed, and it must be said at once that the attitude he adopted was absolutely indefensible." Hence the delay, the communication of full information to the Transvaal Government, and the final invasion, which took Mr. Rhodes by surprise, though it was the result of mistaken steps for which he was responsible. Up to a time subsequent to the Raid the conciliation leader was still "Mr. Rhodes's Parliamentary ally and near neighbour.....the Hon. W. P. Schreiner"; and no fault is found with the action of Mr. Schreiner in calling on Mr. Rhodes to resign.

"It has always to be borne in mind that if Rhodes had not placed the power to do mischief in Jameson's grasp it would have been impossible for the latter to have done the harm he did."

The final action of Dr. Jameson himself "throws considerable light on the low code of political morals which seems to have pervaded all classes in South Africa at this time."

We agree with Mr. Hensman in his remark upon the earlier policy of his subject that

"Mr. Rhodes's policy of conciliating the Dutch-speaking population of Cape Colony was undoubtedly wise.....If South Africa was to prosper.....it could only be by the two white races working hand in hand in common means towards a common end."

This policy had won completely the "goodwill of the Dutch towards Mr. Rhodes." The bungle of the preparations for resistance in the Transvaal which led up to the Raid threw everything away, and is the cause of all the horrible misfortunes which have since occurred.

We do not fully agree with our author as to the native policy of Mr. Rhodes. He takes the usual South African view, and thinks the Glen Grey Act "the saviour of the native population of Cape Colony." The first description of that Act ignores its contents with the exception of the prohibition of the sale of intoxicating liquor; but in it the Act is called "a monument to Mr. Rhodes's desire to protect the natives under British rule," a remark which we suggest savours of that "unctuous rectitude" which we know to be distasteful to the subject of this book. Later on an accurate account of the labour provisions of the Act is included, with which there is little fault to find, although home opinion is less favourable to the policy than is the opinion of South Africa. There is a full account in the volume of the Home Rule and Federal policy of Mr. Rhodes, which is developed in conversations with Mr. Swift MacNeill. The scheme suggested for the representation in the House of Commons of colonies contributing their share of funds for imperial purposes is, like many of his political views, somewhat crude. In the Rhodes letter to Mr. Parnell it is said that it can hardly "be denied that the presence of two or three Australian members in the House would in recent years have prevented much misunderstanding upon such questions as the New Hebrides, New Guinea," &c. It is childish to suppose that Australia would consider information given to the House of Commons by two or three Australian members, or indeed by any number, an equivalent for a certain loss of self-governing powers, which could hardly be avoided in such a scheme, unless, indeed, the colonists are to swamp our politics and govern themselves as well. The fact is that the dominant opinion of Australia is strongly opposed to any representation in the Imperial Parliament, and that the adoption of any such scheme without Australian consent would expose us to the danger of New Zealand representation making Australia hostile to the action of the Imperial Parliament.

The author's style and his accuracy in names



are both open to some criticism. We accept the sentiment of the following phrase, but object to the English in which it is conveyed: "For money as money Rhodes has never cared the slightest." Mr. George Cawston's name is misspelt "Cawson"; and Mr. Hawksley's name is printed "Hawkesley." We do not understand the phrase "rebounded to his private dishonour." If "redounded" is meant, it is, we think, an improper use of the verb.

*Speeches on Canadian Affairs*, by Henry, Fourth Earl of Carnarvon, edited by Sir Robert Herbert (Murray), shows that Lord Carnarvon was a statesman who had much to do with the origin of the Dominion, as he had also much, of a more disputable kind, to do with South Africa. Sir Robert Herbert ought to know what Lord Carnarvon might have done in connexion with the foundation of the Australian Commonwealth, but, nevertheless, we venture to differ from him. The editor thinks that

"he would without doubt have been able to offer many valuable suggestions in regard to the provisions of 'the Commonwealth of Australia Act.' And the distinguished Australian delegates who visited England in 1900, like the Canadian delegates of thirty-three years before, to assist Her Majesty's Government and Parliament in framing a great and complicated measure of Imperial development, would no doubt have sought and found in his experience and sympathy most valuable co-operation."

We confess we cannot understand this passage. It seems to assume that the Commonwealth constitution was framed in London by Government and Parliament in the year 1900. Anything more ludicrously unlike the fact cannot well be imagined. The Commonwealth constitution was framed in every particular by Australians in Australia, and the only change that was made in it when it was brought home was one which had to be abandoned in a hurry, and words inserted in its place which nobody understood, but which the Australians accepted, if, indeed, they did not suggest. This fact does not in the least detract from the merit of Lord Carnarvon's services in respect to the Canadian constitution, which was framed in a very different way. Sir Robert Herbert does not help the memory of Lord Carnarvon by reprinting a speech of his with regard to Newfoundland. It was not necessary to insert it in the volume, as Newfoundland is not Canada, being, of course, outside the Dominion; and the speech is so entirely contrary to the generally received opinion of the day, and we think to fact, that those who had forgotten that Lord Carnarvon was the ally of the late Lord Derby against Mr. Disraeli and Lord Salisbury, and who might have been tempted by Sir Robert Herbert's book to forgive Lord Carnarvon and receive him back into the "Imperial" ranks, will be startled and repelled by his views with regard to Newfoundland. Lord Houghton in 1868 had brought what we think the sound view of the Newfoundland case before the House of Lords, and had pointed out that Lord Carnarvon, as Secretary of State up to 1867, had, in December, 1866, denied to the colony the removal of the restriction with regard to the grant of land on the so-called "French Shore" and development of mines upon that coast. Lord Carnarvon in reply explained to the House that it was an opinion of "the colonists" that the French right was "a concurrent and not an exclusive right." So far from being an opinion only of the colonists, as is suggested, this is the official opinion of the British Government, most frequently expressed in documents laid before Parliament and in dispatches to France, both before and since the period in which Lord Carnarvon held the seals of the Colonial Office, and notably, in the earlier period, by Mr. Labouchere, when Secretary of State, and by Lord Palmerston. Lord Carnarvon was so ill advised in his speech as to say, "If one set of law officers

have counselled one view on that subject, another set of law officers have counselled a view that is far from identical," Sir Robert Herbert has held for many years at intervals a great office in connexion with colonial affairs, which placed the opinions of the law officers before him, and we wonder that he should have let this sentence pass without a note. It has constantly been asserted by the Foreign Office that the plain terms of the treaty make the French right concurrent. There is, moreover, the fact that in 1818 we granted (without objection on the part of France) to the United States rights over a portion of "the French Shore," which we could not have so granted had the French right been exclusive—a point not new, but one which has been well developed by Mr. P. T. McGrath in the number of January 15th of the *North American Review*. It is perhaps a pity, in the interest of Lord Carnarvon's memory, that his speeches should be treated in a fragmentary fashion. One of his greatest services to the Empire was in his investigations into coaling stations and their defence, and his work upon that subject has well stood the test of time and has been of the highest value; while in relation to that matter he may be looked upon as one of the precursors of the modern school. A survey of this subject was, of course, outside the present work.

AN interesting Pro-Boer, or, indeed, Boer, book is *With Steyn and De Wet*, by Mr. Philip Pienaar, of the Transvaal Telegraph Service (Methuen & Co.). There is nothing of great value in the book, but it is readable throughout. The author appears to have some literature, while one of his phrases suggests a French origin: "Barnum-Powell, of Tarascon." The Boer view of the war is stated in the following words:—

"We are no servile Hindoos to meekly bow beneath the foreign yoke. They have put their hands to the plough, but they will find it stubborn land, and that they will grow weary of manuring with the bodies of their sons! And all for what? To raise a crop of thistles and thorns, for that is all they'll ever get out of us."

MISS COLLETT republishes, through Messrs. P. S. King & Son, under the title *Educated Working Women*, her essays in various magazines upon the position of women who work in the middle class, concerning, for example, such matters as salary and marriage.

*Whitaker's Peerage for 1902* (Whitaker & Sons) is a neat and compact volume, one valuable feature of which is an 'Index to Seats and Residences' at the end, which we have tested and found unusually full and accurate.—*Willing's Press Guide* (125, Strand) and *The Englishwoman's Year-Book* (Black) are also useful annuals. The year-book has now reached its fourth issue and covers a wide field of employments. We suggest that more might be said of bookbinding as a trade for women. We are glad to see that the section of literature is pretty accurate and includes some wholesome criticism.—We have also *The Catholic Directory* (Burns & Oates) and the *Year-Book of the Scientific and Learned Societies* (Griffin & Co.), the latter a book of reference which ought to be more widely known. We wonder that no publisher can oblige us with a *Minerva* on German lines of all the learned professors.—*The Public Schools Year-Book for 1902* (Sonnenschein) is full of information. We notice that the lists of preparatory schools are dependent on an annual fee. It would be much better to go by personal knowledge and recommend fewer establishments, since an annual fee is not a guarantee for competency. As a matter of fact, two or three of the best schools of the sort do not care, we gather, to pay it, since they are not mentioned.

We have on our table *The Cambridge Series for Schools and Training Colleges: An Outline History of the British Empire from 1500 to*

1870, by W. H. Woodward (Cambridge, University Press).—*The Middle Temple Reader*, edited by E. E. Speight (H. Marshall).—*A Country Reader*, by H. B. M. Buchanan (Macmillan).—*The Village School Reader*, arranged by C. S. Roundell (H. Marshall).—*A First Arithmetic*, by Dr. W. T. Knight (Relfe Brothers).—*Russian Self-Taught*, by C. A. Thimm (Marlborough).—*Educational Sloyd in Theory and Practice*, by G. S. Hodson (Philip & Son).—*Practical Text-Book of Plant Physiology*, by D. T. Macdougall (Longmans).—*Reconstruction in Mississippi*, by J. W. Garner (Macmillan).—*A Volunteer Brigade*, by F. Young (Manchester, Sherratt & Hughes).—*Patrolling in South Africa*, by Lieut. C. F. Vander Byl (Gale & Polden).—*The Manual of Drill and Wand Exercises*, by T. Chesterton (Gale & Polden).—*Hands and How to Read Them*, by E. René (Pearson).—*The Bettaleys Jewels*, by E. M. C. Balfour-Browne (Arnold).—*Friendly Counsels*, by the Rev. F. B. Meyer (H. Marshall).—*The Ghost of Tintern Abbey*, by Mrs. A. Traherne (Baker).—*A Fight to a Finish*, by F. Warden (Chatto & Windus).—*The Hate of Hate*, by F. S. Hallows (Headley Brothers).—*A Goodly Child*, by C. P. Slater (Wells Gardner).—*Farewell, Nikola*, by Guy Boothby (Ward & Lock).—*What Hector had to Say, and other Stories*, by Mrs. de Courcy Laffan (Digby & Long).—*The Golden Rule*, Vol. II. (S.S.U.).—*Poems of Lord Tennyson*, selected by C. L. Thomson (Black).—*The Poems of Schiller*, translated into English by E. P. Arnold-Forster (Heinemann).—*Poems of Robert and Elizabeth Barrett Browning*, selected by C. L. Thomson (Black).—*In Memoriam*, selected by Lucy Ridley (Chatto & Windus).—and *Poems*, by R. Mallett (Sonnenschein).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Green (E. T.), *The Church of Christ*, cr. 8vo, 6/  
Leighton (J. A.), *Typical Modern Conceptions of God*, cr. 8vo, 3/6 net.  
Moberly (R. C.), *Christ our Life*, 8vo, 9/ net.  
Old Testament according to the Septuagint, edited by H. B. Swete: Vol. I, *Genesis—IV. Kings*, cr. 8vo, 7/6  
Rigg (J. H.), *Scenes and Studies in the Ministry of our Lord*, cr. 8vo, 5/  
Wilberforce (A. B.), *A Devout Commentary on the Epistle to the Ephesians*, cr. 8vo, 3/6  
Year-Book of the Holy Souls, by Author of 'Vera,' 16mo, 3/6  
*Fine Art and Archaeology.*  
Conway (Sir W. M.), *The Domain of Art*, 8vo, 7/1 et.  
Hall (R. N.) and Neal (W. G.), *The Ancient Ruins of Rhodesia*, roy. 8vo, 21/ net.  
Ward (J.), *Greek Coins and their Parent Cities*, 25/ net.

##### Poetry and the Drama.

- Bridges (R.), *Poetical Works*, Vol. 4, cr. 8vo, 6/  
Hamilton-King (H. E.), *The Hours of the Passion, and other Poems*, cr. 8vo, 5/ net.  
Ramal (W.), *Songs of Childhood*, 12mo, 3/6 net.  
Turnbull (M. P.), *A Short Day's Work*, Verses, Translations, and Essays, cr. 8vo, 2/6 net.

##### History and Biography.

- Baifield (S.), *Thatcham, Berkshire, and its Manors*, 2 vols. 4to, 42/ net.  
Beaumont (Sir Barrington), *Reminiscences of*, cr. 8vo, 6/  
Denison (E.), *Fifty Years at East Brent: the Letters of G. A. Denison, 1845-96*, roy. 8vo, 12/ net.  
Hewitt (J. F.), *History and Chronology of the Myth-making Age*, roy. 8vo, 15/ net.  
Lindsey (J. S.), *Problems and Exercises in English History: Book G, 1688-1832, interleaved*, 4to, cloth, 3/ net.  
Pienaar (P.), *With Steyn and De Wet*, cr. 8vo, 3/6  
Tuckwell (W.), *A. W. Kinglake*, cr. 8vo, 4/6 net.

##### Geography and Travel.

- Doughty (M.), *Afoot through the Kashmir Valleys*, 7/6 net.  
Du Chaillu (P.), *The World of the Great Forest*, 8vo, 7/6 net.  
Watson (J.), *The Queen's Wish*, roy. 8vo, 12/6 net.

##### Philology.

- Aristophanes: *Ecclesiazusæ*, Greek Text revised by B. B. Rogers, 4to, 7/6; *Frogs*, Greek Text revised by Rogers, 4to, 10/6; *Frogs and Ecclesiazusæ*, Greek Text revised by Rogers, 4to, 15/

##### Anthropology.

- Crawley (E.), *The Mystic Rose, a Study of Primitive Marriage*, roy. 8vo, 12/ net.  
Haddon (A. C.), *Head Hunters, Black, White, and Brown*, roy. 8vo, 15/

##### Science.

- Bjorling (P. R.), *Pumps, their Construction and Management*, roy. 8vo, 3/6 net.  
Rhodes (W. G.), *An Elementary Treatise on Alternating Currents*, 8vo, 7/6 net.

##### General Literature.

- Carr (E. A.), *How to Enter the Civil Service*, cr. 8vo, 2/6  
Collett (C. E.), *Educated Working Women*, cr. 8vo, 2/ net.  
Croker (B. M.), *The Cat's-Paw*, cr. 8vo, 6/



Cromie (R.), A New Messiah, extra cr. 8vo, 6/  
 Hayes (M. H.), Horses on Board Ship, cr. 8vo, 3/6 net.  
 Hopwood (A.) and Hicks (S.), Bluebell and the Sleepy King,  
 cr. 8vo, 2/6 net.  
 Keith (L.), Wayfarers All, cr. 8vo, 3/6  
 Kennedy (R. M.), The Woman He Chose, cr. 8vo, 6/  
 Knowles (C. M.), Where to Buy, cr. 8vo, 3/6  
 London (J.), The God of his Fathers, cr. 8vo, 6/  
 McCall (S.), Truth Dexter, cr. 8vo, 6/  
 Macdonell (A.), The Story of Teresa, cr. 8vo, 6/  
 McManus (S.), Donegal Fairy Stories, cr. 8vo, 6/  
 Morris (E. O'C.), Clare Nugent, cr. 8vo, 6/  
 Russell (G. H.), On Commando, cr. 8vo, 6/  
 Swift (B.), Sordon, cr. 8vo, 6/  
 Syrett (N.), Rosanne, cr. 8vo, 6/  
 Walford (L. B.), Charlotte, cr. 8vo, 6/  
 Wall (W. W.), British Railway Grammar, cr. 8vo, 6/ net.  
 Warden (G.), Scoundrel or Saint? cr. 8vo, 6/  
 White (F. M.), Tregarthen's Wife, cr. 8vo, 6/

## FOREIGN.

## Theology.

Baumstark (A.), Die Petrus- u. Paulusacten in der litterari-  
 schen Ueberlieferung der syrischen Kirche, 4m.  
 Bonaventura Opera Omnia, Vol. 9, 19m. 80.

## Fine Art and Archaeology.

Vigny (A. de), Stello, 50fr.

## Political Economy.

Risson (P.), Histoire Sommaire du Commerce, 4fr.

## History and Biography.

Courteault (H.), Marquise de Villeneuve-Arifat: Souvenirs  
 d'Enfance et de Jeunesse, 1780-92, 5fr.  
 Orléans (J. d'), Sous le Danebrog, 1894-9, 3fr. 50.  
 Portes (H. B. des), Charette et la Guerre de Vendée, 7fr. 50.

## Geography and Travel.

Colonies (Les) Françaises, Vol. 1, 10fr.  
 Congrès International Colonial, Paris, 1900, 6fr.  
 Frederiksen (N. C.), La Finlande, 3fr. 50.  
 Orléans (L. d') et Bragance, Tour d'Afrique, 4fr.

## Philology.

Lorgeon (E.), Grammaire Sinoise, 12fr.  
 Sonneck (C.), Chants Arabes du Maghreb, 15fr.

## Science.

Blaise (F. E.), A travers la Matière et l'Énergie, 12fr.  
 Pélaton (L.), Les Richesses Minérales des Colonies Fran-  
 çaises, 10fr.

## General Literature.

Beaunier (A.), La Poésie Nouvelle, 3fr. 50.  
 Capus (A.), Faux Départ, 3fr. 50.  
 Danville (G.), L'Amour Magicien, 3fr. 50.  
 Perret (P.), Casa Maris, 3fr. 50.  
 Rameau (J.), La Blonde Lillan, 3fr. 50.  
 Suau (P.), Le Docteur Phobos, 3fr.

## LEWIS SERGEANT.

WE learn with much regret of the death of Mr. Lewis Sergeant at Bournemouth on Sunday last. Mr. Sergeant had been in failing health for some time. He was at St. Catharine's College, Cambridge, took mathematical honours in 1865, and distinguished himself as a speaker on the Liberal side at the Union. Soon after his degree he became editor of a paper at Hereford, and while there started his connexion with the *Athenæum*, which lasted till his health broke down. When he left Hereford he became a leader-writer on the *Daily Chronicle*, then just beginning, and, though he left the paper for a time, resumed his work on it later, being a regular contributor during the last six years. Well known as a Liberal and a strong friend of Greece, he was also a sound judge of educational matters, and edited the *Educational Times*. Among his books may be mentioned a solitary novel, 'The Caprice of Julia,' not a notable affair (1898); 'New Greece' (1878), a timely and valuable book, which became, with additions, 'Greece in the Nineteenth Century' (1897); and 'The Franks' (1898), besides some political writing. He was a cousin of the well-known novelist Adeline Sergeant, and a son of his is well known on the press. A hard-working journalist, with a sound judgment and a ready pen, yet a style free from affectation and the slipshod writing so common nowadays, he will be much missed by those whom he assisted.

## THE LINGUISTIC SURVEY OF INDIA.

THE Linguistic Survey of India made steady progress in the year 1901. Dr. Grierson and his assistant, Dr. Sten Konow, were mainly occupied during that period with the Indo-Chinese tongues, and they have now completed the most difficult part of the work—that relating to the languages of Assam, Eastern Bengal, and Upper Burma. Grammars

and vocabularies have been prepared, and specimens edited, of some ninety languages, of most of which little but the names have hitherto been known. In the Mōn-Khmēr family Khassi has shown the most interesting results. Some new dialects have been unearthed, in one of which conjugation is partly carried out by infixes instead of by prefixes, as is customary in the standard form used for literary purposes. In the Tai family a short grammar and vocabulary of Ahom, the now dead language of a tribe which invaded Assam in the thirteenth century, have been completed. This is the oldest known form of the family, and bears much the same relationship to the cognate modern vernaculars, Khāmti, Shān, and Siamese, that Sanskrit does to Pāli.

The Tibeto-Burman languages (excluding those of the Himalayas and Tibet, which are being separately dealt with by Prof. Conrady, of Leipzig) have been arranged under six groups—the Burma, the Kuki-Chin, the Kachin, the Nāgā, the Bodo, and the North Assam. The Burma and Kuki-Chin groups form a sub-family by themselves, the other extreme being the Tibeto-Himalayan tongues. Between these two, but on the whole much more closely related to the latter, fall the other four. Of these the North Assam group is a purely geographical one. It is a kind of backwater, and consists of the languages of a number of tribes, such as the Akas, Daffas, Abor-Miris, and Mishmis, who immigrated from the country round the headwaters of the Irrawaddy into the submontane tract of North Assam at different periods. They are the most nearly related of all to the Tibeto-Himalayan sub-family. The Bodo group includes the well-known Kachāri and Garō, besides a dozen other languages. They merge into the Nāgā forms of speech through Mikir and the so-called Kachcha Nāgā of North Cachar. The Nāgā group contains twenty-seven languages, falling into three well-marked sub-groups, a western, a central, and an eastern. The best known of the western forms of speech is Angāmi, which has often been described, and the same may be said of Ao, the typical language of the central sub-group. As we go east the Nāgā tongues gradually merge into Kachin. This latter (which forms a group by itself) is the connecting link between the Tibeto-Himalayan and the Kuki-Chin languages, and has been described by competent observers both from the side of Assam and from that of Burma. The Kuki-Chin group consists of no fewer than thirty-two distinct forms of speech, of which Manipuri, Old Kuki, Lushei, and Chin are the only ones of which we have previous accounts. Manipuri presents many points of interest, as it is in an older stage than other members of the group. It seems probable that in early times a Tibeto-Burman wave advanced southwards by the course of the Chindwin, leaving colonies as it went along. The first was that which settled in Manipur. The next occupied the Chin Hills, and then worked backwards towards the north, through the hill country, into Manipur (where it found its elder cousins already established) and Cachar. These were all speakers of what are now Kuki-Chin languages. The next colony was that of the Mrus, who took up their abode in the hills south of Chittagong, and whose language had by that time ceased to be the Burma-Kuki-Chin *Ursprache*, but had developed into something akin to Burmese. The remaining emigrants settled in Burma, where the modern Burmese vernacular came into existence.

As regards Aryan languages, their survey is completed from the eastern frontier of India up to the meridian of Allahabad and a little beyond. Five languages—Assamese, Oriyā, Bengali, Bihārī, and Eastern Hindī—have thus been disposed of. Assamese and Oriyā presented few difficulties, as they

showed no dialectic variations, although a curious form of Assamese or Bengali (it is hard to say which) has been found in Eastern Bengal and Manipur, which borrows not only a part of its vocabulary, but even a part of its grammar, from the neighbouring Kuki-Chin tongues. Bihārī has three well-defined dialects, and Eastern Hindī (the language of Oudh, Baghelkhand, and Chattisgarh) two.

The results of the linguistic survey strongly corroborate the theory, first clearly enunciated by Dr. Hoernle, that a second Aryan swarm entered India after the north-west had been already occupied by an earlier invasion. These new-comers appear to have settled in the neighbourhood of the Sarasvati (where their language became the main parent of classical Sanskrit), and, acting like a wedge, to have thrust the first comers eastwards, southwards, and westwards. The language of the later immigrants would be represented by the modern vernacular of the east of the Punjab and of the west of the present North-Western Provinces, while the vernaculars of the Central Punjab, Gujarat, Rajputana, and Oudh are mixed forms of speech, agreeing in the main with the language of the inner wedge. Round these there is an incomplete outer ring, broken only by Gujarātī, representing the language of the older Aryans, and consisting of Kashmīrī, Lahndā, Sindhī, Marāthī, Oriyā, Bihārī, Bengali, and Assamese. Prof. Hillebrandt, in his 'Vedische Mythologie,' working from entirely different data, has come on historical grounds to a very similar conclusion.

On the extreme north-western frontier a number of languages, certainly Indo-Aryan, but probably not Sanskritic, have been considered. Amongst them may be mentioned Pashai, spoken in Afghanistan, the Kafir tongues, the Khovar of Chitral, and the Shina of Gilgit and the neighbourhood.

As regards Iranian languages, matters are in the same condition as they were when progress was reported at the last Oriental Congress. Including the little-known languages of the Pamirs, they have all been finished, except Bilōchī and one or two dialects of Pashtō. Mention may also be made of an interesting independent language spoken in Waziristan, called Ormurī. It belongs to the same group as Pashtō and the Ghalchah languages, but has had a development of its own.

There still remain to be dealt with the Indo-Aryan languages of Western India, the Munda-Dravidian languages, and one or two Iranian ones. These Dr. Grierson hopes, if things go well, to complete during the present year.

In conclusion, it may be stated that a nominal list of the known dialects of India, which has been compiled for the purposes of the survey, gives the astonishing number of 721 entries. No doubt there are many instances of one and the same dialect being recorded under two or more names, but, even with allowance for this, the list reveals the complex character of the linguistic conditions of our Indian Empire.

## CATALOGUE OF A COLLECTION OF HISTORICAL TRACTS.

Blackwell Cliff, East Grinstead, February 3rd, 1902.

I FEEL sure you will allow me to reply to the strictures—I waive the compliments—of the reviewer of my 'Catalogue of a Collection of Historical Tracts,' presented by Mrs. Redpath to the McGill University, Montreal. He describes it as consisting of seventeenth and eighteenth century tracts, ignoring the fact altogether that the sixteenth century is strongly represented. He is in error in supposing that the 'Dictionary of National Biography' would have supplied any appreciable additional material, for it and



many other works of reference were consulted at every stage of my task. Many of the writers of the fugitive pamphlets of the sixteenth and seventeenth centuries are not recorded at all in the Dictionary, or in any other works to which I have had access. The catalogue of the 582 volumes of the Redpath Historical Tracts extends, as it is, to more than 650 pages, and to have added "publishers' imprints" and descriptions of size, and other bibliographical details, would have expanded the work to undue dimensions. The index in the catalogue is what it claims to be, an "index to annotations"; but as the reviewer has not seen the original volumes, he makes a somewhat rash assertion when he states that this is all in the shape of a clue to the contents of the entire collection. As a matter of fact, each volume is provided with a full table of contents, so that the work of students who know even the bald outline of the subject they are investigating is rendered easy. I am not aware that there is "repeated reference to a work styled 'Wood's Athenoxon.'" That printer's error, so far as I can discover, occurs only once; on the other hand, the book is again and again correctly described, though chiefly in abbreviated fashion. I may add that I shall be grateful if he will point out a few of the "many further identifications" of the unsigned historical tracts of the period, 1561-1800, which are represented in this collection of something like five thousand pamphlets. I am quite aware that I may have fallen, even with the utmost care, into error here and there, but this is to a large extent pioneer work of a rather difficult kind, and that is a point which experts will be the foremost to recognize.

STUART J. REID.

\* \* \* 1. We described the catalogue as consisting of seventeenth and eighteenth century tracts because 579 out of the 582 volumes are of those centuries. The sixteenth century is "strongly" represented by three volumes, containing in all six works; of these we mentioned one, the 'Letters of Mary, Queen of Scots,' printed in 1726.

2. We were surprised to see the name of Thomas Sherlock, Bishop of London, unindexed because it could not be found in the Dictionary, as likewise that of William Welwood, author of 'De Dominio Maris,' and that of Edward Forsett, to select only those marked on a first reading of the catalogue.

3. Space would have been saved rather than wasted by scientific cataloguing.

4. It is good to know that each volume has been indexed; but it is the purpose of a catalogue to enable a reader to find the volume he seeks, even though that volume has an index to its own contents.

5. The printer's error "Athenoxon" occurs on p. 3 and is repeated on p. 5; there the printer prints "Athen-oxon," placing the hyphen at the end of the line.

6. As Halkett and Laing's 'Dictionary of Anonymous and Pseudonymous Literature' seems never to have been consulted by Mr. Reid we refer him to it. We cannot afford space here for identifications from that familiar source. We described Mr. Reid as a novice rather than as a pioneer in bibliography, for he is by no means, as he supposes, the first that ever burst into the silent sea of anonymous tracts.

#### THE SPRING PUBLISHING SEASON.

THE following books are in preparation at the Clarendon Press. In Theology and Philology: Nouum Testamentum Latine, ed. I. Wordsworth et H. I. White, Pars II.,—The Coptic Version of the New Testament, in the Northern Dialect, with critical apparatus and literal English translation, Vols. III. and IV.,—Notes on the Hebrew Text of the Books of Kings, by C. F. Burney,—Texts from Mount

Athos, by K. Lake,—Samaritan Liturgies, edited by A. Cowley,—Eusebius, *Preparatio Evangelica*, edited and translated by E. H. Gifford, 4 vols.,—Eusebii *Chronicon Liber*, edited, with facsimiles, by J. K. Fotheringham,—Latin Versions of the Canons of the Greek Councils of the Fourth and Fifth Centuries, by C. H. Turner, Part II.,—*Sancti Irenaei Nouum Testamentum*, edited by W. Sanday,—The Part of Rheims in the Making of the English Bible, by J. G. Carleton,—Old Testament Lessons, 4 vols., by the Rev. U. Z. Rule,—The Politics of Aristotle, edited by W. L. Newman, Vols. III. and IV., with index,—An Elementary Greek Grammar, by J. Barrow Allen,—"Oxford Classical Texts": *Homeri Ilias*, by D. B. Monro and T. W. Allen; *Platonis Respublica*, by J. Burnet; *Ciceronis Epistolae*, Vol. III., by L. C. Purser; *Martialis Epigrammata*, by W. M. Lindsay,—A Hebrew and English Lexicon of the Old Testament, based on Gesenius, edited by F. Brown, S. R. Driver, and C. A. Briggs, Part XI.,—A Compendious Syriac Dictionary, by Mrs. Margoliouth, Part IV.,—A Catalogue of the Turkish, Hindustani, and Pushtu MSS. in the Bodleian Library, by H. Ethé, Part II.,—The Vedānta-Sūtras, Rāmānuga's Sribhāshya, translated by G. Thibaut. In "Anecdota Oxoniensia": Firdausi's Yūsuf and Zalikhā, edited by H. Ethé; Kāvya Sātapatha Brāhmana, edited by J. Eggeling; Bale's Index Britanniae Scriptorum, edited by R. L. Poole and Miss M. Bateson. In Literature, Law, History, &c.: The Lay of Havelok the Dane, edited by W. W. Skeat,—The Complete Works of John Gower, edited by G. C. Macaulay, Vol. IV.,—Plays and Poems of Robert Greene, edited by J. Churton Collins, Vol. I.,—The Works of John Lyly, edited by R. W. Bond, 3 vols.,—Elizabethan Critical Essays (1570-1603), edited by G. Gregory Smith,—The Troubadours of Dante, by H. J. Chaytor,—A Summary Catalogue of Bodleian MSS., by F. Madan, Vols. V. and VI.,—further portions of A New English Dictionary,—British Colonies and Protectorates, by the late Sir Henry Jenkyns,—Asser's Life of King Alfred, with the Annals of Saint Neot, edited by W. H. Stevenson,—The Life and Times of King Alfred the Great, by C. Plummer,—*Dialogus de Scaccario*, edited by C. G. Crump, A. Hughes, and C. Johnson,—The Policraticus of John of Salisbury, edited by C. C. J. Webb,—Life and Correspondence of Thomas Cromwell, Earl of Essex, by R. B. Merriman,—The Memoirs of Bishop Burnet, edited by Miss H. C. Foxcroft,—A History of the Peninsular War, by C. W. C. Oman, Vol. I.,—History of Agriculture and Prices, by the late J. E. Thorold Rogers, Vol. VII.,—The Landnāma-höc, edited by the late G. Vigfússon and F. York Powell, 2 vols. 8vo,—An Antiquarian Companion to English History, edited by F. P. Barnard,—Historical Atlas of Modern Europe, from the Decline of the Roman Empire, edited by R. L. Poole, Parts XXIX., XXX.,—"Oxford Musical Series": The Seventeenth Century, by Sir C. H. H. Parry; and The Age of Bach and Handel, by J. A. Fuller Maitland,—Schimper's Geography of Plants, translated by P. Groom and W. R. Fisher,—and *Ἐπαγωγή*, an Essay, by J. Cook Wilson.

#### SALES.

MESSRS. PUTTICK & SIMPSON concluded on Monday the sale of the library of the Rev. Dr. E. L. Cutts and other properties, the following being some of the principal lots: Lipscomb's *Buckingham*, 14l. Montaigne's *Essays*, 1632, 3l. Wellington's *Despatches*, 23 vols., 3l. 10s. Genest's *English Stage*, 8l. Douglas's *Peerage of Scotland*, 4l. 4s. Nisbet's *System of Heraldry*, 6l. Dallaway's *Rape of Arundel*, 6l. Scrope's *Deer Stalking*, 6l. 15s. *Playing Cards* illustrating the South Sea Bubble,

11l. 11s. Lamb's *Elia*, both series, boards, uncut, 53l.; Lamb's *Works*, 1818, 6l. 5s.; *Adventures of Ulysses*, 5l. Coleridge's *Poems*, third edition, 5l. 5s. Wordsworth's *Lyrical Ballads*, 3l. 3s. Smollett's *Count Fathom*, 3l. 6s. Sterne's *Sentimental Journey*, first edition, 4l. Landor's *Count Julian*, 4l.; *Fra Rupert*, 3l. 12s. 6d. Fitzgerald's *Euphranon*, 4l. 17s. 6d.; *Polonius*, 4l. 5s.; *Dramas of Calderon*, 10l. 12s. 6d.; *Rubaiyat of Omar Khayyam*, fourth edition, 4l. 10s.; *Readings in Crabbe*, 4l. 4s. Saint Hilaire, *Plantes de la France*, 8l. Curtis's *Entomology*, 15l. *Folk-lore Review*, 3l. 12s. Warnery's *Remarks on Cavalry*, 5l. 5s. Nayler's *Coronation of George IV.*, 22l.

Messrs. Sotheby, Wilkinson & Hodge sold last week the following books: Ackermann's *Microcosm*, 25l. 10s. Roscoe's *Novelist's Library*, 19 vols., 10l. 10s. White's *Selborne*, first edition, 1789, 9l. 15s. Boydell's *River Thames, 1794-6*, 13l. Hasted's *Kent*, 4 vols., 1778-99, 17l. 5s. Lipscomb's *Buckingham*, 1804-5, 12l. Manning and Bray's *Survey, 1804-14*, 16l. *Alpine Journal*, 20 vols., 1863-1901, 29l. 10s. Cooke's *British Fungi*, 8 vols., 1881-91, 23l. A. W. Moore, *The Alps in 1864*, privately printed, 1867, 10l. 10s. Ruskin's *Modern Painters*, 5 vols., 1848-60, 14l. 12s. 6d.; *Stones of Venice*, 3 vols., 1851-3, 10l. Seemann's *Journal of Botany*, Vols. I.-XXXIX., 1863-1901, 14l. 5s. Sowerby's *Botany*, 1863-1886, 33l. *Palaeontographical Society*, 35 vols., 1848-97, 17l. 15s. Reichenbach, *Icones Florae Germanicae*, 23 vols., 1850-99, 63l. 10s.

#### Literary Gossip.

MESSRS. LONGMAN will shortly publish a volume of 'Historical Essays' written by members of the Owens College, Manchester. The work, which has been some time in preparation, will serve as a *Festschrift* of the Historical Department in commemoration of the College jubilee, the celebration of which will culminate on March 12th next, when the Whitworth Hall, which the College owes to the munificence of the late R. C. Christie, will be opened by the Prince of Wales. The essays, twenty in number, are all based on original investigation, and in several cases utilize unpublished materials. The volume is edited by Prof. Tout and Mr. James Tait, who respectively contribute articles on the Barons' War in Wales and the March and on the murder of Thomas, Duke of Gloucester. Among the other contributors are two former professors of history—the late Mr. Christie, who treats of Gryphius, the Lyonnese printer, and the Master of Peterhouse, who writes on Elizabeth, Princess Palatine. Among the former students who contribute are Mr. Spenser Wilkinson on Napoleon, the first phase, Mr. J. Holland Rose on Napoleon at St. Helena, Mr. Robert Dunlop on Henry VIII.'s Irish policy, Dr. W. A. Shaw on the origins of the national debt, Prof. G. A. Wood on the Miltonic ideal, and Mr. W. E. Rhodes on the Italian bankers in England under Edwards I. and II. The other subjects dealt with are the origins of Caesar worship, the legend of St. Ursula, the rule of St. Augustine, Pierre Dubois, sumptuary legislation in mediæval Venice, Preston and its Merchant Guild, the siege of Manchester in 1642, the Moravians and the Evangelical revival, and historical teaching in secondary and primary schools.

MESSRS. J. M. DENT & Co. will publish early in March the first number of a new illustrated monthly journal, entitled *The Country*. It will be edited by Dr. Harry



Roberts, and will deal, in a literary manner, with the life, industry, and sports of the country, and rural matters in general. Artistic illustrations will be made a special feature. Among many contributors to the first issue are the following: 'Unfamiliar Flowers,' by the Hon. Mrs. Earle; 'On a Country Road,' a poem by Mr. Arthur Symons; 'Midwinter Musings,' by the Marquess of Granby; 'The Garden which was Not,' by Zack; and 'Notes from the Royal Gardens,' by Mr. John Dunn, head gardener at Windsor. The illustrations will include a full-page portrait of Dean Hole and a drawing, 'The Moat of Moreton Hall,' by Mr. Herbert Railton.

MR. FISHER UNWIN has in preparation a new volume for his "Climbers' Guides" series. It describes ascents in the mountain ranges of Eastern Tyrol, best known by the title of the book, 'The Dolomites.' Madame Norman-Néruda, the editor of 'The Climbs of Norman-Néruda,' is the author.

SIR JAMES RAMSAY will shortly be going to press with another instalment of English history, to consist of one volume only. The title will be 'The Angevin Empire and the Reigns of Henry II., Richard I., and John.' The get-up will match the other volumes, 'Lancaster and York' and 'Foundations of England.' Messrs. Sonnenschein will be the publishers.

WE are informed by Dr. Beattie Crozier that a new edition of vol. i. of his 'History of Intellectual Development' is in the press. He hopes that it will be ready in six or eight weeks' time. A new introduction has been written, and the whole book has been carefully revised: the sections on 'Greek Philosophy' by Profs. Burnet, Mackenzie, and Muirhead, and the Rev. R. G. Bury; the sections on 'Judaism' by the editor of the *Jewish Quarterly* and the editor of the 'Encyclopædia Biblica,' who has also gone over those on 'Christianity.'

THE historical novel 'Resurrection of the Gods; or, Romance of Leonardo da Vinci,' by Merejkowski, which has already reached a seventh edition in a French form, has been translated direct from the Russian for the authorized English edition, which will be published in this country by Messrs. Archibald Constable, and in America by Messrs. G. P. Putnam. The version has already gone to the printer.

MR. A. R. WALLER, not content with all the work now on his hands, has undertaken to edit Burton's 'Anatomy of Melancholy' for Messrs. Methuen & Co., and to have the work ready by the autumn of next year.

LAST year's cash account of the Early English Text Society shows that, by the help of the London University examiners, the Society was able to spend 835*l.* 14*s.* 3*d.* in printing its texts, independent of the 400*l.* which the Farnivall Commemoration gave it. But the Society has not yet been able to finish its reprints, or rather new editions, of its texts of 1866, which are necessary to complete its set of publications for new subscribers.

THE Prince of Wales has accepted a copy of a little work entitled 'A List of those who did Homage and Fealty to the First English Prince of Wales, A.D. 1301.' This

is a transcript made by Mr. Edward Owen, barrister-at-law, of the India Office, of an entry on the Patent Roll of 18 Edw. III. The list, containing as it does the names of over 600 tenants in chief of the principality of Wales and earldom of Chester just 600 years ago, is of considerable genealogical importance, and Mr. Owen has added notes from the best sources available. The work is intended for private distribution amongst those who take an active interest in Welsh pedigrees.

A PLAN of Greyfriars Churchyard is being prepared for 'The Record of Interments' in that Edinburgh burying-ground between 1658 and 1700, which the Sir William Fraser trustees are presenting to the Scottish Record Society. The volume, which runs to over 700 pages, will be ready soon. The Scottish Record Society further proposes to print during this year the remainder of the St. Andrews register of testaments, and afterwards to issue the registers of testaments of Argyll, Caithness, the Isles, Brechin, and Dumfries, and during 1903 and 1904 other selections from Scottish registers.

THERE are at least two lots of high literary interest in the fifth part of the McKee Collection, which Mr. John Anderson, Jun., will sell by auction at 20, West 30th Street, New York, on the 17th and 18th inst. One of these consists of 'Home, Sweet Home,' in the autograph of the author, John Howard Payne, dated Washington City, September 13th, 1841. The original lines were written in Paris, and forwarded, as a portion of the opera 'Clari,' to London, where they were doubtless destroyed by the printer. The second is 'Allan Ramsay to the Good Town of Edin', 1719,' in the Scotch poet's autograph. This interesting MS. is "in very fair condition," is mounted, and "a trifle torn at the seams."

JUST as we go to press the death is announced of Prof. Robert Adamson, who, from 1874 to 1876, wrote and corrected a good deal of 'The Encyclopædia Britannica,' contributing most of the articles on German philosophers. He was formerly Professor of Philosophy and Political Economy at Owens College, and later of Logic and Rhetoric at Glasgow University.

MR. EDMUND G. GARDNER is already widely known for his books on mediæval Florence, and, in particular, on Dante and his times. He has now, however, written a novel, entitled 'Desiderio: an Episode of the Renaissance,' which Messrs. J. M. Dent & Co. will publish. The story is

"a study of certain phases of Renaissance thought, an attempt to trace a soul's progress in an epoch which is, to me at least, the most fascinating in the history of mankind."

MR. G. H. GWILLIAM writes:—

"Will you kindly correct a misprint in the review of my 'Tetraeuangelium' in your issue of the 25th ult.? I have not augmented and arranged a 'latinum supellectilem,' left by P. E. Pusey, but a 'lectionum supellectilem,' as stated on my title-page."

THE syllabus of the Historical and Philological Section of the Royal Philosophical Society of Glasgow has some good items. Prof. Medley recently discoursed ably on some phases of mediæval life. Future papers will deal with the Huchown poems, MSS. of

Wyntoun, the Assyrians in the 'Judith,' early alliterative verse, &c.; and Prof. Raleigh is to treat of the literature of the Court of Anne Boleyn. Last Monday was a field night on Chaucer's text, when Mr. W. S. McCormick discussed 'The Genealogy of MSS. and Texts, with Especial Reference to Recent Chaucer Investigations.' A weighty indictment was laid against the pedigree of the MSS. of the 'Pardoner's Tale' worked out by Zupitza and Koch, and the meeting was completely with Mr. McCormick in his argument against the validity of what may be called the "critical" doctrine of these scholars and their followers.

A NEW work on Indian folk-lore is being prepared by Mr. Hugh Raynbird, Jun., who for some years was a resident in India, and has long applied himself to the study of these fairy tales and their close connexion with the tales of other countries. He has been assisted in his researches by his wife—Asā Lakrā, an aboriginal. The work will be called 'The Folk-Tales of Cobraland,' and will be published by subscription.

MESSRS. SOTHEY, WILKINSON & HODGE's six days' sale, at the latter part of March, of books and manuscripts from different sources, will contain an unusual variety of rare and interesting articles. There are eight early editions of works of John Bunyan, and among them an imperfect copy of the first edition of the 'Pilgrim's Progress,' 1678; a fine large copy of the sixth edition, 1681, possibly the only perfect example in existence; two copies of the first edition of the second part, 1684, but neither particularly good; and an example of the very rare 'Meditations on the Several Ages of Man's Life,' 1700-1701, printed on old London Bridge and unrecorded by Offor, Lowndes, and Mr. Hazlitt. There are also some interesting first and other editions of Byron. The earlier portion of the sale includes ten original autograph letters from Robert Burns to his intimate friend Peter Hill, the Edinburgh bookseller, between 1791 and 1796. This series originally consisted of sixteen letters, which are all of a characteristically outspoken and free nature. They are printed in part in Paterson's edition of Burns's 'Works.' The collection now to be sold is the property of Mr. David L. Wilson, a grandson of Peter Hill. The same day's sale also includes a series of five letters from Coleridge to John Thelwall, dating from 1796 to 1803. From these lengthy extracts are quoted in the sale catalogue.

THE Hakluyt Society held their annual meeting on January 30th, the chair being occupied (in the absence of the President) by Col. G. Earl Church. The annual report and statement of accounts were discussed and adopted. From the former it appeared that three volumes had been issued during the year, while a fourth was in the press; and that the publications proposed for 1902 are (1) 'The Portuguese Expedition to Abyssinia in 1541-43,' edited by Mr. R. S. Whiteway, author of 'The Rise of Portuguese Power in India'; (2) the first portion of the Society's reprint of Hakluyt's 'Principal Navigations.' The vacancies on the Council were filled by the election of Mr. Mowbray Morris, Mr. E. G. Ravenstein



and Mr. William Foster, who has retired from the post of honorary secretary after eight years' service in that capacity. As his successor the meeting elected Mr. Basil H. Soulsby, of the British Museum.

THE 26th of this month will be the centenary of Victor Hugo's birth at Besançon, and already a considerable amount of commemorative literature is announced. There will be 'Cinq Poèmes de Victor Hugo,' elaborately illustrated by such men as Carrière, Vierge, and Steinlen, and 'Victor Hugo par le Bibelot, le Populaire, l'Annonce, la Chanson,' by MM. Paul Beuve and Henri Daragon, besides many other selections and tributes. We wonder if some eloquent English verse will find a place in any of the volumes. The medal by Chaplain, struck for the occasion, will be available in bronze at 1fr. 25, in silver at 10fr., and in two sorts of gold at 50 and 150fr. The front side of the design, to judge from the plate of it provided, is good—indeed, could hardly be otherwise with Hugo's fine head; the back, with its exaggerated lyre, does not please us.

THE death is reported from Florence of Prof. Cesare Paoli, the editor of the *Archivio Storico Italiano*, in his sixty-second year. His chief literary work is the 'Programma Scolastico di Paleografia Latina e di Diplomatica,' which was translated into German about ten years ago by Lohmeyer.

## SCIENCE

### NATURAL HISTORY.

*Lives of the Hunted*, by Ernest Seton-Thompson (Nutt), contains an account of the doings of five quadrupeds and three birds, with upwards of two hundred drawings in the author's well-known manner. Excellent is the story of Krag, the Kootenay big-horn ram, the development of his unrivalled "head," the pursuit and acquisition of the coveted trophy by old Scotty, and the avenging catastrophe that swept away the slayer. The account of the bears, the black and the grizzly, which made daily visits to the garbage heap of the Fountain Hotel in the Yellowstone Park, is very amusing, and the adventures of the artist in taking a snapshot of a grizzly whose feelings had been ruffled are excellent reading; while there is the usual note of pathos in the death of the little black bear which has supplied the humorous element. These are most to our taste, but all are good in their way; and the plea for the reasonable protection of wild animals in general has our fullest sympathy.

*Manual of the Birds of Iceland*. By Henry H. Slater, Rector of Thornhaugh, Northants. (Edinburgh, Douglas.)—For many years Iceland has been visited by persons who are more than mere tourists, and, owing to the modern facilities for travel, this class is annually increasing, while a large proportion of the visitors take an interest in birds. Inasmuch as Mr. Slater has visited Iceland on, we believe, some ten or eleven occasions, and has devoted his principal attention to ornithology, it would be difficult to find any one more capable than he is for the production of a work, suited to the modern visitor, on the birds of that great island. From the bibliography we learn that the articles which he has already published in the *Ibis* and the *Zoologist* have reference to the northern portions of Iceland, and as there are no indications of his routes in the small map which accompanies the present volume, it is difficult to say where he has or has not been.

In any case, his personal experiences have been supplemented by those of resident naturalists, Herra Gröndal and others, so that the work is fairly up to date, and cannot fail to be of great use to every visitor who cares for bird life; at the same time, the author has carefully avoided giving any hints to the mere collector as to the best districts for pillage. We are surprised that Mr. Slater missed the discovery of the nesting-places of the American wigeon in two localities in Iceland. In style the book leaves much to be desired, many of the sentences being so involved or defiant of the rules of syntax as to be hardly comprehensible; while the tone is often flippant, and such a remark as that a crevasse in the lava "appeared to go straight down to New Zealand, or somewhere warmer," is hardly in good taste from a clergyman. When Mr. Slater proceeds *ultra crepidam* he gets into trouble; for instance, where he gratuitously states that, "as is well known, albatrosses are inhabitants of warm southern oceans"; for the lofty (7,000 feet), storm-swept Tristan da Cunha can hardly be considered warm, and yet that is by far the most temperate locality in which the albatross breeds in the southern ocean. It is true that a small species inhabits Hood's Island, in the Galápagos, but Mr. Slater must have forgotten that there is a vast colony on Laysan Island, which is very much in the North Pacific and above the tropic of Cancer, while the Diomed Islands, another great resort, are close to Bering Strait. But such slips as these do not materially impair the value of this little handbook, in which the index is all that can be desired, while the hints on the pronunciation of Icelandic words will be useful.

*Beautiful Birds*, by Edmund Selous, with Illustrations by the Rev. Hubert D. Astley (Dent & Co.), is a book written for children, to induce them to put pressure on their mothers and to extort promises that no birds' feathers, except those of the semi-domesticated ostrich, shall be worn in hats or other feminine accessories. A wicked demon has frozen the hearts of women with two charms labelled "Apathy" and "Vanity"; so the ideal child, after reading the 224 pages devoted to the—not too accurate—descriptions of the birds which have been slaughtered for their plumage, is to make the mother promise to be no longer an accessory. "As soon as she has promised, then all the beautiful birds in the world (and that means all the birds, for all birds are beautiful) will be saved, and it is you and the other little children who will have saved them. So, of course, you must keep on saying 'promise' till she does." And we know that whatever a woman does promise she will most assuredly perform; the birds are saved, if the children play their part. Sanguine Mr. Selous!

We have before us separate copies of *Notes on some Birds from Santa Barbara Islands, California*, and *Notes on Birds collected by Dr. W. L. Abbott in Central Asia*, by Mr. Harry C. Oberholser, and published in the *Proceedings* of the U.S. National Museum. Both of them are small papers and purely technical. Of publications by the U.S. Department of Agriculture we have *Bulletins 12 and 13, on Legislation for the Protection of Birds other than Game Birds*, by T. S. Palmer, and *Food of Bobolink, Blackbirds, and Grackles*, by F. E. L. Beal, both of them being of interest chiefly to the naturalist and agriculturist on the other side of the Atlantic. *Bulletin No. 16, the Results of a Biological Survey of Mount Shasta, California*, by Dr. C. Hart Merriam, the Chief of the Division of Biological Survey, is of more importance, and gives the result of a well-executed exploration carried out in the summer of 1898. An extinct volcano, attaining an elevation of 14,450 feet, Mount Shasta was chosen as a base station, not only because of its great altitude, but even more because of its intermediate and

isolated position between the Sierra Nevada of California and the cascades of Oregon, it being known that while many species of animals and plants were common to both ranges, many were restricted to one or the other. The report, which is written in a remarkably pleasant style for a work of the kind, shows that Shasta has more species in common with the Sierra Nevada than with the cascades, and throws much light upon the causes which have combined to determine the geographical distribution of species in that region. The illustrations are numerous and interesting.

*Dragons of the Air: an Account of Extinct Flying Reptiles*. By H. G. Seeley, F.R.S. (Methuen & Co.)—Of all kinds of reptilian life, whether recent or fossil, those which have been endowed with powers of flight, including the extinct "flying dragons," or pterodactyles, are among the most remarkable. If, when living, they were in the least like the restorations outlined by Prof. Seeley, they must indeed have been some of the most weird creatures that ever lived upon our planet. Hence the "dragons of the air" furnish a theme rich in popular interest. Nor are they less attractive to the palæontological student, inasmuch as they suggest problems of profound significance connected with their origin and affinities with other types of life. Prof. Seeley, from his long-continued study of this group of fossils, is peculiarly qualified to deal with them, and his opinions are consequently entitled to a respectful hearing. The volume which he has now published is based upon some lectures delivered many years ago at the Royal Institution and elsewhere, but he has reviewed the subject in the light of modern discoveries, and there is but little known about aerial dragons that is not summarized in his pages. His treatment of the subject, however, is a rather curious blending of the popular and the profound. On one page he addresses the unscientific reader, and then, forgetting him for a while, turns to the advanced student and treats him to several pages of osteological details, or, it may be, problems of classification. The pterodactyles, or flying dragons, made their first appearance, so far as we know, in or about the Liassic period of the earth's history, and continued, in greater or less abundance, until the close of cretaceous times. In the course of their existence they exhibited great diversity of form. Some were creatures smaller than sparrows, with the head less than an inch long, whilst others were of such size that the head would measure a yard in length, while the stretch of wing extended to at least twenty feet. Some were long-tailed and others short-tailed; some toothed and others toothless. The details of their varied structure are well set forth by Prof. Seeley, whose studies lead him to the conclusion that they exhibit, in the course of their history, no evidence of evolution, and scarcely any of degeneration. More than a century has passed since the pterodactyle was first made known by Collini, at that time Director of the Elector-Palatine Museum at Mannheim. His specimen was obtained from the fine-grained limestone of Bavaria, well known as a lithographic stone—a deposit which has since yielded some of the finest known examples of these strange fossils, including the famous specimen with the impression of the wing membrane now in the museum of Yale University. Prof. Seeley's own researches were originally made on the bones obtained from the so-called coprolite workings in the Cambridge Greensand, of which he procured upwards of a thousand, more or less fragmentary, for the Woodwardian Museum at Cambridge. Although the organ of flight in pterodactyles is entirely different from the wing of a bird—being, in fact, a membranous expansion supported by an enormously developed fourth finger—yet the flying dragons show considerable kinship with birds. This relation-



ship, expressed by the term Ornithosauria, often applied to them, is strikingly seen in the hollow air-filled bones, with their pneumatic foramina, as well as in the characters of the brain, as revealed by casts from the interior of the skull. At the same time Prof. Seeley sees, in certain points of structure, a relation between the pterodactyles and the mammals. "In pterodactyles," he says, "mammal, bird, and reptile lose their identity, as three colours would do when unequally mixed together." Prof. Seeley's remarks on the place in nature which his flying dragons occupied are acute and suggestive, but in some parts rather difficult to follow. In fact, the book as a whole is not to be read without effort.

#### WELSH WORDS FOR COLOUR.

St. John's College, Cambridge, Feb. 3rd, 1902.

THE instances of the uses of "llwyd" given by Mr. Alban are interesting, but they do not affect the truth of my statement that the application of this word is limited to certain shades of brown. A word which is used for grey and only for some shades of brown cannot be regarded as a distinctive name for the latter colour.

W. H. R. RIVERS.

Swansea, Feb. 4th, 1902.

I SUBMIT to you the usage in a district where Welsh is the only language spoken by over 80 per cent. of the population.

The word "gwyrd" for natural green is never used in ordinary talk. It is only found in the more artificial language of the bards or the Scriptures. We have it thus in "daear werdd," the green earth, and in "y dywarchen werdd," for the green sod, in elegies. The word "glas" is invariably used when the English verdant green is meant. "Glas-grwt" is heard for raw (or green) youth; "glaswelltyn" for a blade of grass; "pren glas" for wood with the sap still in it; and "eirin glas" for unripe plums. "Glas" is used for such widely different colours as the indigo blue of the cloth called "brethyn glas," the blue of the sky, the grey of a horse, and the colour of diluted milk—"glas-dwr." It is interesting to note that a cow of exactly the same colour as a "ceffyl glas" would be a "buwch llwyd." "Llwyd" may mean brown, as in "papur llwyd"—brown paper. The word "llwyd" is also used to signify pale, when speaking of complexions. "Llwydo" means to get mouldy in the case of food. Grey hair is not spoken of as "gwallt glas" or "gwallt llwyd," but always as "gwallt brith." The brown fox is called "cadno coch," i.e., red. The only word used colloquially for brown is "coch-ddu," which means ruddy-black. A light bay horse would be "ceffyl coch," while the "gwineu" of your correspondent would be reserved for the dark bays. The natural brown of cloth woven from the wool of "black" sheep is called "du'r ddafad"—sheep's black. You will see that we do not suffer from a lack of words to signify colours, but we classify kindred colours differently from you.

H. E. H. J.

#### SOCIETIES.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 29.—Dr. W. de Gray Birch, Hon. Treasurer, in the chair.—Mr. I. C. Gould exhibited a contemporary catalogue of Hogarth's prints. It is in manuscript, and was issued from the artist's "house in Leicester Fields," but does not appear to be in Hogarth's handwriting. Perhaps the most interesting feature of the document is the price at which the prints were offered for sale; for example, the set of 'Marriage à la Mode,' in six prints, 17. 11s. 6d.; 'Harlot's Progress,' in six prints, 17. 1s.; 'Rake's Progress,' in eight prints, 27. 2s.; 'Beer Street' and 'Gin Lane,' two prints, 3s.; 'The Two Fellow Prentices,' in twelve prints, 12s.; 'The Sleeping Congregation,' 1s. The list includes 66 prints, of 26 subjects in all, and concludes by offering the whole at the price of 10 guineas.—Major Freer reported that through the efforts of the members of the Leicestershire Architectural and Archaeological Society and the Society

of Antiquaries, with the support of two neighbouring societies, the original plans for the rebuilding of the Trinity Hospital at Leicester have been objected to by the Charity Commissioners, and fresh plans, retaining a considerable amount of the mediæval work, have been substituted, thus securing the preservation of part of the original north wall and several bays of the double row of stone arches which carried the original roof. The new portion of the building has been carried out on the lines suggested in the memorial presented to the Charity Commissioners by the Leicestershire Society. The original Georgian slate roof has also been replaced. The arches were found to be in a perfect state of preservation on the removal of the wooden casing and other obstructions under which a great part of them had been hidden.—The Chairman congratulated Major Freer and the Leicestershire Society upon the successful results of their action.—A lengthy paper by Dr. Russell Forbes upon the recent discoveries in the Forum at Rome was read by Mr. G. Patrick, hon. secretary. The first portion dealt with the Tribunal Prætoris. The judgment seat of the Prætor was in the Forum, for Livy records (xxvii. 50) how a letter was carried through the Forum to the Prætor's Tribunal in 208 B.C., and in 205 he mentions it as being on the Comitium. It is spoken of as being near the Puteal Libonis. Porphyrio in commenting upon this says, "The Puteal Libonis, the seat of the Prætor, was near the arch dedicated to Fabius, which tribunal and seat were first placed there by Libo." It appears it was at first merely a chair placed for the occasion on the Comitium, and afterwards Libo erected a permanent tribunal in the Forum. Dr. Forbes says nothing whatever has been found at the east end of the Forum, "by the arch of Fabius," either of the tribunal or Puteal Libonis, and the passage in Porphyrio is incorrect and has given topographers no end of trouble; but if for the arch of Fabius we read Tiberius, all difficulty disappears, and he proposes to place the tribunal at the west or opposite end of the Forum, which he considers to be its correct location. The author described the "Puteal of Scribonius Libo," and the many coins of bronze, bones of animals, nuts, peach stones, boxwood draughts, and 116 bone dice, three-sixteenths of an inch square, so numbered that the pips on two opposite sides always amounted to seven, which were found on clearing out the well to the depth of 17 ft. Space will not allow more than mention of the Argentarius Novas, the Portico of Caius and Lucius, the Basilica Porcia, the Mænian Balcony, the Basilica Æmilia, the Cloaca Maxima, the Regia, the Fons Juturna, and the Spring of Juturna, all of which were described, together with the discoveries that had been made in each instance.

LINNEAN.—Jan. 16.—Prof. S. H. Vines, President, in the chair.—Mr. C. E. Salmon was elected, and Mr. C. S. Nicholson and the Rev. W. Burgess were admitted Fellows.—Mr. A. O. Walker exhibited some branches of cherry affected with a fungous disease caused by *Gnomonia erythrostoma*, a subject dealt with previously by the President of the Microscopical Society, and reported in our issue of January 4th.—A discussion followed, in which Messrs. G. Massee, E. S. Salmon, and W. Carruthers took part.—Mr. J. E. Harting exhibited some heads of wild sheep, together with photographs and lantern-slides, to illustrate a recent suggestion as to the use and value of spiral horns in feral species.—Dr. G. Wherry, of Cambridge, who originated the discussion and who was present as a visitor, selected *Ovis nivicola* of Kamtschatka as a typical species to support his theory, and pointed out that while the horns were enormous, the ear was remarkably short, situated exactly in the axis of the spiral, and, as it were, at the apex of a hollow cone formed by the great spiral horn. This he regarded as a provision of nature to enable the animal to hear better, and to determine the direction of sounds when there is a mist or fog, the horn acting like an Admiralty megaphone when used as an ear-trumpet.—Mr. Harting pointed out that the remarkably large spiral horns were peculiar to the male sex, and that if they were to be regarded as of use for the preservation of the species, the ewes, which required the most protection, would be in that respect defenceless. This would be especially the case with *Ovis nivicola*, the sexes of which, according to Dr. Guilleminard ('Voyage of the Marchesa,' vol. i. p. 214), lived apart in small herds for some portion of the year. It was a significant fact also that wild sheep, like other wild animals, posted sentries whilst feeding to prevent their being surprised by their enemies, and it was the experience of those who hunted them that the alarm was generally given by a ewe. He thought that wild sheep and goats, like deer, relied more upon their sense of sight and smell than upon their hearing, and that the large horns, like those of other ruminants, were simply weapons of defence against wild Carnivora, and of offence against rivals during the breeding season, as in the case of deer.—A discussion followed, in which Messrs. W. E. de

Winton, E. T. Newton, and A. Trevor Battye, and the Rev. J. Gerard took part, the last named quoting a letter received from his brother, Lieut.-General Sir Montagu Gerard, H.M. Commissioner for delimitation of the Pamir boundary with Russia, to the effect that he had seen skeletons of *Ovis polii* which showed that the horns of two big rams had become interlocked whilst fighting, and that both animals had perished from their inability to disengage themselves.—Dr. Wherry, in reply, said he thought it would be found, in the case of ewes in which the horns were either absent or rudimentary, that the ears, by way of compensation, were much larger than those of the rams; but he had been unable to find anywhere a head of a female *Ovis nivicola* for examination.—Messrs. H. and J. Groves read a paper on 'The Use of Linnean Specific Names.' They showed that great diversity of practice existed in dealing with these names, and pointed out the necessity of arriving at some agreement as to their use as a first step towards uniformity in nomenclature. They grouped the Linnean specific names under the following heads: (1) Those applied to distinct species fairly well understood in Linnaeus's time, and still generally accepted. (2) Those which are now considered to include two or more species, combined by Linnaeus owing to either (a) the imperfect knowledge of the plants at the time, or (b) the different ideas then and now as to the extent of species. (3) Those about which there is more or less doubt as to their proper application, owing to (a) the descriptions being imperfect, (b) the synonymy (often the most important part of the description) being contradictory, or (c) confusion due to changes made by Linnaeus himself after publication. After discussing the various methods adopted and the difficulties connected with each, Messrs. Groves recommended that in doubtful cases, so far as possible, the description in conjunction with the reference to earlier authors should be relied on, always construing the species liberally, and that when the specimens in the Linnean herbarium or amendments in the second edition of 'Species Plantarum' are at variance with this conception of the species, they should be disregarded. With respect to group 2, they recommended that the name should be retained for the type if specified, or, if not specified, that it should be applied to the species which may be most fairly regarded as the type, and in the absence of such to the residuary species after others had been cut off; and as regards group 3, that unless the evidence is hopelessly vague or contradictory, the names should be retained for the species for which the weight of evidence points to their having been intended. Specimens were exhibited of the plants which, following the practice advocated, would stand as *Hypericum quadrangulum*, L., *Epilobium alpinum* and *E. tetragonum*, L., and *Sparganium erectum*, L., also of the allied species in each case bearing on the question.—A discussion followed, in which Messrs. C. B. Clarke, T. R. Stebbing, F. N. Williams, A. B. Rendle, E. G. Baker, and H. N. Ridley took part, and Mr. Henry Groves replied.—A paper by Messrs. W. B. Hemsley and H. H. W. Pearson was read, entitled 'The Flora of Tibet or High Asia, being a Consolidated Account of the Various Tibetan Botanical Collections in the Herbarium of the Royal Gardens, Kew.'

INSTITUTION OF CIVIL ENGINEERS.—Feb. 4.—Mr. C. Hawksley, President, in the chair.—It was announced that 4 Associate Members had been transferred to the class of Members, and that 26 candidates had been admitted as Students.—The monthly ballot resulted in the election of 6 Members, 19 Associate Members, and 1 Associate.

SOCIETY OF ENGINEERS.—Feb. 3.—Mr. C. Mason, President for 1901, in the chair.—The Chairman presented the premiums awarded for papers read during last year—viz., the President's Gold Medal to Mr. H. A. Roebling for his paper on 'The Sewage Question during the Last Century'; the Bessemer premium of books to Mr. R. G. Hetherington for his paper on 'The Main Drainage of Ilford'; a Society's premium of books to Mr. A. T. Allen for his paper on 'Concrete Subways for Underground Pipes'; a Society's premium of books to Mr. S. A. Hollis for his paper on 'Preliminary Investigations for Water Supply'; and a Society's premium of books to Mr. J. Freebairn Stow for his paper on 'Irrigation Works in South Africa.'—Mr. Mason then introduced the President for the present year, Mr. Percy Griffith, and retired from the chair.—The President then delivered his inaugural address, dealing with the questions of water supply and gas engineering.

SOCIETY OF ARTS.—Jan. 27.—Sir W. Preece in the chair.—Dr. S. Rideal delivered the third of his course of Cantor Lectures on 'The Purification and Sterilization of Water.'



Jan. 28.—Sir H. M. Stanley in the chair.—A paper entitled 'To the Victoria Nyanza by the Uganda Railway' was read before the Colonial Section by Commander B. Whitehouse, who illustrated his remarks by a large number of lantern-slides from photographs of the country and people of East and Central Africa.—A discussion followed, in which Sir Harry Johnston, Sir Guildford Molesworth, and Col. Sadler, the newly appointed Commissioner for Uganda, took part.

Jan. 29.—Capt. E. Partington in the chair.—A paper on 'Technical Education as applied to Paper-making' was read by Mr. Clayton Beadle, and was followed by a discussion.

Feb. 3.—Sir H. T. Wood in the chair.—Dr. S. Rideal delivered the fourth and concluding lecture of his course of Cantor Lectures on 'The Purification and Sterilization of Water.'

Feb. 4.—His Eminence Cardinal Vaughan in the chair.—A paper on 'The History of the Rosary in all Countries' was read before the Applied Art Section by the Rev. Herbert Thurston, S.J.

Feb. 5.—Mr. W. F. Lawrence, M.P., in the chair.—A paper on 'Jamaica' was read by Mr. Herbert Thomas.—A discussion followed.

#### MEETINGS NEXT WEEK.

- MON. Royal Academy, 4.—Lecture on Architecture by Prof. G. Aitchison.
- Society of Arts, 8.—'Personal Jewellery from Prehistoric Times,' Lecture I, Mr. Cyril Davenport. (Cantor Lectures.)
- Surveyors' Institution, 8.—Discussion on 'The Final Report of the Local Taxation Committee'
- Geographical, 8½.—'The Ancient Kingdom of Kongo,' Rev. T. Lewis.
- TUES. Royal Institution, 3.—'The Cell,' Lecture V., Dr. A. Macfadyen.
- Asiatic, 4.—'The Baloches: their History and Ethnography,' Mr. M. Longworth James.
- Colonial Institute, 8.—'British Columbia of To-day,' Hon. J. H. Turner.
- Institution of Civil Engineers, 8.—'The Port of Dundee,' Mr. G. C. Buchanan.
- WED. Society of Biblical Archaeology, 4½.—'The Sennereh Tablet: the Soss, the Ell, and the Reed of Babylonia,' Rev. W. Shaw-Caldecott.
- Society of Arts, 8.—'Industrial Redistribution and its Connection with the Overcrowding Question,' Mr. W. L. Madgen.
- THURS. Royal Institution, 3.—'The Scot of the Eighteenth Century: In Kirk,' Lecture II, Rev. J. Watson.
- Royal Academy, 4.—Lecture on Architecture by Prof. G. Aitchison.
- Royal, 4½.
- Mathematical, 5½.—'The Density of Linear Sets of Points,' Mr. W. H. Young.
- Institution of Electrical Engineers, 8.—'Researches on the Electrical Conductivity and Magnetic Properties of upwards of One Hundred Different Alloys of Iron,' Prof. W. F. Barrett and Mr. W. Brown; 'Some Conclusions deduced from the preceding paper,' Prof. W. F. Barrett.
- FRI. Astronomical, 3.—Annual Meeting.
- United Service Institution, 3.—'Advantage of Compulsory Service for Home Defence,' Mr. G. Shee.
- Physical, 5.—Annual Meeting; President's Address.
- Institution of Civil Engineers, 8.—'Some Public Health Aspects of the Question of Sewage Disposal,' Mr. C. Johnston. (Students' Meeting.)
- Royal Institution, 9.—'Magic Squares and other Problems on a Chessboard,' Major P. A. McMahon.
- SAT. Royal Institution, 3.—'Some Electrical Developments,' Lord Rayleigh.

#### Science Gossip.

A MEDALLION bust of Sir George Airy has recently been placed by his daughters on the north-east wall of the parish church of St. Alfege, Greenwich.

At the beginning of the present year Prof. Pietro Tacchini retired from the directorship of the Royal Observatory of the Collegio Romano (which he had held since 1879), and Prof. Elia Millosevich has been appointed his successor. The central office of Meteorology and Geodynamics is located in the same building, but it has been during the last ten years a separate institution from the astronomical observatory, and (as has been already mentioned in the *Athenæum*) Prof. Palazzo is now director of the former.

DR. WALDEMAR BELCK has returned from the explorations in Asia Minor which he undertook at the special recommendation of Dr. Virchow, and is at present in Frankfurt, occupied with the preparation of the numerous photographs which he took during his researches. As soon as Dr. Virchow has recovered from the effects of his late accident, Dr. Belck is to report upon his last journey before the Berlin Anthropological Society.

THE annual general meeting of the Society for Psychical Research was held on January 31st, when Dr. Oliver Lodge delivered his presidential address. He thought there was scientific evidence of survival after death, but did not ascribe the physical phenomena of spiritualism to the agency of the dead. On the other hand, the trance utterances of certain mediums, in whose case fraud was absolutely excluded, did seem to indicate some form of

access to a persistent portion of the departed personality and sometimes its actual agency. By agency, however, he did not mean conscious agency; he thought it was most probably a true kind of telepathy from, as well as to, a sub-conscious stratum of the mind. We seemed to get communication from a dream intelligence which was only a very fragmentary portion of the deceased person. Perhaps we were none of us wholly incarnated in these terrestrial bodies; certainly not in childhood, more perhaps in adult life. In men of genius, and perhaps mediums, the other portion was less completely asleep than was the case with ordinary men. Death was the reuniting of the temporarily almost dissevered personality.

#### FINE ARTS

*Some Feudal Coats of Arms, &c.* By Joseph Foster. (Parker & Co.)

MR. FOSTER'S ponderous and imposing volume of some 250 pages calls for notice because the public is apt to take it for granted that the importance of a work varies directly as its size. It is addressed to "the Student and Man of Family." The "Man of Family" will perhaps be flattered by finding the name and arms of his ancestors in such a book as this or Mr. Fox-Davies's 'Armorial Families,' and may be left to himself. But the "Student" is entitled to a word about a work which is to "afford a starting point for future enquirers."

We will begin our notice with the most striking feature of the book, the illustrations with which the pages are so profusely peppered. Passing by the misuse of the Garter on the cover to carry Mr. Foster's own name and honour, we turn to the frontispiece, a coloured representation of a bronze shield found in the Witham with "the outline of a boar, the national symbol." Speculation as to the nation referred to is only partially dispelled later by the information that "the Celtic tribes of Gaul and Britain" bore this emblem. The armorial tiles and borders from the Neath Abbey pavements with which the pages of the preface are beset are appropriate enough, but when we turn to the introduction the succession of blood-red seals from the Barons' Letter (which are certainly not so in the original) is startling. Moreover, Mr. Foster's fondness for red tint is such that he has stained with it a section of the Bayeux Tapestry, and extended the same brilliant hue to pictures from terra-cotta vases, letterpress and all!

The pages of the main portion of the book are bordered throughout with tricked shields which "have been drawn from or based upon the best examples in the Rolls of Arms and other Heraldic MSS. in the British Museum." We are sorry for the poor Student's sake that no distinction is made between the copies and Mr. Foster's imitations, these being purposely drawn and lettered to resemble as far as possible the older examples.

Besides the armorial borders, scenes from the Bayeux Tapestry and other ancient drawings are interspersed, together with a series of monumental brasses and effigies copied from the works of Stothard, Boutell, Waller, and other standard authorities. We are somewhat surprised to see so good a selection marred by the utterly inadequate

representations of the monuments of William de Valence and Sir Robert Harcourt, and we fail to see on what grounds the Hitchen-don effigies are stigmatized as nineteenth-century impostures, or the figure of Sir Bernard Brocas as modern. The last-named example, as well as some others, is lettered "In Memoriam," but Mr. Foster does not explain why. The two collotype plates of seals only serve to make us wish for more. In addition to the above there are a number of full-page illustrations, consisting for the most part of "heraldic achievements" of noble and other families. Concerning these, which are the production of Mr. Foster's own artists, we would observe that, while he affects to despise the College of Arms and all its work, it is evident that Mr. Foster has no other guide. These "achievements" accordingly reproduce such excesses as the patchwork of many-quartered coats and the taking of crests off helmets and suspending them in the air above bare helmets. Mr. Foster's artists have also persisted in the ugly cornered shields, which we believe even the Herald's College has abandoned, and devised a new form of mantling by converting an annular torse into a straight length of loosely twisted strands frayed out at the ends into leafwork, &c. In one case two astonished creatures, each serving as a separate "crest," stand upon such a twist; others support such objects as a tent or a beacon; and in an example on p. 171 the artist has aptly depicted the state of terror of the poor fish-tailed beast that forms the crest in its efforts to keep its balance.

From the illustrations we turn to the letterpress. Here we have to conclude with regret that Mr. Foster has undertaken a work for which he is not fitted either by experience or education. English he handles with difficulty, and his want of familiarity with documents is shown by such instances as a quotation in Elizabethan language from a Close Roll of Henry V., with a reference to the membrane, as if to persuade us that he had himself made the extract. The famous Barons' Letter of February, 1300/1, to the Pope is described as "signed and sealed" by the barons, and Mr. Foster would have us believe that "many of the seals had been engraved by the same man for the very purpose of this sealing." Again, instead of giving the Student a facsimile of one of the contemporary copies of the celebrated letter, Mr. Foster furnishes him with only a poor reproduction of a plate of 'Vetusta Monumenta' published in 1729, from which source are also derived the indifferent and inaccurate engravings of the seals that border the introduction. Sooner, too, than trust himself to give his own transcript of the facsimile of the Boroughbridge Roll, Mr. Foster supplies the Student with a careless reprint of Palgrave's version of 1830, with a wrong reference to the same.

We profess ourselves unable to follow some of Mr. Foster's conclusions. Who would imagine that out of a "fortuitous combination of some of the elements of Euclid with the objects of the nature-worshipper, sprang that system we call Heraldry"? Or that "in the nature-worshipper we detect the Heraldic protoplasm, the primeval King of arms"? Or that the bearing of a crest



"was in effect the precursor of a much greater honour" than "the highest military renown . . . . .eventuating in the Order of the Garter itself"?

The greater part of the volume is occupied by an alphabet of "some Feudal Coats of Arms." For the heraldic illustrations with which this is interspersed there may be some excuse, but there can surely be none for the frequent interruption of the text by pedigrees and large modern coats of arms. In one case as many as four pages are thus occupied, and in two cases three, while two pages are frequent. Of the value of the "heraldic achievements" we have already written. Of the pedigrees it is hardly necessary to write, except to inquire why they (and the "heraldic achievements") are inserted in the book at all. We note in passing that the Hunter-Weston pedigree opens after the good old fashion with "Norman the Hunter, circa 1080-1165," and that another of the family had a grant of lands which "had been held by 'Andre Cambell militis.'"

Whatever value the alphabet of arms might have had is to a large extent nullified by the avowed omission of any attempt at annotation or identification, and by the utter absence of uniformity in the spelling of the names. Thus we get Hussey and Hussee, Martin and Martyn, Neville and Nevill, &c. In the Christian names matters are worse. Thus we have noted seven variations of Ralph, four of Peter, three of Edmund, Baldwin and Bawdyn, Simon and Symond, Walter and Wauter, Jacques and James, and so on. The variations in the surnames might easily have been brought together with cross-references, but of these there are very few, and the reader who tries to find, for example, in the alphabet such names in the specimen page of the Camden Roll as Sir Nichol de Kuggeho, Sir Bartholomeu de Sulee, or the Count de Jungi will look in vain.

The names, too, of the various rolls of arms which we are referred to, and from which the alphabet is professedly compiled, have been changed by Mr. Foster arbitrarily, without any reason assigned. In fact, concerning the very rolls that form his chief authorities Mr. Foster supplies nothing beyond an admission of the difficulties he has met with in them.

One more point and we have done. In his introduction Mr. Foster affects to sneer at "the rising generation of Heraldic Editors" for "their eagerness to adopt in lieu of universally recognised formula [*sic*] the A-B-C of the 'Accedens of Armoury.'"

We were not aware that Gerard Leigh's Elizabethan modes of blazon differed from those of to-day, but in the face of his sneer we should like to ask Mr. Foster why he writes "lyon" for lion, "lyoneux" for lioncels, "cinquefoyle" for cinquefoil, and what he means by a "lyon rampant rere-regardant" or "swines" [*sic*] heads." Why, again, should he write "gyronny," "quarterly," and "checquy," and then worry the poor Student with "dancettée," "bezantée," or "florettée"? Perhaps he imagines that these affectations impart to the book an archaeological flavour. They somehow remind us of the stained glass and illuminations in the windows of the heraldic stationers.

Mr. Foster refers in his preface to the value to the heraldic student of a volume of facsimiles of all the old rolls of arms. In this we agree, but we are compelled to say that his own volume reminds us of the "*réchauffée*, on modern-antique lines," of such a work, with which he says "we seem to be threatened."

#### ROYAL PORTRAITS AT THE NEW GALLERY.

IF the exhibition of royal portraits at the New Gallery contained nothing but the celebrated Wilton House picture of Richard II. it would still be noteworthy. It has, fortunately, one or two other works of real artistic merit, but on the whole it does not give one a high idea of the artistic patronage of English royalty. No doubt the fact that the only two kings of England who were passionate amateurs of good art were both deposed and put to death may have acted as a warning to their successors. Certainly no occupants of the throne in the last two centuries have given cause for suspicion in this matter or flouted the susceptible Philistinism of their subjects.

As for Richard II., we may judge of the enormity of his offence by the almost miraculous beauty of the Wilton House picture. It must even have been aggravated by the fact that he employed a French artist, for of French origin this surely must be, if only by reason of its likeness to the miniature art of the first great naturalistic painter of mediæval times, Pol de Limbourg. For delicacy of execution and sheer mastery of tempera technique upon a patterned gold ground this little panel is unsurpassed, even by the finest technicians of Italy, Fra Angelico or the Siennese. In the greater qualities of expressive and logical design, however, it falls short of the Italian art of the period. It springs from a people who had not found, as the Italians had, the highest expression of their ideals in painting, and so, like most mediæval French pictures, it lacks essentially pictorial disposition; it is a coloured bas-relief in the flat rather than a picture. It belongs to the period of the first dawn in painting of naturalistic observation, and so in a scheme of wilful and fantastic decoration we find here and there details copied from nature with a fidelity more conscientious than intelligent. But the artist had inherited the feeling for an almost too suavely melodious rhythm of line which was so marked a quality in the French sculpture of the fourteenth century, and nothing could be more gracious than the undulating convolutions of the Madonna's blue drapery or the unstructural efflorescences which symbolize hands. And what a daring feat to have made the robes of all the angels and the Madonna of the same tender ultramarine, so that the right-hand panel is all blue but for the black and white of the angels' wings and the note of pale mauve which just breaks the monotony. Equally daring, from a theological point of view, is the quaint conceit of placing Richard's badge of the white hart on the angels' robes, as though they were his dependents. One may suspect that only a king who appreciated intensely the exquisite taste and selectness of this work could get himself portrayed thus.

The picture is said in the catalogue to be "in distemper colours incorporated with varnish," but the description is puzzling. There is no difference between the colours used for distemper and for oil or varnish painting, and if it is true that these colours are incorporated with varnish, it is in no sense a distemper or tempera painting. But we are convinced that the only way to produce the effects of this picture would be by distempering the colours with egg or size; that is to say, that it is a pure tempera painting. That it may have subsequently been varnished would not affect this in any way.

Beside the angelic beauty of this panel the

fifteenth-century painting of the story of St. Etheldreda which hangs next to it (No. 1) looks like the work of a half-civilized artisan. It has, indeed, little but an archaeological interest. We should like to know whether its provenance shows it to be of English origin, for, with the exception of the paintings of the Norfolk church screens, fifteenth-century English pictures are very scarce. This has great affinity with the style of the Burgundian painting of the period, but may for all that be English. The majority of early pictures in this exhibition, however, are very inferior. Most of the royal portraits are clearly replicas of lost originals, some of them (for example, No. 7) being bungling imitations of early painting executed at a comparatively recent date. The desire to have complete sets of royal portraits doubtless explains the numerous feeble repetitions of the same design, from which, as a result of continual repetition, all life and character have disappeared.

The *Marriage of Henry VI.* (14) is, at any rate, an original work by a fairly good Flemish painter; so, too, is the *Marriage of Henry VII.* (32), ascribed to Mabuse, but more in the style of some imitator of Memline. The face and hands of Elizabeth of York, however, belong to a different date from the rest of the picture, and show no trace of the original Flemish hand. Perhaps Sir Horace Walpole, to whom the picture belonged, employed his leisure in embellishing Henry VII.'s bride. There is one good portrait of Richard III., and Lord Brownlow's *Henry VII.* (37) is also a striking portrait; but it is disappointing to find so little of real artistic merit in the English art of the fifteenth and early sixteenth centuries, and it was not till Henry VIII. had the good luck to secure Holbein's services that royalty was again worthily commemorated. Whether Henry VIII. was endowed with fine perceptions one may doubt, however, from the magnificent Holbein cartoon (62), lent by the Duke of Devonshire. If he was, he can scarcely have been flattered at the manner in which Holbein has used his swaggering and obtrusive presence as a *repoussoir* to the noble and dignified figure of his father. Two of the portraits of Henry VII. in this room (35 and 42) are apparently related to the original used by Holbein for the head of this figure.

In the West Gallery the portrait of *Edward VI.* (70), attributed to Holbein, is apparently a later variant of the portrait at Burlington House by Streete. The portrait of *Queen Mary* (75), by Lucas de Heere, is vigorous and full of character, if somewhat prosaic. The many portraits of Elizabeth are of course mostly attributed to Zuccherò, though without bearing any traces of resemblance to his known work, or indeed to that of any Italian master of the period. Of the Stuart portraits only the *Henrietta Maria* (109) appears to us to have serious claims to be by Van Dyck. Perhaps the most remarkable is the sensitive and sympathetic portrait of Charles's Queen as an old woman, by Claude le Fevre. The *Mary of Modena* (117), by Lely, is a sumptuous and masterly piece of painting.

In the North Gallery Gainsborough's *Queen Charlotte* (151) and his fine sketch of the *Duke of Gloucester* (152), and a charming little banqueting scene by William Daniel (166), are almost the only pieces that rise above the dead level of mediocrity which, if this exhibition is representative, would appear to be the distinguishing quality of royal portraiture.

#### DUTCH MASTERS AT FORBES & PATERSON'S.

A SMALL collection of Dutch pictures at Messrs. Forbes & Paterson's contains some good works. A characteristic Frans Hals of a *Man playing a Guitar* (No. 3) is in his swashbuckling manner, but the figure is finely placed in the canvas and the movement is good. There is a



beautiful Van Goyen (6), a signed Jacob Ochtervelt (17), and another composition, *A Music Party* (8), attributed to him, apparently with good reason. No. 9, *A Village Fête*, is an unusually perfect David Teniers the younger, and has all that master's amazing virtuosity; but the general tone is a chalky pale brown, against which the figures are relieved by notes of sweet pink and blue, a scheme which we confess to finding unpleasant. Teniers was a colourist in the sense that he had a definite predilection for certain colours and obtained what he wanted with perfect certainty of touch and purity. Only we happen to dislike the particular arid colour he usually affected. Those who like it will find this a surprisingly good example. No. 10, *A Dutch Housewife and Maid*, is also at first sight rather unprepossessing. The housewife, dressed in a brilliant scarlet jacket and a grey skirt, sits at a table covered with a brick-red cloth; the rest of the picture is in greys and whites of a desperate and uncompromising coldness. The shock of the vivid and unmodulated reds on this funereal grey is almost distressing at first, but in time one enjoys the downright bluntness of the assertion. The painting is throughout masterly, and we can believe that the attribution to Metsu is not by any means improbable. An early Cuyp (13) is as charming in the distant view across a river at sunset as it is tiresome in the over-elaborated figures. To Vermeer is attributed a study of artificial lights, *The Fireside* (16), as remarkable for the certainty with which the artist has recorded the effect as for the beautiful lacquer-like quality of the paint and the choice design of the silhouettes. It struck us as entirely unlike the work of Vermeer, having none of his rounded forms and liquid high lights, nor does it recall his colour scheme; the name of Duyster, which has been suggested, appears to us far more probable. In any case, it is a work of very great merit. The *Girl Writing* (14) is a charming little Terborgh. He has chosen a pose of the head which, though it emphasizes the girl's plainness of feature, atones for it by the freshness and simplicity of the action. As colour the pearly flesh tones, melting into the flaxen hair, are more delightful than anything else in the exhibition.

## SALE.

F. HALS'S Portrait of a Gentleman, in black dress and cloak, his right hand resting on his hip, formerly belonging to the late Mr. H. W. Cholmley, was sold last Saturday by Messrs. Christie for 3,780*l*. The following pictures were from various collections: P. Codde, Interior of a Guard-room, 441*l*. J. de Wit, The Seasons, a set of four, 162*l*. Lady Thomond, Head of Lady Dormer when a Child, 105*l*. G. Honthorst, The Adoration of the Magi, 152*l*. Dutch School, Portrait of a Lady, in black and gold dress, 136*l*. Sir J. Reynolds, A Mother and Infant, unfinished, 325*l*. G. Romney, George Cumberland, aged fourteen, in midshipman's uniform, 189*l*. J. Ruysdael, River Scene, angler in the foreground, 204*l*. Sir H. Raeburn, Portrait of a Lady, in green dress and gold chain, 861*l*. I. von Meckenlen, The Crucifixion, 115*l*.

## Fine-Art Gossip.

THE proprietors of the Woodbury Gallery in Bond Street are opening an exhibition of cabinet and bijou pictures by British and foreign artists. Further, in the smaller room of the Gallery there will be a few selected examples of works by older masters, foreign and English. The private view takes place today.

MR. MONTAGUE FORDHAM invites us to a private view next Saturday, at 9, Maddox Street, of a small exhibition of painted fans and other paintings on silk by Miss Nellie Syrett.

THE Fine-Art Society announce that they are prepared to advise as to the artistic decoration

and illumination of public buildings, streets, and houses, in London and elsewhere, on the occasion of the Royal Coronation in June next. They have organized a staff of designers. That such an idea should be put forward at all in England is encouraging.

WE regret to learn that Sir Francis Seymour Haden, while retaining his titular presidency of the Royal Society of Painter-Engravers, has come to the unwilling conclusion that, by reason of his advanced age and its disabilities, he can no longer continue the entire administration of its affairs. Meanwhile he will, we understand, continue to employ himself in formulating, for the use of a general meeting of the Society in April next, such ideas as an experience of a quarter of a century in its service suggests for its continued prosperity.

DID Titian live to the age of a hundred? is the subject of an interesting inquiry by Mr. H. F. Cook in the January number of the *Nineteenth Century and After*. The result of this inquiry is to make it probable that Titian was not born till 1489-90, twelve years after the date usually assigned to his birth, and that therefore he died at the age of 87 or 88 years. Mr. Cook shows that all the earlier sources of information, Dolce, and Vasari agree in placing his birth in the years 1489-90, except one passage in Vasari, where it is placed in 1480, which contradicts all the other definite statements made by the same author. The only source of the idea that he was born in 1477 is a begging letter written to Philip II. of Spain by Titian in 1571, in which he states that he was ninety-five years old. The explanation of this as a "timely exaggeration" to heighten the appeal *ad misericordiam* certainly seems the most probable in face of the cumulative evidence in favour of the later date. It is true that this view, if accepted, will destroy one of the most pleasing legends about Titian, but his undiminished vitality and increased fervour of imagination up to the age of eighty-eight still remain sufficiently marvellous.

A CORRESPONDENT writes:—

"There are some odd errors in the notes on the portraits of the descendants of Charles V. in the Exhibition of Old Masters at the Royal Academy. Philip IV. is said to have been born in 1598; he was really born in 1605; and the Cardinal Infant, who in the Catalogue is called 'The Cardinal Ferdinand,' is said to have been born in 1590, when his father was thirteen years old! Philip III. married in April, 1599."

LAST season was generally known as the Hoppner year, inasmuch as the highest price realized at auction was paid for a charming example of that distinguished disciple of Reynolds. During the coming season at least two other first-rate and undoubted examples of Hoppner's work are to be sold—a portrait of Mrs. Twopenny at Messrs. Foster's on March 5th, and, later, another well-authenticated portrait, also of a lady, at Messrs. Robinson & Fisher's. Portraits of mere man, however admirable from an artistic point of view, appear to have no collectors! There are, however, occasions—rare, it is true—on which exceptionally fine portraits of men do realize big prices, as was seen at Christie's on Saturday last. The Franz Hals portrait of a gentleman in black dress and cloak, white collar, large black hat, his gloves in his hand, was of exceptional quality—one of the finest, indeed, of this master to appear in the sale-room for many years. It was purchased in the country some years since by the late Mr. Cholmley for less than 20*l*., and on Saturday last realized 3,780*l*! The canvas measures 31 in. by 26 in.

MR. FISHER UNWIN announces that from the March number onwards he will be responsible for the publication of the *House*, to be hereafter known further as *The Journal of Home Arts and Crafts*. The paper will change its format to that of a 48-page quarto, containing a folded full-sheet lithographic supplement, giving the usual

working detail of a design in some branch of craftsmanship. The management and price will remain as heretofore.

## MUSIC

## THE WEEK.

QUEEN'S HALL.—Symphony Concerts. Promenade Concerts.

THE symphonic poem 'Don Juan,' by Herr Richard Strauss, was to have been given during the last week of the series of Promenade Concerts, but Mr. Wood was not satisfied with the results obtained at rehearsal, and the performance of the work was therefore postponed. The music of this composer has excited a good deal of controversy in Germany; some extol it to the skies, others regard it as eccentric, but all recognize the wonderful technical skill displayed in it. Whenever a genius has appeared such divergence of opinion has been excited, and it is, therefore, necessary that the Strauss symphonic poems should be heard here, and more than once, so that we may see whether they stand the test of familiarity, or whether the impression created at first by the curious tone-painting and by the glamour of the orchestration gradually fades, as it will inevitably do if the music does not possess true emotional strength. Therein lies the secret of Beethoven and Wagner; not Beethoven's bold harmonies, widenings of form, programme music experiments, or Wagner's extraordinary system and development of representative themes, have gained for these masters that strong hold on the public which they exercise, but the direct appeal which they make to the heart, an appeal doubly impressive in that it is backed by sovereign intellect.

At the second Symphony Concert the 'Love Scene' was given from Herr Strauss's "Singgedicht" entitled 'Feuersnot,' which was produced on the Dresden stage only last November. The music, with themes showing the influence of the later Wagner, and with rich orchestration, is undoubtedly interesting, but the excerpt was too brief to form any definite opinion of the music, to say nothing of the fact that apart from the work, and especially the stage, it naturally lost much of its point and meaning.

Two novelties were produced on the last two nights of the Promenade Concerts. The one was a Symphony in E minor, by Herr Hans Huber, director of the Music School at Basle, and specially known as the teacher of the pianist Herr Otto Hegner. The composer possesses talent, and his knowledge of orchestration enables him to present his music in a favourable light. Dr. Riemann speaks of him as influenced by Schumann, Brahms, Wagner, and Liszt, and those influences are undoubtedly felt; moreover, there is no distinctive character in the various movements to draw one's attention from a feature common to the greatest composers. In the last section of his symphony Herr Huber has a theme with variations—or, to give his own term, metamorphoses—which illustrate several pictures of Böcklin, curious specimens of programme music in which realism at times plays too evident a part. On Saturday (the last evening) was presented a symphonic



poem, 'Among the Mountains of Cambria,' by Mr. W. H. Reed, who studied composition under Prof. Prout at the Royal Academy of Music. He is at present a member of the Queen's Hall orchestra. His music is of poetical character, spontaneous, and clever, while in it Welsh melodies are effectively introduced. The composer won a well-deserved success.

### Musical Gossip.

ON Sunday afternoon their Majesties the King and Queen, accompanied by the Princess Victoria, attended the concert at Queen's Hall given under the direction of Mr. Henry J. Wood. The programme included the music performed by Mr. Wood and his orchestra before Queen Victoria at Windsor in 1898; also a characteristic setting of Ella Wheeler Wilcox's striking poem 'The Queen's Last Ride,' by Mrs. George Batten. The pianoforte accompaniment had received appropriately solemn, sombre orchestral colouring by Mr. Percy Pitt. It was sung by Madame Kirkby Lunn.

KING EDWARD was present last Wednesday evening at the Royal Amateur Orchestra Society's first smoking concert of the season, held at Queen's Hall. Orchestral pieces by Sullivan, Elgar, Gounod, and Bottesini were ably rendered by the band, under the direction of Mr. Ernest Ford. Miss Anna Hegner played a violin solo, and songs were contributed by Madame Clara Butt, Mr. Denis O'Sullivan, and Mr. Kennerley Rumford.

MISS POLYXENA FLETCHER gave her first pianoforte recital at the Bechstein Hall on Tuesday afternoon. She studied at the Royal College of Music, and some seasons back we heard her give a highly creditable rendering of Brahms's Second Pianoforte Concerto in B flat. The concert programme commenced with the Prelude and Fugue in D minor from the second part of Bach's 'Well-tempered Clavier,' a most welcome change from the ordinary transcription of one of the organ fugues. Her reading of Brahms's Variations on a Theme by Handel was marked by intelligence and earnestness, but the choice was somewhat too ambitious. In Schumann's 'In der Nacht' the pianist displayed good feeling, and in Chopin's a flat Waltz delicacy of touch. Mr. Denis O'Sullivan, the vocalist, met with his usual well-deserved success.

WE must refer briefly to a vocal recital given by Miss Susan Strong at the Bechstein Hall on Tuesday last. The vocalist was in fine voice and sang admirably. But why did she alter the end of Schubert's 'Die junge Nonne'? The programme was varied and interesting. Mr. F. Korbay officiated at the pianoforte.

MISS LOUIE LÓWE and Miss Anna Lówe gave their first concert on Wednesday evening at the Royal Institute of Painters. The former conducted a small orchestra of strings, composed, with one exception, of ladies, and a small choir, also of ladies. The principal features of the programme were Bach's Clavier Concerto in D minor, the solo part of which was played by Miss Anna Lówe; an Overture for strings, oboes, and bassoon taken from Bach's Orchester-Partie in C major (there ought, however, to have been a harpsichord or pianoforte to represent the figured bass part of the score); and Handel's motet 'Silete Venti,' written about the year 1709, when the composer was in Italy. The orchestra played with spirit, and the choir sang fairly well; the intonation, however, was at times doubtful.

MR. F. CORDER commenced a useful series of six weekly lectures on 'Orchestral Instruments' on Wednesday afternoon at the Royal Academy of Music. His first subject was 'The Flute Family.'

WE learn with pleasure that Mr. August Manns will continue as musical director at the

Crystal Palace until 1904, when he will have completed his work of half a century in the cause of high art. It is unnecessary to refer to his career, which has been as brilliant as it has been long. The concerts recommence to-day; for the present they will not be orchestral. Mr. Manns will conduct the Good Friday concert, at which Mesdames Albani and Ella Russell, Miss Ada Crossley, and Messrs. C. Saunders and Santley will appear.

THE production of Mr. Stephen Phillips's 'Ulysses' last week, with incidental music by Mr. Coleridge-Taylor, reminds us of the many operas in which the King of Ithaca figures. As early as 1644 Paolo Saccati's 'Ulysses Errante' was produced at Venice, while of later composers may be named Reinhard Keiser ('Ulysses,' Hamburg, 1702, a work occupying two evenings) and J. C. Smith, Handel's amanuensis ('Ulysses,' London, 1733). Then in connexion with the subject must be mentioned Max Bruch's choral work 'Odysseus,' produced at Bremen in 1873.

THE death is announced of Dr. George Benjamin Arnold, organist of Winchester Cathedral. He was a pupil of his predecessor, the famous Samuel Sebastian Wesley. Arnold was appointed in 1865. He composed three oratorios: 'Ahab,' produced in 1864; 'Sennacherib,' at the Gloucester Festival of 1883; the third remained in manuscript. Christopher Gibbons was the first organist of note at Winchester Cathedral (1638?-1644), and when, in 1644, he joined the Royalist army, John Silver took his place. Another name of importance is that of James Kent, the composer of the well-known anthem "Hear my prayer," who officiated there from 1737 to 1774, and whose manner of playing, according to Bishop Huntingford, "was neither indecorously rapid nor heavily slow, but such as became the sanctity of the church and the solemnity of the service."

HANDEL's oratorio 'Alexander Balus' will be performed by the Handel Society at St. James's Hall on Wednesday evening, February 19th. The work was given under Dr. Mann at a meeting of the Incorporated Society of Musicians at Scarborough two years ago, with Handelian balance between band and chorus; but, so far as can be ascertained, it has not been publicly heard in London since the days of Handel.

### PERFORMANCES NEXT WEEK.

SUN.	Sunday Society's Concert, 3.30, Queen's Hall.
—	Sunday League, 7.30, Queen's Hall.
MON.	Mr. Sterling Mackinlay's Concert, 3, St. James's Hall.
TUES.	Miss Alice Nielsen's Concert, 8.30, Queen's Hall.
WED.	Ash Wednesday Sacred Concert, 3, Queen's Hall.
—	Sacred Ballad Concert, 3, St. James's Hall.
—	London Sacred Ballad Concert, 8, Queen's Hall.
—	Royal Choral Society, 8, Albert Hall.
FRI.	Mr. Charles Copland and Miss M. Cassinet's Concert, 8, Bechstein Hall.
—	Mr. Plunket Greene and Mr. L. Borwick's Song and Pianoforte Recital, 3, St. James's Hall.
SAT.	Saturday Popular Concert, 3, St. James's Hall.
—	Ysaye-Husoni Recital, 3, Queen's Hall.
—	Madame Carreno's Pianoforte Recital, 3, Bechstein Hall.
—	Mozart Society Concert, 3, Portman Rooms.
—	Crystal Palace Concert.

### DRAMA

#### THE WEEK.

HER MAJESTY'S.—'Ulysses,' a Drama in a Prologue and Three Acts. By Stephen Phillips.

ADELPHI.—'Arizona,' a Drama in Four Acts. By Augustus Thomas.

THE most serious charge to which the 'Ulysses' of Mr. Stephen Phillips lays itself open, that of excessive length for acting purposes and consequent dullness, will probably be modified in the course of a few more performances, but is not likely to be entirely withdrawn. A similar arraignment has been brought against every non-operative treatment of the Odyssey in France and England. Rowe's 'Ulysses,' in which the courtship and marriage by Telemachus of a certain Semanthe all but eclipse the main interest, is the weakest of that author's

tragedies, which is a good deal to say, and ran only nine nights, though played at the Haymarket by Betterton as Ulysses, Booth as Telemachus, Verbruggen as Eurymachus, Mrs. Barry as Penelope, and Mrs. Bracegirdle as Semanthe. In France half a dozen tragedies followed the 'Ulysses' of Jacques de Champrepus, produced in 1600, in which Laertes, the father of the hero, is kept alive until his son's return; the most celebrated being the 'Ulysses' of Ponsard, given at the Théâtre Français on June 18th, 1852, with music by Gounod. In most if not all of these the action was confined to the return of Odysseus and the slaughter of the suitors. None of them, moreover, obtained any noteworthy success, and all except that last mentioned have passed into the limbo of oblivion. How far Mr. Phillips has been wise in introducing matter such as a synod of the gods on Olympus, with the envenomed dispute between Pallas Athene as the champion of the wanderer and Poseidon as his implacable enemy; the cave of Calypso, with Odysseus enslaved by the charms of the nymph and the dances of the nereides; the descent into hell and the converse with Tiresias, Agamemnon, and Anticleia, and the spectacle of the woes of Sisyphus and Tantalus, it is not easy to say. These things have hitherto been held to appertain to opera, and even to burlesque, rather than tragedy. They are so far adapted to modern stage requirements as to lend themselves to scenic display, now all but an indispensable portion of a successful stage production. They also tend to bury beneath incongruous accessories what is most characteristic—and, be it added, most brutal—in the Homeric action. With the memory still fresh of slumber among the lotos-eaters, and of the delightful episode of Nausicaa and the reception of Odysseus by King Alcinous, it is impossible to say that there are not in the Odyssey passages of divine beauty and scenes of pastoral serenity. More generally, however, the background is horror. Before the home of the sirens bleach the bones of innumerable victims, and the adventures in the cave of the Cyclops are of terrible barbarism. It is useless to sentimentalize or to mollify the Odyssey. The illustrations to 'Telemachus' of the great French designers of the eighteenth century have misled public opinion in that respect. To do Mr. Phillips justice, he has striven to avoid that error. His Zeus sniffs approvingly the scent of blood offerings, and there is a Homeric delight in carnage. We are not sure that we approve of the substitution of the Hades of the Æneid for that of the Odyssey, which is practically accomplished. In the spectral appearances which flit round the hero in his descent much imagination is shown; what these are we are told, but fail visually to recognize. It is indispensable that the stage should be kept dark, but it is impossible in the gloom to recognize the figures of Sisyphus, Tantalus, and Prometheus. The aerial flights of dim wailing figures are impressive, but the motion is not quite ghostly, being too graceful. It should moreover, if possible, be accompanied by the flapping of huge harpy-like wings, an effect difficult, not to say impossible, of realization. Nothing,



however, in the same line so weird, mysterious, and impressive has been accomplished, and some of the figures, as, for instance, Phædra, are full of poetical suggestion.

Not easily can we give full effect to the rhythmical movement of water-nymphs, who should disport themselves in the waves rather than on the shore. Much difficulty attaches to the mixture of individual action with concerted movements, and revels such as

Some belated peasant sees,  
Or dreams he sees, while over head the moon  
Sits arbitress,

must inevitably, it seems, degenerate into ballet.

Dramatic action begins in the last act, when Odysseus, befriended by Pallas Athene, lands on the shore of Ithaca and fails to recognize the well-known scenes, now shrouded in mist. Here, too, is the solitary scene of humour, when, disguised as a goatherd, the goddess "chortles" over the hero's characteristic and glib mendacity. In his 'True History' Lucian, with the characteristic irreverence as regards Greek heroes and demigods which caused the Christians to claim him as one of them, makes fun of the absurdities with which, at the table of Alcinous, Odysseus amused the Phæacians, and advanced his example as a justification for adopting himself the trade of lying. In the scenes which ensue the story is closely followed, the death of the suitors being effective, but marred by the intrusion of some long speeches. The wanton handmaids shriek in affright, but are spared or left for subsequent punishment. Mr. Phillips's verse may be dealt with on a separate occasion. It is rhymed in the narrative portion and blank in others, lyrics, set to music by Mr. Coleridge-Taylor and sung by Mr. Courtice Pounds, being interspersed. The costumes, which are wisely post-Mycenæan, are effective, and the views of the house of Odysseus, interior and exterior, are beautiful and interesting. Few were prepared for such splendour of decoration. It is, perhaps, indispensable, as actors are not demigods except perhaps in their own estimation, that the weapons should convey an idea of fragility.

Little opportunity is afforded for acting, but many parts were well sustained. Odysseus is, of course, mainly declamatory, and Mr. Tree's delivery was wanting in variety. His appearance in full armour was picturesque and heroic. Miss Constance Collier as Pallas Athene enjoyed a triumph. Miss Lily Hanbury was impressive as Penelope, and Miss Nancy Price acceptable, but a little wanting in refinement, as Calypso. Mr. Asche, Mr. Gerald Lawrence, Mr. Kemble, Mr. Cookson, and Mr. Lionel Brough were seen in other parts. Much compression is needed. When this has been exercised the piece will live as an interesting, elaborate, and poetical spectacle.

Wholly American in origin and in interpretation is the four-act drama by Mr. Augustus Thomas, with which the happily renamed Adelphi reopened. It is a spirited drama of South-Western life, with which Bret Harte need not blush to be associated, and it is just the class of piece to restore to the house its former prosperity. Spirited types of Western civilization—or want of civilization—are shown, and some capital scenes of

action in a military camp and on a ranche are exhibited. The actors are up to their work, and some of them, including Mr. Theodore Roberts, Mr. Vincent Serrano, and Mr. William Haworth, show distinguished gifts. In an *ingénue* part Miss Olive May evinced archness and comedy spirit with a certain amount of charm, and Miss Mary Hall made a fair heroine. The Adelphi seems in the way of regaining its old and half-forfeited reputation.

#### Dramatic Gossip.

'MIXED RELATIONS' is the title of a rendering of 'Divorçons,' by Miss Kate Santley, produced on Tuesday at the Royalty. The piece, which is in three acts, has lost much of its sparkle and effervescence during the process of being purged of supposed offence; the scenes and characters, transferred to England, lose much of their probability; and the performance is anything rather than brisk. Miss Sarah Brooke is the heroine, first played at the Palais Royal by Madame Chaumont, and afterwards in England by Signora Duse. Mr. Herz was the husband and Mr. Vane Tempest the lover. Miss Decima Moore, Mr. Garden, and Mr. Widdicombe were also in the cast.

MR. HARE'S tenure of the Criterion concludes with the month, when 'A Pair of Spectacles' must be withdrawn, to be succeeded in due course by a version of 'La Dame de Chez Maxime.'

'A CIGARETTE-MAKER'S ROMANCE' and 'An Idyll of Seven Dials' are given on Wednesdays, Thursdays, and Fridays at the Avenue, the bill on other nights consisting of 'After All.'

THE fifth part of the McKee Library, which Mr. J. Anderson, Jun., will sell in New York on the 17th and 18th inst., is made up of an extraordinary assemblage of drawings, manuscripts, engraved portraits and views, autograph letters, and playbills. Its interest, therefore, is both artistic and dramatic. The numbering of the lots extends from 3259 to 4439. It would be difficult to name an English or American actor or actress of the eighteenth and nineteenth centuries who is not represented by one or more portraits or autograph letters. There is an exceedingly fine series of drawings and engravings by Alexander Anderson, the first engraver on wood in America, obtained by Mr. McKee direct from the family of the engraver, and utilized by B. J. Lossing in his 'Memorial of Alexander Anderson, M.D.' The series of portraits, views, &c., in connexion with the ill-fated Major André are extensive and complete, and include a prologue, in his handwriting, spoken at the John Street Theatre, New York, in 1779. The character and other portraits of George Frederick Cooke, Edwin Forrest, David Garrick, Edmund Kean (with a wonderful series of playbills as well), the Kembles, Mrs. Siddons, and Peg Woffington include, apparently, every known example, some of which are very rare. Perhaps the rarest theatrical item is a copy of the earliest New York playbill—that of Nassau Street Theatre, November 12th, 1753.

A PLAY by Mr. Forbes Dawson, entitled 'Three of a Suit,' was produced at the Broadway Theatre on Monday, with Mr. Charles Glenney and Miss Essex Dane in the principal parts.

MR. LEWIS WALLER has purchased the English rights of 'Nellie Rozier,' by MM. Paul Bilhaud and Maurice Hennequin, now holding possession of the Paris Théâtre des Nouveautés.

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Municipal Technical Institute, Belfast, February 3, 1902.

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W. T. COPE,  
Secretary to the Technical Instruction Committee,  
Court House, Longton, January 27, 1902.

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## LITERATURE

*A New English Dictionary on Historical Principles.* Edited by J. A. H. Murray and H. Bradley. *Lap—Leisurely.* (Oxford, Clarendon Press.)

EACH fresh part of our magnificent treasury of English speech presents a new aspect or new aspects to the careful study which it deserves and invites. On this occasion the work may be regarded with advantage as a storehouse of miscellaneous information. Several quotations under "larderer" and "lardiner" show that the lord of the manor of Scoulton in Norfolk is "Chief Lardiner," whose office it is to superintend the royal larder during coronations. The meaning of sundry proper names is explained as the survival of obsolete words; for instance, "Latimer," interpreter, originally one versed in Latin; "Lardner," larder-man; "Leighton," garden; "Leland," fallow land. Under "laureate" (vb.) and "laureation" we read of the old custom of crowning with laurel on admission to a university degree. Lazy people are informed that they can claim St. Lawrence as their patron saint, perhaps owing to a tale that when the martyr "told his tormentors to turn him round on his gridiron, it was because he was too lazy to turn himself." It is interesting to note the early occurrence of familiar phrases—e.g., "to laugh in one's sleeve," 1560; "to laugh on the other side of one's mouth," 1779; "leading article," 1807; "lean as a rake," abt. 1886; "a leap in the dark," 1698; "by leaps and bounds," 1885, the earliest quotation showing that it had already become familiar before that date; "nothing like leather," 1767. The popular use of "leather and prunella"

"is, strictly speaking, a misinterpretation of Pope's words; the context refers to the difference of rank between the 'cobbler' and the 'parson,' prunella being mentioned as the material for the clerical gown."

Some of the instruction embodied in the quotations must be taken *cum grano salis*; for instance, under "lavender," we read, "a 1677, Hale 'Prim. Orig. Man,' III. vi. 280. The Seeds of Lavender kept a little warm and moist, will turn into Moths."

The grave difficulties which beset the lexicographer in the important department of definition are well illustrated by the participial adjective "larded," which Mr. Bradley explains by "stuffed with fat bacon; smeared with lard, greased." Now the first clause of the quotation is a little misleading. A lady cook who had mislaid her Mrs. Beeton and consulted the 'N.E.D.' as to the meaning of "a larded capon" might substitute fat bacon for ordinary stuffing with disappointing results. Yet it is much easier to criticize than to emend, due weight being given to the need for brevity. To prefix "interspersedly" seems clumsy and still leaves clarity to be desired. Perhaps "traversed by strips of bacon" or "pierced by inserted lardoons" would suffice. If the editor should meet our criticism with "de minimis non curat lexicographus," he would probably find sympathizers, for a scholar cannot be expected to bestow much time and thought on an insignificant and uninteresting term. Another small point is raised in the excellent article on "lard." We read "Latin *lārdum*, *lāridum*, usually believed to be cognate with Gr. *lāp-wós*, fat, *lāp-ós*, pleasant to the taste." Now *lāp-ós* may be for *las-ro-s* or *lās-ro-s*, but *lāridum* must be for either *lā-ri-do-m* or *lār-i-do-m* or *lās-i-do-m* (cf. "floridus"), akin to "lascivus." Thus the balance of probability is in favour of the Latin *r* belonging to the root, and of the *p* of *lāp-ós* belonging to a suffix. The figurative use of "leakage" in the quotation made from Kinglake's 'Crimea'—"The Cabinet of Lord Aberdeen was not famous for its power of preventing the leakage of state matters"—does not fall under the explanation "diminution resulting from gradual waste or escape." Under "leader<sup>1</sup>"—"leader<sup>2</sup>" being differently pronounced and an obsolete and rare synonym for "plumber"—(sense 6b), we find "one of the front horses in a team, or the front horse in a tandem." Surely three-horse teams of one leader and two wheelers are commoner than tandems. We prefer "a front horse in a team or tandem." One sense of "lead," vb.<sup>2</sup>, is given, "To fix glass of a window with leaden comes," though there is plenty of room in the line to explain the too technical term "comes" as grooved rods of lead. The definition of "leastness"—namely, "minimal size"—introduces a new and superfluous synonym for "least," "smallest." As a technical term substituted for the clumsy "infinitesimal" there would be no objection to "minimal." "Leatherette" is defined as "a fabric composed of cloth and paper"; but a quotation describes it as "the stout black paper known in the trade as leatherette," the latter being less equivocal than the former, as the mere mention of cloth is quite as likely to give a wrong as a right conception of the fabric.

The existence of the alleged verb "legacy" is doubtful, the only form adduced being the participial "legacied." The sporting sense of "law" (sb., § 20) appears

to be developed from the meaning "one of the rules defining correct procedure.....in a game" (§ 16), a fair start being doubtless prescribed "by the law of venery," quoted from the 'Book of St. Albans,' 1486, in the second division of this section. On p. 86, § 6b, "Last hand: the final or finishing stroke or touch," should be described as a literal translation of the Latin phrase "ultima manus." The quotations for "late," 2b, "Of plants, fruit, &c.: flowering or ripening at an advanced season of the year," come no nearer than 1837, though "the best late pea in cultivation" is to be found in seedsmen's catalogues for this year. For "lea," the latest quotation, spelt "ley," is dated 1851; "laxness," 1843; "lascivious," 1856; "lasciviously," 1786; "laudability," 1829; "lashes," for eyelashes, 1840; and the participial adjectives "lashed," whipped, 1818; furnished with eyelashes, 1854; the third, fastened with a cord, only having one quotation, 1897. The Premier appears to have invented "self-laudification," let us hope by a slip for "self-laudation," as the "i-fic-" is sheer waste of breath or ink; to immortalize this peccadillo verges on cruelty. Fortunately, the quotation for "leaderette," dated 1880, indicates that we did not invent the word. The journalistic "leaderess" would be a revival of a sixteenth-century word, and more normal if spelt "leadress" in the lemma and the newspaper. The inserted *e* is worse than it would be in "laundress," as "launder," a washerwoman, has been survived by "launderer," a word lately resuscitated by Chinese laundrymen in London. The thing "eiderdown" seems to have been known by the French name "édredon," or "lédredon," sixty years before the current name was adapted directly from Icelandic or Swedish, for under the heading "Leatherdoom" we find a solitary instance: "1702, Baynard in Sir J. Floyer, 'Hot and Cold Bath,' ii. (1709), 285. Winter and Summer he was forced to wrap himself up in Flannel, and Leatherdoom." It is permissible to suspect that Baynard wrote "Leatherdown" as his corruption of French "lédredon," if he did not indeed write "Featherdown." As a set off for this doubtful item we have the correction of "lastery"—a spurious entry in dictionaries from Spenser's 'Fairly Queen,' II. ix. st. 41—to "castory" as given in "Faults escap'd in the printing." The etymological note on "ledger," substantive and adjective, is as follows: "The senses represent Du. *ligger* and *legger*.....The Eng. forms *lidger*, *ledger*, cannot be direct adoptions of the Du. words, but may be formations on Eng. *ligger*, *leggen*, .....in imitation of these." Why cannot the English "ledger" be an adaptation of the Dutch "legger" affected by dialectic English forms?

It is fortunate that Gray's 'Elegy' is cited for "lea," else we should have been at the pains of deciding, if possible, whether the lowing herd wound slowly o'er "arable land under grass," or o'er "a tract of open ground, either meadow, pasture, or arable land," which "lea," that of English poets, is from *lēah*, but the former from the adjective *lēa*ge. The third "lea," of northern dialect—a scythe, is from Old Norse *lé*; the fourth, of French origin, is "the standard



measure of flax yarn," and a measure of other kinds of yarn. Words beginning with "lea-" also present several sets of homonyms. The etymological treatment of "larch" and "lavender" is of exceptional interest, the former being traced to Latin *laric em* through the German "lärche," adopted by Turner in the middle of the sixteenth century, the latter to a mediæval Latin form *livendula*, which is compared with *calendula*, "marigold." From many articles, noteworthy for length and conspicuous advance beyond previous lexicographical work, we may select those on "large," "last," sb.<sup>2</sup> and sb.<sup>5</sup>, vb., "law," "lead," vb.<sup>1</sup>, "learn," "left," "leg," and, longest of all, that on "lay," which occupies 24 columns, and is divided into 61 sections and about 130 sub-sections. A phrase key is appended to guide consultants over this vast assortment of meanings and combinations. Caxton is the earliest authority adduced for "lavishness" and for the less familiar "lapidement," "lascivity," "latrocinny" (a band of robbers), "lauding," sb., "lavish," sb., "lazar," adj., "lector," "legist," and "lavatory"—lotion. By the way, a protest may be raised against the revival of "lavatory," sb. and adj., in the sense of "laundry," and also against "lavational" and "lavatorial."

The derivation of a cobbler's "last" to which preference is given—namely, from the Teutonic root \**lais-*, "follow a track," "know," whence "lore," "learn"—is supported by the highly probable connexion of Greek *ἵχνα*, "foot-print," *ἵχνα*, "indications," with the Lat. "signum"; and the obsolete "leer"—"cheek," "hue," from old English *hlēor*, is probably from an extension by -s of the primitive root *kleu-* with front palatal *k* seen in Lat. "clu-nis," meaning "be curved," distinct from the root *kleu*, "to hear," with which E. Zupitza would connect "leer," as adjacent to the ear.

A further instalment of L, by Mr. Bradley, is to appear in April; and in the course of the year are expected substantial instalments of vol. vii. O—P by Dr. Murray, and vol. viii. Q—S by Mr. W. A. Craigie, vols. ix. x. S—Z also being in active preparation.

#### TWO COUNTY HISTORIES.

*A History of the County of Cumberland.* Edited by James Wilson. Vol. I. (Constable & Co.)

*A History of the County of Hertford.* Edited by William Page, F.S.A. Vol. I. (Same publishers.)

THE issue of the volumes of the Victoria County History scheme is now beginning to proceed apace, and there seems good reason to suppose that the rather sanguine estimate of the promoters as to the accomplishment of the whole plan in ten years will be fulfilled. The two most recently published volumes are the first of the four that are assigned to each of the counties of Cumberland and Hertford.

Following in the main the plan hitherto adopted, these first volumes open with natural history. To the natural history of Cumberland the Rev. H. A. Macpherson has written a charming general introduction, which gives in a few pages a picturesque and graphic description of the rugged

heights of Central and Western Cumberland, of the well-watered Eden valley containing the remains of Inglewood forest, of the mosses or bogs that diversify the surface of the county in many directions, and of the sand dunes and grass-covered marshes of the Solway Firth. There is no attempt at fine writing, but it is the work of a true nature-lover at his best. The late Mr. Macpherson (for his untimely death occurred soon after the publication of this volume) was chiefly attracted to the study of bird life. His notes on the Cumberland birds will please ornithologists more than those of any county yet issued; it is a pleasure to find that he does not despise the registering of local names. A single passage may be quoted from the introduction to show Mr. Macpherson's descriptive powers when dealing with the avifauna:—

"The whole of the Solway marshes are covered with grass, and large portions of their surface glow in summer with the crimson carpeting of the thrift. Many redshanks wheel across the wide expanse of salting with vociferous cries, while their young crouch like those of the peewit under the shelter of any convenient tuft of grass. The shoveler also rears his young upon these marshes. Endless skylarks rise from under the feet of the pedestrian who seeks to cross the marsh, while the common sandpiper chants its familiar notes along the margins of the sandy shores, which are enlivened as autumn draws on by the arrival of hundreds of ringed plover and other little waders. Indeed, the marshes are most frequented by migrating birds in the month of September; redbreasts skulk in the sides of the creeks; wheatears dart from turf to turf; little stints probe the tiny pools or 'dubs' for minute worms; greenshanks, ruffs, bar-tailed godwits, and other birds of the same family feed on the wide expanse of sand laid bare by the ebbing tide, or resort for shelter to the marshes, as the gravel scours upon which they congregate are covered with the swiftly advancing waters. In winter, such hardy birds as curlews and knots replace the waders that are less tolerant of cold; wild ducks and geese then arrive in large or small flocks and feed upon the marshgrass or the various forms of animal life to be found in the creeks."

Unusual space is accorded to geology, but the conditions of the county amply justify its prolonged treatment by Mr. Goodchild. The few pages on climate, by the late Mr. William Hodgson, contain a surprise for dwellers in the metropolitan area, as well as confirmation of a view long held by visitors to the English lakes. The mean temperature of the valleys of Cumberland is about the same as that of Middlesex, whilst a much greater extreme of cold is frequently felt in the neighbourhood of the metropolis than in the North. The rainfall of the Lake District is proved to be excessive; there are some parts of it which have seven times as much rain as London. But if not, as has been well remarked, where would be the lakes, or the still more charming tarns of the "Wordsworth country"?

The natural history of the placid lines of the inland county of Hertford is not so diversified or interesting as that of Cumberland, but it is excellently treated. The wealth of insects is astonishing, the more attractive ones falling to the lot of Mr. A. E. Gibbs for classification and description. The completeness of the lists of both insects and spiders does not necessarily prove their greater abundance than in other shires,

but is probably a tribute to the thorough work of the skilled entomologists who are constantly engaged at the Rothschild museum of natural history at Tring.

Man is at last reached, after all the other forms of life have been duly chronicled. Chancellor Ferguson, who was originally selected as the Cumberland editor, fortunately wrote before his death his contribution to primitive anthropology. Man in the Stone, Bronze, and Iron Ages left sufficiently abundant traces of his successive occupation of the high grounds of Cumberland to enable Mr. Ferguson to give valuable information with regard to each tenancy. He also discusses the difficult questions of the cup-and-ring markings on rocks, and the stone circles, of which the best-known one is "Long Meg and her Daughters." Hertfordshire is fortunate in having within its bounds such a veteran of the archæological world as Sir John Evans, whose very name is identified with prehistoric man. In his own shire Sir John has the satisfaction of being able to chronicle and describe numerous discoveries of paleolithic implements in the gravel drift—discoveries which take us back to remote ages, long prior to the neolithic weapons of Cumberland and other shires. Another feature of this admirable article is the fully illustrated account of the indigenous coinage of this country, which can fairly be styled prehistoric, as it belongs to a period prior to the subjugation of Britain by Rome. Several of these uninscribed gold coins, about B.C. 200 and 150, pertain to Hertfordshire. There are also full descriptions of the whole of the known coins of the British prince Taxiovan, the majority of which were doubtless struck at Verulam, subsequent to the invasion of Julius Cæsar.

The antiquary next naturally turns to both these volumes for Mr. Haverfield's contributions to the Romano-British period. In each case he is doomed to disappointment, though the disappointment will, it appears, only be temporary. It is explained in the preface to Hertfordshire that Mr. Haverfield's contribution is held over for a future volume, in the hope that the excavations which are now proceeding at Verulam "may add something to the very scanty material available for reconstructing the story of the county at the time of the Roman occupation." The chronological sequence of contributions to the county history of Cumberland has also been broken. And this is of more consequence as the great Roman wall makes the Romano-British section of its history of primary importance. Mr. Haverfield's account of this wall, which has been specially investigated during the past few years, is anxiously awaited. The editor promises that it shall appear in the next volume, adding, "It is believed that the value of the section will be enhanced by the postponement." About the best and most striking feature of the Cumberland volume is the section by Mr. W. G. Collingwood, entitled 'Remains of the Pre-Norman Period.' Under this heading there is a full discussion, with copious illustrations, of the grand series of early crosses and other sculptured stones for which this county is famous. In addition to such well-known examples as the great upstanding crosses of Bewcastle and



Gosforth, there are scores of others of almost equal interest, though of less magnitude. The story of the blending of Scandinavian myths with Christian symbols, which many of these stones have to tell, is ably brought out by Mr. Collingwood, whilst the various Runic inscriptions receive satisfactory treatment.

Nothing in Hertfordshire is equal to these Cumbrian crosses; but Mr. Reginald Smith has done his best to impart interest to the few Anglo-Saxon remains to be found in this inland shire. The chief honour, however, in this volume, as was the case with Worcestershire, rests with Mr. Round's introduction to the Domesday survey. The Domesday Book of this shire presents a special feature of marked interest. It shows that the class of small landowners known as "sochemanni," who were numerous under Edward the Confessor, almost totally disappeared under the Conqueror. The development of the great manor of Hitchin is also considered by Mr. Round to be peculiar, if not unique. Under his treatment, too, the personality of the chief landowners, both English and Norman, stands out in a striking fashion. Mr. Round's services were not, however, necessary, save in the way of general supervision, with regard to the Domesday period in Cumberland. The omission of the northern counties from the great survey is a well-known fact. With the exception of a small corner in the southwest angle, the survey is blank so far as this county is concerned. The Rev. James Wilson, as editor, has ably discussed the question of the Domesday period in the North, and has to some extent supplied the gap with translations from the early Pipe Rolls and 'Testa de Nevill.'

Under Mr. Page's editorship the sequence of the first volume of Hertfordshire is somewhat rudely interrupted by a considerable section relative to sport, ancient and modern. Apart from its rather curious juxtaposition, we have nothing but praise for the handsome and spirited manner in which this subject is treated by Mr. Charles T. Part. Every phase of hunting, hawking, fishing, and shooting is here treated of in a trenchant and graphic fashion, whilst the more questionable "sports" of pugilism, cock-fighting, and bull-baiting are rightly chronicled, for were they not the diversions of our immediate forefathers? Steeple-chasing originated in this county so recently as 1830. A famous set of prints, four in number, which are known as the 'St. Albans Steeplechase,' is well reproduced. This series refers to the steeplechase of 1836, when the winning horse, Grimaldi, fell dead just after passing the winning-post. The celebrated Marchioness of Salisbury, the active mistress of the Hertfordshire hounds from 1793 until she attained her seventy-eighth year, is deservedly honoured by a portrait from the painting by Sir Joshua Reynolds at Hatfield. Another beautiful coloured illustration is from an old print of 'Coursers taking the Field at Hatfield Park.' Cricket and football, down to their most modern aspect, close this volume. Possibly the editors of this series do not like to be too stringent in their use of despotic powers, otherwise we should be inclined to quarrel with Mr. Page for admitting so much latter-day cricket, for the most

ardent supporters of Hertfordshire cannot deny that their county has but a poor place in the great national game.

The praise that has previously been due to the cartography of the earliest volumes of this series is fully merited by the two now under consideration. Geologists, botanists, and archaeologists will, indeed, be hard to satisfy if they do not keenly appreciate maps that enable them to see, almost at a glance, the special position of their own subjects.

*Oxford Studies.* By John Richard Green. Edited by Mrs. J. R. Green and Miss K. Norgate. (Macmillan & Co.)

*Studies in Oxford History.* By the Rev. J. R. Green and Rev. Geo. Robertson. Edited by C. L. Stainer. (Oxford, Clarendon Press.)

THESE interesting 'Oxford Studies,' clad in the crimson of the "Eversley Series," come as a welcome pendant to Green's delightful 'Letters.' They are introduced by a few pages from his widow, who tells us how they originally came into being, and, taking us behind the scenes, shows the author at work collecting his materials.

The work, as we have it, consists mainly of a series of articles contributed by Green, while still in residence, to the *Oxford Chronicle*, which had projected a scheme by which the municipal and social life of the place from the middle of the eighteenth century onwards should be treated chronologically. 'Oxford in the Eighteenth Century' is preceded by a sketch dealing with the early history of the town, while two articles reprinted from the *Saturday Review*, 'Young Oxford' and 'Oxford as it is' (that is, was in 1869-70), form a kind of epilogue. Very full notes containing references, together with an index, have been supplied by the editors.

We feel bound to protest at the outset against the author's conception of the eighteenth century as a period that stands alone in its "utter worldliness," and is further removed from ourselves than "the time of Queen Bess," for instance. It does not seem to us to follow that an age of reason, of prose, and of material progress is necessarily devoid of earnestness any more than that an age of poetry and adventure is *ipsis factis* to be credited with it. The implication that our own age is one of aspiration after the ideal we will allow to stand. Having said so much, we are glad to admit that we have been surprised at the amount of sympathetic insight shown by the writer of these sketches. He himself, we learn, thought them in some respects over-coloured and "terribly whig," the latter a strange adjective to be applied to a sympathizer with the Commune.

One of the earlier papers deals with the position of the servitor and "poor scholar" in the university. It is pointed out that the menial duties of the former need not have involved any actual degradation. To this class belonged Whitefield and Samuel Wesley, the father of the Methodist brothers. The more literate of them were employed as transcribers. The "poor scholar" was no misnomer: Nichols tells how Hyde, the Orientalist, burnt his unsaleable books to

boil his kettle, and Hearne how that "all allow deep-read Mr. Hales to have been in a manner starved." Johnson had to give up visiting his friend Taylor because his shoes were worn out and he was too proud to accept the new pair placed outside his chamber door by an unknown donor. When in after years Dr. Adams ventured the remark that the lexicographer was as a student "a gay frolicsome fellow," and passed at Oxford the happiest days of his life, the latter replied:—

"Ah, sir, I was mad and violent—it was bitterness they mistook for frolic. I was miserably poor and thought to fight my way by my literature and my wit, so I disregarded all power and all authority."

The life of a gentleman-commoner is illustrated by the reminiscences of Gibbon and James Harris, afterwards Lord Malmesbury. The historian's description of the Oxford of his day will be readily recalled by most readers. Harris says that undergraduates of the class to which he belonged were "under no restraint, and were never called on to attend lectures, chapel, or hall." He saw his tutor once a fortnight, "when I took it into my head to be taught trigonometry."

Notable in this Oxford life were the "toasts" who frequented Merton walks, and were celebrated in the many clubs of the day; and the "smoaks" who ran after them. Of the deep potations of the eighteenth-century don there are many stories, such as that of the death of a keeper of the Ashmolean from drinking "a pretty deal of bad small beer at Christ Church," and of the Savilian Professor of Astronomy whose end was attributed to drinking late at his own house, "where he entertained with wine and punch the Vice-Chancellor, Sir Tom Gifford, and some others." The All Souls' men were accustomed to congregate every evening at "The Three Tuns"; and Warton, Professor of Poetry and panegyrist of Oxford ale, "was fond of drinking his ale and smoking his pipe with persons of mean rank and distinction." This tavern life seems to have been conducive to good relations with the townsmen, and did not of necessity interfere with study.

Whatever changes in Oxford, the river always remains the same. It might be a poet of the twentieth century, but it is actually James Hurd's of the eighteenth who sings:—

My evening voyage, an unskilful sail  
To Godstow bound, or some inferior port,  
For strawberries and cream. What have we found  
In life's austerer hours delectable  
As the long day so loitered?

It is strange, though, to read how there used to come up the other river, the Cherwell, barges heavily laden with material to be worked up by the fullers and weavers who had a settlement within the limits of what are now Magdalen College meadows. This was not in the eighteenth century, but "in old times," as Green rather vaguely puts it. He is sometimes, as here, not a little discursive, wandering from point to point, and straying back to Aubrey and Wood when professing to be engaged upon the century of Warton and the "Terræ Filius."

Several papers deal in some detail with the city and citizens between 1774 and



1777, old files of the *Oxford Journal* having been largely utilized for the purpose. Accounts of highway robberies are frequent, and there is a retrospective narrative of the career of the celebrated Dumas, who was executed at Oxford in March, 1761. In mentioning the conviction of a French master of tambour for stealing antiquities from the Ashmolean in 1776, and his subsequent attempt at prison-breaking, it might have been noted that this *Le Maître* has been plausibly identified by some with Mara, or Marat, the revolutionist and victim of Charlotte Corday.

Probably the most valuable and interesting part of the book is the description of Jacobite Oxford. The cause of the intense and long-continuing attachment of the university to the Stuart cause is shown to have sprung as much from memories of the oppressions of the Parliamentary visitors as from the part played by Oxford in the Great Rebellion. These went far deeper than the thought of passing incidents like the Romanizing attempts of James II. William III. was so unpopular there that a story was circulated, and apparently believed, that he had given a sum of money to two "infamous villains" for the assassination of Sancroft and Bishop Sprat. Jacobitism was kept alive in the next reign by Whig escapades like that committed by the Whig fellows of All Souls', who celebrated the anniversary of the "blessed Martyr" King Charles by cutting off the heads of woodcocks at a dinner when two of the pro-proctors were present; and when in the next reign the Constitution Club made some attempt at keeping the birthday of King George, mobs paraded the streets shouting for the Pretender, and were egged on by gownsmen to put a stop to the rejoicings. On the other hand, when May 29th (Restoration Day) arrived, and the illuminations were general, the university authorities and the grand jury of the county threw the whole blame for the riots which ensued on the Whig Club, which had presumed to meet; but the Government did not take this view, and on June 10th suppressed the Jacobite jubiliations in honour of the birthday of their chief. Oxford retorted by electing Arran its Chancellor, in succession to his proscribed brother Ormonde, and by creating Sir Constantine Phipps a D.C.L. More than this, it ignored the Prince of Wales's birthday, and when the troops were drawn out by their indignant commandant, they met with insults from the crowd. A set debate in the House of Lords took place, the upshot of which was that the local authorities were severely censured. In the interval the "troop of horse" which figures in the rival epigrams of Dr. Trapp and Sir William Browne had been quartered on the city.

Others of Green's sketches deal with the life of the streets, with the country districts, and with various Oxford episodes which have as yet found no special historian. The papers written several years later on modern Oxford are sympathetic, but critical. Green was too vivid a man not to take sides strongly.

The collection of Oxford studies which forms vol. xli. of the publications of the Oxford Historical Society can scarcely be considered to do credit to those concerned.

Green's papers contained in the book we have noticed above make up the body of the work, and the absence of the valuable notes appended to the "Eversley" volume is by no means compensated for by the prefix of an "analysis" of contents, and Green's "rough and unrevised notes," sketching his idea of an Oxford Historical Society, with an Appendix B made up of two lists of municipal officers taken from broadsides printed in 1783 and 1836. These, with Mr. Stainer's short preface, constitute the editing of the work. Errors, due doubtless to the haste incidental to journalistic composition, such as "Jacobinical" (for Jacobite) and Father "Peter" (Petre), have been passed. As to the illustrations, all that could be produced from "Mr. Madan's abundant store" seem to have been two plans of Oxford and two views painted on the sides of a fan. Of the origin and history of these last, which were recently purchased by Prof. Oman at Cheltenham, little or nothing seems to be known; of one of them, indeed, the editor admits that the view has not been identified, and may not be connected with Oxford at all!

In conclusion, we would submit our own opinion that Mr. Roberson's papers were of sufficient interest in themselves not to have been relegated to an appendix, but, inasmuch as they formed a first series, which Green continued, might more fitly have been placed before his studies as a preliminary chapter. In style they compare not unfavourably with them; in matter the two not infrequently overlap. The index, prepared by Mr. George Parker, of the Bodleian, does something to redeem the book. But the Oxford Historical Society must do better and more careful work than this.

*The Oriental Club and Hanover Square.* By Alexander F. Baillie. (Longmans & Co.)

THIS handsome volume may be almost considered a model of what such a book should be. Excellent type, handsome margins, and good illustrations will commend it to a larger public than the members of the club, for not the least interesting chapter is that devoted to 'Our Square,' which is filled with information about the surrounding localities that ought to appeal to Londoners.

Our wise Queen Elizabeth and her less sapient successor both forbade the extension of London, which they considered likely to increase the plague, to make government more difficult, to multiply beggars and other evils; consequently its boundaries on the north and west were for a long time unchanged, and coincided nearly with the thoroughfares of Holborn and the Charing Cross Road. But the tide could not be kept back; St. James's Square was built in Charles II.'s reign,

"Soho Square followed shortly afterwards, and thenceforward the advance was rapid. At the end of the seventeenth century the western boundary had been pushed forward to our modern Regent Street, and the northern line had been prolonged to Oxford Circus. Some new streets had also been created on the ten-acre field behind Burlington House, and Cork

Street, Burlington Street, and others had sprung up behind the present home of the Royal Academy of Arts. Sir Thomas Bond, Comptroller of the Household of the Queen-Mother (Henrietta Maria, widow of Charles I.), purchased, about 1683, the gardens of Lord Clarendon's house in Piccadilly, and erected upon them Dover Street, Albemarle Street and Old Bond Street named after himself. But some years elapsed before any enterprising builder took in hand the large properties having frontages on both sides of Oxford Street, or, as it was then called, the Tyburn Road."

This name recalls memories of the gallows, that sign of civilization which for long moved westward as London increased, and now has retired to comparative obscurity in the east.

There are abundant details of the various estates and owners whose names are handed down in the nomenclature of streets. These are generally known to archaeologists, but interest also ordinary people. It is strange to think that the Lord Mayor's hunting-lodge was where Stratford Place now is, and that the Tyburn river crossed Oxford Street near the Bond Street Station of the Central London Railway. Hanover Square and Cavendish Square seem to have been built during the early years of the eighteenth century, and many distinguished persons lived in the former. No. 4, at the north-west corner, was the Hanover Square Rooms, or the Queen's Antient Concert Rooms; No. 12 was Harewood House, which belonged to the Lascelles family, who acquired both sides of Harewood Place, where the gates, closed during the absence of the Earl of Harewood, used to stand; they were removed about 1894. No. 17, originally the residence of Sir Theodore Janssen, a director of the South Sea Company, was afterwards occupied by the celebrated Mrs. Jordan; and No. 18, where the Oriental Club is now situated, belonged at one time to Mr. John Fane, who became Earl of Westmorland.

The club originated in the desire of our countrymen who were employed in the East, chiefly under the East India Company, for a place where, when on leave or after retirement, they might meet and enjoy each other's society. They were for many reasons a class apart; they went to India in their youth, and ordinarily remained there so long as to be out of touch with English society. The Company's military officers had rank in the Indian army only, and lost it on return to England; hence they had not the status of officers in the British army, nor were they eligible for election to the service clubs. Similarly Indian civil servants, after long exile, had rarely the opportunity of joining good clubs, which in those days were few in number and exclusive. Consequently the want of a club was a real one, and merely required recognition and energetic management as regards its supply to ensure success. Sir John Malcolm seems to have been the moving spirit, for in February, 1824, a meeting under his presidency resolved that a society be formed to be called the Oriental Club. The Duke of Wellington accepted the position of president, and Sir John Malcolm was chairman of the committee. On military matters, when they desired advice, they consulted the United Service



Club, while on domestic affairs the Union Club was their guide, and they could not have had safer counsel. All things considered, the Oriental Club has flourished and has deserved to flourish; like similar institutions it has had its share of misfortune, but it has known how to move with the times. Its roll has borne many distinguished names representative of Navy, Army, Indian services, and Colonial magnates; of whom the second Lord Exmouth; Vice-Admiral Sir Richard King; Generals Sir Archibald Campbell, Sir De Lacy Evans, Lord William Bentinck, Lord Hardinge, and Lord Napier of Magdala; Lord Lawrence, and Sir John Strachey may be mentioned. The club has generally had the reputation of having a good cuisine, and at one time had some celebrity for billiards. The largest billiard-room is one of the best in London, and as such has been figured and described in the volume of the Badminton Library which is devoted to the game. Mr. John Petty Ward, one of the best amateur players of his day (say from 1855 to 1875), was a member. The club possesses many excellent portraits of distinguished men, several of which are successfully reproduced in this book.

Many minor matters, some very amusing, such as the idiosyncrasies of certain members, their complaints, &c., cannot be here noticed. The style in which the book is written is occasionally obscure, but the mistakes we have noticed are neither numerous nor important. Jackson, who was Professor of Surveying at Addiscombe, did not hold office till the college was abolished, and Sir Robert Montgomery was never, we believe, the oldest Addiscombe cadet. He did not die "in the present year," if that means the date on the title-page; he died, as a matter of fact, on December 28th, 1887.

This volume naturally suggests similar ones for other clubs which have a history; an interesting library might thus be formed containing much information not to be readily obtained elsewhere.

#### *Later Poems.* By Alice Meynell. (Lane.)

MRS. MEYNELL'S tiny book contains some unmistakable poetry. There are only nineteen pieces in the book, and not every piece is on the same level. Here and there we find obscurities, caused by too anxious a condensation; here and there a delicate slightness fails to become exquisite, and remains slight and delicate. But in such a piece as 'A Dead Harvest (in Kensington Gardens)' we have at once the idea, the emotion, and the picture, fused perfectly. Nothing in the book, perhaps, is quite so good; nothing, certainly, is better; and we quote the whole lyric as a specimen of what Mrs. Meynell, and Mrs. Meynell alone among present writers of verse, can do:—

Along the graceless grass of town  
They rake the rows of red and brown,  
Dead leaves, unlike the rows of hay,  
Delicate, neither gold nor grey,  
Raked long ago and far away.

A narrow silence in the park;  
Between the lights a narrow dark,  
One street rolls on the north, and one,  
Muffled, upon the south doth run,  
Amid the mist the work is done.

A futile crop; for it the fire  
Smoulders, and, for a stack, a pyre.  
So go the town's lives on the breeze,  
Even as the sheddings of the trees;  
Bosom nor barn is filled with these.

There is, perhaps, a suggestion of Rossetti in these lines—of the Rossetti of 'Penumbra.' But how personal is the whole thing, in feeling and expression alike! Mrs. Meynell has not a great deal that she cares to say, and she is always careful to keep back all but the very heart of her message. Every poem is like the hinting of a secret, and sometimes, as in 'Parentage,' the secret is only too well kept. She rejects the obvious so resolutely that she seems at times to have hardly anything left to say. In these 'Later Poems' she is even more scrupulous than in the 'Poems' of 1893. The words close still more narrowly upon their meaning; there is a yet more rigid austerity of style; the things worth saying have become even fewer. She has cultivated her deliberate spontaneities of expression to a yet finer flower.

All joy is young, and new all art,  
And He too, Whom we have by heart,

she says, with almost the turn and brevity of wit, at the end of a poem of really poetical ingenuity on the text "Unto us a Son is given." Like the other poems, it is an interpretation; here the interpretation of a phrase, as elsewhere we find the interpretation of an emotion—an almost inarticulate emotion—as in the poem on motherhood, or the finer epilogue to love accepted and rejected:—

Oh learn, above  
All price is my rejection, Love.

At times the emotion of an idea is concentrated into what is really the finest kind of epigram, as in the lines called 'Via, et Veritas, et Vita.'

"You never attained to Him?" "If to attain  
Be to abide, then that may be."  
"Endless the way, followed with how much pain!"  
"The way was He."

Once, in 'Chimes,' a strange kind of singing breaks out of these checked rhythms, which for the most part murmur or whisper. With Mrs. Meynell a lyric is not primarily a strain of music. It is rather a melodious thinking aloud, and the art of the cadence is an art in restraining speech, in keeping the idea within bounds, in softening the hardness of a thought which might easily become too precise. She is careful, as all true poets are, that the word shall never be more emphatic than the thought, that there shall be no display, that the finish shall be interior rather than exterior, a finish from the first. And she is able to be simple with so much gravity, so much easily borne weight, that she requires no more than a single image, and the briefest presentment of that image, to make a satisfying work of art. Read the last poem in the book; written in prose it would make no more than a single sentence; written in verse it makes a poem to be remembered. How few poets know their limits! Mrs. Meynell possesses this tact; there are no ragged ends in her work, none of the blemishes of haste, no strays in the wrong direction. Her finished verse does not express a great temperament, but a gracious disposition of intellect, a scrupulous taste in the emotions.

#### *The Private Memoirs of Madame Roland.* Edited, with an Introduction, by Edward Gilpin Johnson. (Grant Richards.)

MADAME ROLAND is the Mrs. Hutchinson of France, but she differs from her as the French Revolution differed from the English—the one being a vast upheaval, the other a comparatively superficial disturbance. To the historical student she is the head of the Girondist *salon* and the inspirer of their moral revolt against Jacobinism; but in her private memoirs she appears rather in the light of an embodied protest against the spirit of the *ancien régime*, a priestess of the new revolutionary idea, which professed to draw its breath from antiquity, but in reality owed its vital strength to the Evangel according to Jean Jacques.

Mr. Johnson's introduction details the circumstance in which the narrative was written, and an editorial note supplies an epilogue to the story. These call for no special comment, except that they contain a repetition of certain picturesque incidents told by Carlyle of the execution of the heroine, which have been discredited by Mr. Alger in his 'Glimpses of the French Revolution.' English readers will find fuller particulars of Madame Roland in her biography by the late Mathilde Blind; and Mr. Austin Dobson has made her the subject of one of his masterly sketches.

Madame Roland is more human in her private memoirs than in her political writings, and, though the influence of Rousseau makes itself frequently felt in them, her autobiography has altogether a healthier and more genuine ring than the 'Confessions,' which were presumably her model. It was fortunate for her, as she herself admits, that she read her master very late. "Even as it is, he has but too much strengthened what I may venture to term my cardinal failing," she writes with clear self-knowledge. For she was an extraordinary compound of stoical reason and epicurean sensibility, the former element predominating largely by virtue of having obtained the lead at starting. We are disposed to attribute no small part of her masculinity of mind to that very pre-occupation with antiquity for which she has been so sneered at, though we can scarcely believe that her very limited Latinity could have enabled her to catch so much of the spirit of Tacitus as she thought possessed her in those last prison days.

That she also owed something to a happy childhood, directed by her mother's care, is evident from this summary of youthful accomplishments:—

"This little girl, who read serious works, could explain the circles of the celestial sphere, handle the crayon and the graver, and at the age of eight was the best dancer of a number of young persons older than herself assembled at some family feast, was frequently called to the kitchen to make an omelet, pick herbs, or skim the pot.....In no occupation am I at a loss; I can prepare my own dinner as handily as Philopœmen cut his wood."

A characteristic touch of self-esteem follows here: "but no one who saw me thus engaged would think it a suitable employment for me." In fact, like George Eliot, Madame Roland was always *bonne bourgeoisie* as well as *femme savante*.



By her own wish Mademoiselle Marie Jeanne Philpon passed a year—from eleven to twelve—in a convent school; and she contemplates with satisfaction what she calls “those peaceful days of holy delusion.” Here she made lifelong friends in Sister Agathe (who visited her in Sainte Pélagie) and the Cannets, with one of whom she carried on a correspondence which first stimulated her to the practice of writing down her thoughts. She admired St. François de Sales and St. Augustine; but a perusal of the controversial writings of Bossuet early suggested doubts, and after having been successively Jansenist, Cartesian, Stoic, and Deist, she reached a stage of sentimental scepticism. She conformed to the established worship, because her age, sex, and situation made it her duty to do so, but explained to the Abbé Morel that she only came to confession for the edification of her neighbour and the peace of her mother. In this singular confession she could only charge herself with a too great wish to please, too much impatience with those who vexed her, and a want of indulgence in her judgment of others. Later she arrived at the commendable conclusion that “there are fathers of the Church whom one may peruse without being *dévoté*, for there is food enough in them both for the heart and the mind,” and not only went through a course of pulpit eloquence, both auditory and literary, but even herself wrote a sermon on the love of one’s neighbour.

The girl was always fortunate in being able to obtain access to books, and read French history, metaphysics, tragic poets, and Madame de Sévigné, not to mention her favourite Plutarch. One of the singular things about her was that, though continually writing down her thoughts “in order to fix my opinions and to possess a register of my sentiments,” she never felt the slightest temptation to become an author. *O si sic omnes*, one cries to-day!

Curiously enough, she justifies this attitude of mind by quoting the ordinary objections felt by contemporaries (and some of their descendants) against women writers, but adds this further consideration: “Besides, my happiness was my chief concern; and I perceived that the public never intermeddled with the happiness of any one without marring it.”

Perhaps the most striking passage in these memoirs is that which relates the impression made on the young girl of sixteen by a week’s visit to Versailles:—

“We lodged in the palace. Madame le Grand, nurse to the Dauphin, well known to my uncle Bimont through her son.....lent us her apartments. They were in the attic story in the same corridor with those of the Archbishop of Paris, and so close to them that it was necessary for that prelate to speak in a low tone of voice to avoid being overheard by us; the same precaution was requisite on our part.....For one entire week we were constant spectators of the life of the inmates of the château, sometimes separated and sometimes united, their masses, promenades, and parties, and the whole round of presentations.”

After remarking on the incongruity with the surroundings of her mother’s unrouged face and the sober decency of her own apparel, Madame Roland proceeds:—

“Philosophy, imagination, sentiment, and calculation were all equally exercised in me upon this occasion. I was not insensible to the effects of sumptuousness and magnificence, but I felt indignant that they should be employed to exalt certain individuals already too powerful from circumstances and totally insignificant in themselves. I preferred seeing the statues in the gardens to the personages of the Court; and my mother inquiring if I was pleased with my visit, ‘Yes,’ replied I, ‘if only it be soon over; a few days longer, and I shall so perfectly detest these people that I shall not know what to do with my hatred.’ ‘What harm do they do you?’ ‘They give me the feeling of injustice, and oblige me every moment to contemplate absurdity.’”

In these last words we have the germ of Citoyenne Roland, eager for the abolition of royalty while wife and secretary of a minister who still nominally served a king.

In strong contrast with her opinions about authorship was the view she took concerning marriage. Indeed, the passage in which her mother, feeling death approaching, urges acceptance of a young jeweller who had made proposals, and, in return, listens to Marie Jeanne’s views on matrimony, reads as if it were taken from a modern novel:—

“Let us understand each other, dear mamma. I would not at all wish a man to dictate to me, for he would only provoke me to resist; nor should I wish to dictate to my husband. Either I am very much mistaken, or these lords of creation, six feet high, with beards on their chins, seldom fail to feel that they are the stronger sex; now the good man who should think proper to keep me in mind of this superiority would certainly provoke me; and I should blush for him, on the contrary, if he allowed me to rule.”

The mother was probably not far wrong in concluding that the husband her daughter wanted was a man who, while obeying, should fancy he was having his own way. The excellent Roland de la Platière, admirable for his literary qualities no less than his virtues, but twenty years Mlle. Philpon’s senior, must have been such a man.

Though it may surprise some readers to hear it, we feel bound to say that there is not a little evidence in these memoirs that the writer, stern Republican as she was, was gifted with the saving sense of humour. To give but a single instance: we have from Madame Roland the episode of Cannet, who, seeing the success of a tragedy composed by his kinsman Belloy, and calculating the profits of it, said seriously, and with some irritation: “Why did not my father teach me to write tragedies? I could have composed them on Sundays and holidays.”

In her private memoirs Madame Roland seldom (except for an occasional burst of indignation) touches directly upon public affairs. Yet we come upon one or two passages in which she manifests a signal, if somewhat tardy, insight. Thus she remarks:—

“Our legislators of the present day aim to attain a general good, whence is to spring the happiness of individuals; I am much afraid this is like putting the cart before the horse.”

So again this criticism of revolutionary leaders:—

“It is not ability that is wanting; that may be found in the streets; it is correctness of judgment and strength of character.”

A revolution she thought as good a touchstone of character as the lantern of Diogenes

of truth; judged by that touchstone, her own worth, in our judgment, survives the test.

We regret that the translation does not always reach so high a level as would appear from our extracts. To render *Parlement* by parliament is to mislead any one who is unaware of the widely differing natures of the two bodies. Verses are *made*, but not novels. “Sage” (always now, we believe, used ironically in English) is by no means the French *sage*. Mr. Johnson is too fond also of the auxiliary *to be* (common in French) where English requires *have*: “were elapsed” is impossible. A person should be described as *well-preserved*, not “well-kept.” “At Canada” is quaint, and the use of the superlative after the substantive (“a pronunciation the most agreeable”) at best otiose. The book is handsome, and the illustrations are excellent.

#### NEW NOVELS.

*The Insane Root.* By Mrs. Campbell Praed. (Fisher Unwin.)

WHEN Mrs. Campbell Praed writes a new novel nowadays it seldom or never seems to deal with her old material—the bush—or, indeed, any phase of Australian life. Her readers must wonder at, and perhaps regret, this change of front. Her later novels have been mostly mystical, if not exactly wonderful. Mysticism scarcely seems to us her true *métier*. ‘The Insane Root’ attempts to import the gorgeous East and its fatalism and magic into London life by means of the ambassador of a country called Abaria, and his embassy, situated not a stone’s throw from St. James’s. There strange things occur—transformations of souls and bodies which are not convincing, and, worse, not even stimulating. Somebody’s soul enters into and takes up its abode in somebody else’s body, not without consequent confusion and complications. Oriental magic dominates character and action throughout the story; so do a mandrake and a magnetic doctor of medicine. To be frank, the doings and sufferings of the mandrake and the doctor strike us as being tiresome. We would far rather read a simple story about cabbages or an alderman. To be still franker, it is almost impossible to read all the book, perhaps because it is, as it were, so much more Eastern than the East. It is overloaded with padding, and it has a tedious heroine called Rachel. There are no real and alive people at all. In the end the stolen mandrake is restored to its native soil and its relatives after a long and chequered career above ground.

*Princess Puck.* By U. L. Silberrad. (Macmillan & Co.)

MISS SILBERRAD’S little coterie of girl-cousins and their protecting, and at the same time protected, aunt make pleasant reading. And pleasantness and light reading do not, as we know, go always hand in hand. Bill, the youngest of the four girls (only two are sisters), is a capital study in girlhood, and at the same time somewhat of a new departure in the treatment of the same. Bill is a regular hoiden, but without too large a share of the mere pertness and flippancy generally bestowed on such a character. She has another side—indeed, a good



many sides. Great vitality and a good deal of the unexpected combine in her with some intangible charm. Miss Silberrad writes easily, with a pretty talent in the differentiation of character. Without visible effort she presents her four girls each with a well-sustained personality. In spite of occasional touches of conventional treatment in the other characters and their surroundings, 'Princess Puck' is a story of some originality and interest.

*Sordon.* By Benjamin Swift. (Methuen & Co.)

BENJAMIN SWIFT will not greatly increase his reputation by his latest novel. He has taught us to look for individuality of outlook and carefulness, if somewhat over-affectation, of style in his work, and these qualities are not absent from the latest example of it. In a way 'Sordon' may be described as a novel with a purpose, and offers what is apparently meant to be a convincing presentation of the problem, which has often enough faced thinking men—Is it right (apart from any legal aspect of the question) to accelerate the death of a person suffering from a painful and incurable malady? The characters here not only theorize in favour of an affirmative, but, in accordance with the expressed wish of their suffering friend, cause his death some five weeks before paralysis would have brought about the same end. Beckingham and his two friends strengthen their own views by passages from the writings of Voltaire, Sir Thomas Browne, and Hume, but their action is productive of more anguish to the survivors than is saved the dying Kingswood, and it may be that the novelist does not wish to be understood as offering a decisive solution of the question. Apart from the problem (which might have been effectively stated in a short story by such a master as Poe), the story drifts off into the mediocre sensationalism of an intriguing nurse, whose machinations separate the lovers; a wrecked boat on a stormy lake, and such like hackneyed incidents. The episode of Haselrig's elopement with his *fiancée's* mother seems inserted for the wholly insufficient reason of throwing his own mother and sister into the house of tragedy, and thus complicating the situation. The author has shown that he can do better work than 'Sordon'; his ten-page reprint of the *Burial Service* is in very bad taste: an artist would have created the necessary atmosphere in a dozen lines.

*Christopher Deane.* By E. H. Lacon Watson. (Elkin Mathews.)

'CHRISTOPHER DEANE' is that rare thing, a story of school and college life which by the exactness of the descriptions simulates reality with complete success. The eponymous hero and his friend, who tells the story, first join forces at Winchester in the days of the formidable "Doctor Spedding," when bathrooms and electric light were yet undreamt of. Thence the allies proceed to "St. Jude's" (which is not St. John's), Cambridge, where Deane rows in the 'varsity eight, and the other for his college; and a brief estrangement ensues. The concluding section, dealing with their Bohemian existence in town, is less successful, because

more hackneyed, though doubtless as veracious as the rest of this true history. The book contains in addition a well-contrived love interest, some good advice to young authors, and a pretty picture of a country vicarage, the optimism of whose inmates survives the ordeal of genteel poverty, and is only strengthened by the necessity for hard work.

*A Prophet of the Real.* By Esther Miller. (Heinemann.)

THIS story is entirely modern in tone and thought, and very slight; no character in the book is likely to leave a permanent or pleasant impression on the reader. We have to deal with three people: a successful well-to-do novelist, commonplace and selfish; his secretary, afterwards his wife, jealous, neurotic, and also selfish; an Anglo-Indian widow, cousin of the novelist, his former flame, and very selfish; and an extraordinarily sudden marriage without pretence of love, from which shortly is developed much love on both sides, followed by misunderstandings, jealousy, flight, reconciliation. The story is fairly well told, but it is not very probable, or powerful, or pleasing.

*Wistons.* By Miles Amber. (Fisher Unwin.)

THIS story deserves a place with the minority among novels of the day: it merits serious consideration. It inaugurates a new series, called "The First Novel Library," and makes a distinctly happy opening. Wistons is the name of a small estate in Sussex, and the story centres about the lives of three generations of the family who reside there. The workmanship betrays inexperience but seldom; the hand of the amateur is suggested by nothing in these pages, unless it be, perhaps, the author's inclination to address his readers in asides, as showman. The concluding page offers a bad example of this amiable weakness. On the other hand, the whole narrative is informed by a fine, far-reaching sense of the greatness of nature and the sombre complexity of human life. The author writes with admirable restraint, a rare quality in first books. His—or her, for there are traces of femininity in the character-drawing—outlook upon life would appear to be similar to that discovered in Mr. Hardy's novels, of which, by the way, one has many suggestions in 'Wistons.' There is a good deal of acute physical observation shown in this novel, and its evidences are of more real value than the writer's moralizings. The two principal characters are girls, Esther and Rhoda, and the latter reminds one, in a good deal more than name, of Rhoda Fleming of Queen Anne's farm. The figure of a rather sexless man named Robin is well drawn, a capable picture of the artist-egoist. Altogether this is a distinctly promising book.

*Antonia.* By Jessie van Zile Belden. (Murray.)

STORIES of its ancient history—250 years is a respectable antiquity—are naturally gratifying to modern New York. Such stories would be more generally interesting if they were not so much alike. Adventures

by sea and land in 1640 differ in names and places, but it comes to few to be original in their accounts of fighting and misfortunes and hardships in a bygone age. The author of 'Antonia' has had the good sense to tell her story briefly, and the ability to put something lifelike into her love episodes. Her book has therefore something to distinguish it from the numbers of similar publications that have recently appeared.

*In Our County.* By Marion Harland. (Putnam's Sons.)

'IN OUR COUNTY' is described as consisting of stories of old Virginia life. These stories are illustrated with reproductions of photographs. They are in truth not so much stories as descriptive sketches, bearing the same sort of relation to artistic stories as snapshot photographs do to pictures. Probably they are true enough, though only a few people can be competent judges of the details of life of two or more generations of the past in Virginia. Some few of the illustrations are pretty, and the rest are dull. Of the stories one cannot say even so much as that.

*The Sacred Precincts of the Close: a Tale of a Cathedral City.* By Sydney Wardase. (Sands & Co.)

IT needs gifts which the author of this little book does not possess to convert the gossip of a cathedral close into entertaining fiction. We must admit that we find the story, as the author has the modesty to decide that we shall, "silly," and the moral too evident, even though "wrapped up in sugar," to call for any sort of comment. As regards its external features, the picture of the cathedral city is well enough. It is also proverbial that gossip of the dullest description prevails in such societies, but we would rather not think that the wives and daughters of provincial Church dignitaries are often so vulgar-minded as the ladies of Darminster, or in these days so unoccupied as to waste time in endeavouring to effect the separation of a pair of harmless lovers. If so, by all means let them lay the moral of this tale to heart, and the sarcasm with which it is pointed will not be found too subtle for their comprehension. The story is brought up to date by occasional reference to the Kensit movement.

#### PHILOSOPHY.

*Texts to illustrate the History of Greek Philosophy.* By Henry Jackson. (Macmillan & Co.)—This volume of selected texts is intended primarily, as the title-page indicates, "to illustrate a course of elementary lectures on the history of Greek philosophy from Thales to Aristotle." Dr. Jackson explains in the preface that in the course of lectures referred to his aim was rather to trace the general line of development of early Greek speculation than to record the details of the several systems; and consequently the passages here collected have been chosen mainly with a view to their bearing on points of primary significance. It is to be hoped that Dr. Jackson will find leisure before long to publish the lectures themselves; for until they are forthcoming it would be premature to criticize in detail the contents of this supplemental volume, furnished as it is with no commentary or *apparatus criticus*, and with the scantiest references even to important variants. Among



textual points deserving of attention we may notice: Xenoph., fr. 6, ἀλλ' εἰ τοι χεῖράς γ' εἶχον βόες ἢ λέοντες ἢ (ἵπποι) γράζαι [χείρεσσι] κ.τ.λ.; 'Parmen.', v. 60, οὐ γὰρ μήποτε τοῦτο δαί' ἢ, εἶναι μὴ ἔδοντα; Arist., 'Met.', A 987<sup>b</sup> 21, τὰ εἶδη εἶναι τὰ ὅς ἀριθμοὺς. Students already familiar with the author's "heresies," as he playfully calls them, will observe with interest that among the Platonic dialogues most amply represented in this selection are the 'Parmenides,' 'Sophist,' and 'Timæus,' and that 'Metaphysics' Z and A furnish a goodly proportion of the Aristotelian passages. It is superfluous to add that the hand of the accurate and original scholar is evident throughout the volume.

*The Works of Richard Lewis Nettleship.* Edited by A. C. Bradley and G. R. Benson. 2 vols. (Macmillan & Co.)—The issue of a second edition of the 'Philosophical Remains' of the late Mr. R. L. Nettleship serves to remind us of the loss which English scholarship sustained in the premature and tragic death of this teacher of philosophy. In looking over the two volumes before us, which contain all that he has bequeathed to posterity, with the exception of his brilliant memoir of T. H. Green, it is impossible to avoid a feeling of regret that a writer who united to so rare a degree philosophical ability with fine literary taste should have failed to leave behind him any adequate piece of original and independent philosophizing. Like many another scholar and writer of exceptional talent, Nettleship was the victim of an academic system which compels its most gifted children to grind wearily at the mill of elementary teaching. Loyal and conscientious, Nettleship scrupled to shake off the yoke of university routine; with the result that, although in the little world of Oxford he achieved undoubtedly some degree of influence, his opportunity of making a permanent mark in the history of philosophy was forfeited. A memoir of a college friend, a few lectures on logic, a discussion of the Platonic idea of "the good," and a volume of lectures on the 'Republic'—this, and no more, is the total product of his life's work. It is not that we have to complain only of the scant quantity of his published writings—certainly we nowhere have reason to complain of any lack of quality in what he wrote—what we do deplore is the character of his work; that he was confined so rigidly to the style of the expositor, the commentator, the scholastic; that he was so timorous of using his own wings of speculation. This is the more disappointing, inasmuch as we find ample evidence in his 'Remains,' and especially in his 'Letters' and 'Miscellaneous Papers,' that his mind was naturally of an independent and critical turn. He was no mere disciple of Green or any one else. He refused to bow down before the authority of even the greatest names; and no philosophical system was sacrosanct in his eyes. The danger he most feared was that of becoming the dupe of words, of confused and confounding language and tinkling technicalities. His chief aim was to get everywhere to the bottom of things, to arrive at meanings and realities. Hence his repeated efforts to analyze and define all such essential terms as seem most vague and elusive—"spirit," "personality," "self," "pleasure," "feeling." He admits in one of his letters that this is a fundamental tendency of his intellect:—

"I find my mind perpetually running on certain elementary things, and at the same time I only get at anything by realizing it in very homely instances; and I fancy the combination is embarrassing to many people. The natural way to most men seems to be to move in a sort of middle region of half-imagery, half-abstractions, which always bothers me."

This earnest striving to bring language and theory to the touchstone of personal experience was part of the native sincerity of

Nettleship's mind, which eschewed above all things whatever savoured of cant, illusion, or unreality in any form. As a consequence his thinking was always genuine thinking, and, although he was no adherent of the "common-sense" philosophy, his philosophizing was uniformly marked by a vein of what we can only describe as strong common sense. The lectures on Platonism are Nettleship's most elaborate production. His analysis of the argument of the ten books of the 'Republic' is a masterly piece of work, in which his sense of "continuity" comes into play with excellent results. To the artist's instinct for proportion he unites a keen discrimination of what is logically significant, and throughout the devious windings of the Platonic λόγος he never lets slip the main thread. He shows full appreciation of the prophet and the artist, as well as of the philosopher, in Plato. The philologist may complain that difficulties of language and problems of composition—the Platonic "number," and the unity and date of the 'Republic'—are too lightly passed over by the lecturer. The historian may grumble at the inadequate brevity with which he treats of "mysteries" or "sophistry," at the insufficiency of his observations on νόμος and φύσις, at his omission to investigate minutely the relations of his author to his predecessors and contemporaries in philosophy. And no doubt Nettleship's treatment of Platonism is partial and incomplete; no doubt he dogmatizes, in his own large way, about "the good" without having sifted first the speculations of the 'Parmenides,' 'Sophist,' and 'Timæus'; no doubt he pushes aside, as it were with a magisterial wave of the hand, many of the most perplexing of Platonic questions; yet none the less, so far as it goes, within the limits which of set purpose were observed, Nettleship's interpretation is admirable throughout for its insight, its sympathy, its suggestiveness, and its tolerant largeness of view. For these qualities, and because of the reserve and self-suppression of his style, and the clearness and simplicity of his language, his lectures on the 'Republic' deserve to remain as the classical exposition in English of Plato's masterpiece.

Mr. Arthur Balfour has availed himself of the appearance of an eighth and cheaper edition of his *Foundations of Belief* (Longmans & Co.) to add an introduction, in which he replies to some of the objections that have been taken to the substance of his essay. By way of dealing with certain criticisms upon its form, he has provided a summary of his argument, in the hope, as he says, that by thinning out the trees he will thus enable the most careless wayfarer to understand the general lie of the wood. He has also made a few verbal corrections and supplied three or four explanatory notes. That by these additions and changes the book has gained as a piece of literature is undeniable. In particular, the summary is invaluable to any one who feels, as a good many readers must inevitably feel, that the argument is often obscured by digressions; while it will also do something to arouse serious attention to the argument in those who, like a certain learned theologian, prefer the digressions, and assert that it is these that redeem the book from failure. As for the answers to objections, little need be said, except that, so far as they go, they will fulfil the hope in which, as we are assured, they were written, and prevent the fundamental ideas of the essay, whether approved or disapproved, from being any longer easily misunderstood. Mr. Balfour defends himself with some vigour from the charge of misusing the sceptical method. He pleads, with great truth, that the charge is usually brought by the believers in what he calls Naturalism, who are alarmed at finding the sceptical method applied to the subject which is commonly thought to be proof against

it, namely, "the current beliefs about the world of phenomena." But there are objections to the substance of his argument of which he takes no notice, unless in a casual fashion in the three or four explanatory notes. Adverse comment has been freely made upon his use of the word Authority. He admits that the word is "open to misconception," but still he retains it because of the difficulty, as he says, of finding anything more suitable to express "those causes of belief which are not reasons and yet are due to the influence of mind on mind." An essential factor in his argument is the contrast which he draws between Reason and Authority. The latter, indeed, is commonly described as non-rational. Yet if authority is anything it is the outcome of past reasoning; it is the net effect of the convictions of our ancestors. To the criticism offered—for example, in Mr. Bailey Saunders's 'Quest of Faith'—on this contrast, and, what is more important, on the use to which he puts it, Mr. Balfour provides no answer. All that he does is to urge, in reply to Prof. Pringle Pattison, that his use of the word is not so novel as most of his critics have found it to be. The examples, however, which he quotes in support of his contention do not affect the objections taken to the argument based upon the contrast in question.

In the late evening of life, as he pathetically states, that veteran philosopher and critic, of whom his own university, and, indeed, all Scotland, may well be proud, Prof. Alexander Campbell Fraser, has found strength and energy to issue, in four volumes, a second edition of his *Works of George Berkeley* (Oxford, Clarendon Press). This edition is far from being a mere reprint of the first. To begin with, the philosophical works are now printed, as suggested by Berkeley himself, in strict chronological order, an arrangement that was found impossible previously, through the circumstance that new material only reached the editor when the book was far advanced in the press. The miscellaneous works, in a like order, find a place for themselves in the fourth volume. The prefaces and annotations have been rewritten, and, with the intention of supplying a key to the whole, a life of the philosopher has been added, compiled partly from fresh data found in letters between Berkeley and Sir John (afterwards Lord) Percival in the period from 1709 to 1730. New information has also been obtained from letters addressed by Berkeley, from the year 1729 onwards, to Dr. Samuel Johnson, of Stratford in Connecticut, afterwards President of King's College, New York. The life is not, of course, designed to supersede the 'Life and Letters of Berkeley,' which accompanied the first edition, but to provide, as a matter of convenience, a short account of the development and application of the principle of the Berkeleyan idealism. This is a function which it discharges with admirable lucidity, and the new matter gives it, as a brief biography, a special interest of its own. Prof. Fraser may make sure of the gratitude of all students of philosophy everywhere for the affectionate care which he has bestowed upon the writings of a philosopher whom Swift could describe in his own day as "one of the first men of the kingdom for learning and virtue," and whose reputation in each respect has in the last thirty years steadily increased and extended, owing in no small degree to his editor's unremitting labour. Prof. Fraser makes the interesting remark that the success of the attempt to recall attention to Berkeley at a time when the work of the great German thinkers had left, apparently, little room for interest in his *a posteriori* methods has far exceeded expectation. Certain it is that the attention now paid to him by some of the most influential writers on philosophical subjects in the chief countries of Europe and in America and India is a remarkable testimony not



only to his abiding interest, or his great place in the history of thought, but also to the as yet unexhausted value of his speculations. His editor may well claim that, in view of the eminent men who within the last quarter of the nineteenth century devoted their pens to a critical estimate of Berkeley's works, those works must contain a word in season even for the twentieth. While they may not, as he suggests, embody a speculative system rounded and complete, such as some philosophers are supposed to offer—and offer, it may be said, only to have their faults and shortcomings immediately exposed—no other English thinker has, in his ripe judgment, given more attractive expression to that final alternative between Reason and Unreason which confronts every inquirer into the meaning of the evolutionary process in which we find ourselves.

*Exploratio Philosophica*, by John Grote, B.D., the first part of which was published in 1865, and is now reissued by the Cambridge University Press with the addition of a second, is, like the volumes just noticed, not merely a reprint. The author, a brother of the historian of Greece, is still remembered by the older generation of Cambridge graduates as Whewell's successor in the Chair of Moral Philosophy. He died a year after the first instalment of his work appeared. His literary executor, Prof. J. B. Mayor, found himself in possession of a large number of manuscripts, with absolute discretion as to the use to be made of them. In the exercise of this discretion 'An Examination of the Utilitarian Philosophy' was published in 1870, and a treatise on 'Moral Ideals' in 1876, besides various papers on philosophical, theological, or literary topics which were accepted by various reviews and periodicals from 1867 to 1889, and a few sermons which were brought out separately. None of these posthumous productions attracted, it seems, any great notice, but from time to time inquiries reached Prof. Mayor as to the likelihood of the 'Exploratio' being continued. These culminated recently in a letter, signed by twenty-three fellows or ex-fellows of Oxford colleges, expressing a desire to see the rest of this work given to the world. The whole of it is now published at the expense of the Cambridge Press, the second part being made up of a very miscellaneous collection of rough notes, sorted out into some twenty or twenty-five parcels in the author's lifetime. Grote's writings are now chiefly interesting from the number and variety of acute criticisms which he made upon his leading contemporaries in English philosophy—upon Mill, Hamilton, Whewell, Ferrier, George Grote; to some extent also on Mr. Herbert Spencer and on Comte. The value of his criticisms, rigorous and candid though they were, is, however, greatly impaired by the desultory fashion in which they are expressed. He describes himself in the introduction as "of a nature hesitating and irresolute," and beset by some "not uncalled-for scrupulousness and anxiety" as to what he wrote on such important subjects as he handled. The speculations and criticisms here collected deal in the main with psychological problems, but their professed purpose, as stated in certain "aphorismi finales," is to embrace in a single survey the various kinds of philosophical literature which flourished in his time in England. As Mill was the greatest figure at the moment, it is to Mill that most of the criticisms are directed; and, while some of them are vague and others now wear a belated air, they reveal a powerful grip of the utilitarian philosophy and its defects. In this respect, however, the 'Exploratio Philosophica' falls a long way behind Mr. Leslie Stephen's recent volumes. In point of arrangement, of style, of lucidity of exposition, it leaves much, nay almost everything, to be desired. But apart from criticisms of a merely contemporary interest it contains a good many discussions (for example, that on

'The Right and Duty of Private Judgment') which have a permanent value. For presenting these in as attractive a form as they admit of, Prof. Mayor and the Cambridge Press deserve much thanks.

#### BOOKS FOR BOYS.

MR. GEORGE ALLEN'S series, "The Young England Library," is continued in an admirable volume by Prof. Knox Laughton, entitled *Sea Fights and Adventures*. It has been his laudable endeavour "to avoid all exaggeration," and his occasional dry notes of criticism on popular stories will stir the sense of humour in his readers, young and old. Another excellent principle is to base the narrative on the relations of both the combatants where fighting is in question. Such a story as the sinking of the *Madre de Dios* by the Japanese, and the several adventures with the Algerine pirates, have of course, as he says, only one side discoverable; but in the main facts these are as true as any others. Before dealing in detail with particular narratives, Mr. Laughton, in an introductory chapter, gives his young readers some very sound information as to the material and moral growth of our navy and its traditions, and herein, of course, of the divers kinds of sea-going vessels and their armament, the advantage our countrymen early derived from the quality of their guns manufactured in the Weald of Sussex, and the rapidity with which they grew to depend upon their ordnance and manœuvring power, rather than, as the Spaniards and others, upon the marine soldiery they carried on board. Yet we are reminded that there have been periods of declension even in the great annals of the British navy, and such brave men as Forbin, Du Guay-Trouin, Surcouf, and others receive their due meed of recognition. Such a period was that covered by the reigns of William III. and Anne, though before the death of that queen we emerged as the greatest maritime power. Such a period also was the beginning of the last century, when carelessness and bad shooting led to our reverses at the hands of the Americans with their larger frigates. Like President Roosevelt, Prof. Laughton corrects the exaggerated beliefs of either nation, and reduces to common-sense proportions the claims of both the combatants. Other popular delusions here exploded are the American character of Paul Jones's following; the tragedy of Hozier's ghost, exploited to damage Sir Robert Walpole; and the death song of Sir Richard Grenville. The book is excellent not only in the selection of incidents and men of renown, but also in the "application" deduced, and the relevance of the numerous plans and illustrations to the understanding of the text.

Another good book for boys, dealing with a smaller naval area, is *Tales of the Spanish Main* (Macmillan & Co.), by Mowbray Morris. The discovery of the New World has not infrequently been the theme of story-tellers, but the achievements and character of the Admiral of the Ocean have seldom been better treated. Balboa's discovery of the South Sea suggests of course a reference to Keats's famous abuse of poetic licence. Our English Drake, his exploits at Nombre de Dios, the treasure-house of the world, and elsewhere; George Fenner, who fought the seven Portugals off the Azores; and Morgan and others of the Brethren of the Coast lend themselves to treatment not so discriminating, perhaps, as Prof. Laughton's, but with more literary flavour in its method. Sir Richard Grenville the elder is quoted for the lines which illustrate so clearly the adventurous spirit not yet extinct, we trust, among our countrymen:—

Who seeks the way to win renown,  
Or flies with wings of high desire,  
Who seeks to wear the laurel crown,  
Or hath the mind that would aspire,  
Let him his native soil eschew,  
Let him go range and seek a new.

One can hardly classify *Bonnie Loch Lomond*, by Mrs. Neil S. Hattersley (Oliphant, Anderson & Ferrier). Its extremely commonplace simplicity forbids us to construe it as a book for adults, yet we hardly think young people will care much for it. Scotch stories are sometimes thought to be a little too much saturated with the wine of the country, but for veritable milk and water the plot, dialogue, and narrative before us should certainly take a prize. A tedious old person with a Glasgow dialect has settled on the banks of Loch Lomond, and to him enter several sets of friends, English and others, to whom the unfamiliar district has to be described. These good people arrange themselves in several married pairs, and there is a sad, if not tragic element introduced in the unjust suspicion of embezzlement which induces Willie, who is in an office in Glasgow, to wring his parents' hearts by an apparently rather pusillanimous disappearance. All ends well, however, after a deal of tearable talk.

*Dick Vaughan's First Term* (Wells Gardner, Darton & Co.) shows some knowledge of boys in Mr. R. W. K. Edwards, who, assisted by the illustrations of Mr. Lancelot Speed, has added yet another to the innumerable books of which school life is the motive force. Mr. Featherstonehaugh's academy affects the methods of a public school, except that execution is wrought with a cane upon the hands. A burglary committed at the school certainly leaves a poor impression of the worldly wisdom of the authorities. Two elderly twins of that odd species of old-bachelor boyhood one sometimes finds among the young, and a master who has taken up his trade late in life, are the best characters in the book, which ends somewhat abruptly, not without a hint of a sequel.

There is plenty of stirring incident and an effective change of scene, from campaigning with the Roundheads in England to struggles with the Redskins of America, in Mr. Murray Graydon's book, *Cavaliers and Rogues* (Macqueen). The hero is a Norfolk man, and there is evidence of local knowledge of the district of the Bure. As may be guessed from the title, Rupert is the author's hero and Cromwell his detestation. The spelling and style are less commendable than the undoubted vigour of the story.

The title of *The Dragon of Peking*, by Capt. F. S. Brereton, R.A.M.C. (Blackie), tells its own story. The description of the hard fighting in the besieged Legations, and the still more arduous struggles of Seymour's force, is worked in with the domestic history of the hero, his father, and his friend, who have a terrible wrong to avenge against one who becomes a leader of the Boxers. With the aid of the British Indian cavalry they eventually track their enemy to his doom, but not without undergoing bonds and imprisonment, after the cruellest Celestial fashion, and emerging triumphantly out of a hundred perils. Boys will find the volume very satisfying.

#### OUR LIBRARY TABLE.

*Chivalry*, by F. Warre Cornish (Sonnen-schein & Co.), a volume of the useful "Social England Series," is carefully written, but does not present any fresh or original views. The author has very comprehensive ideas of what should be included under "chivalry." It is scarcely in accord with the general notion of the things included under this term to find chapters under such general headings as 'Education' and 'Literature.' Nevertheless, each of the sixteen chapters gives evidence of a considerable mastery of its special subject. The section on heraldry is excellent of its kind. Mr. Cornish clearly knows far more of this mediæval science than those who are so ready to



write upon it from the technical standpoint of heralds of the later era. It is well pointed out that "no records are known to exist, down to a late period of the Middle Ages, of any college of heralds in this or any other country which had authority to reduce heraldic customs into a single code or customary." Mr. Cornish is emphatically in the right in saying that "the claim of the College of Arms, that no heraldry exists but by its license, is founded neither in history nor in law, and cannot be maintained." He is also bold in his declaration that heraldry, which was, at any rate, decorative and beautiful in its time, has been degraded by the bad taste of a long succession of official heralds; and he expresses a hope that "the college of arms may at no distant date take counsel of antiquaries and restore the science of armory to something of its ancient seemliness and dignity." Though he does not say it in so many words, it is evident that the writer is one of those who would gladly help to rescue heraldry from a slavish and pedantic adherence to the French terms of blazonry that were adopted at a debased time in its history. The book is illustrated with seventeen photographic plates from old illuminations. The majority of them are well known, and on too small a scale to be praiseworthy. The true value, we think, of contemporary pictures in a work of this kind lies in a careful and critical explanation of the incidents portrayed. There is in these pages no reference in the letter-press to the illustrations, and they seem to have been dropped into their places after a haphazard fashion. For instance, a convivial scene entitled 'Emperor served at Table' is inserted in the chapter on education, whilst the chapter on the position of women is illustrated by 'Scenes from the Coronation of Charles VII.' and by 'St. Louis presenting Henry VI. to St. Mary.'

Mr. Dooley's *Opinions*, well printed and safeguarded from the pirates by Mr. Heinemann, are as shrewd as ever and not so crude as they have occasionally been. Though mere rudeness is still a fashion, we lack outspoken comment of a humorous character on matters of public interest, and we welcome Mr. Dooley, who speaks freely on his own country and ours, and is not a specialist in prejudice. On lying he is hardly up to the mark, but here he has to compete with a world's literature. On the fame of dead poets and lively abuse of the living, Mr. Kipling and the degradation of journalism, he is excellent. Mr. Kipling suggested that medals are hung "on all who by accident have heard the sound of a gun fired." Dooley goes one better with medals in his country awarded for absence from the front. On doctors and Christian science he writes:—

"If they [the doctors] knew less about pizen an' more about gruel, an' opened fewer patients an' more windows, they'd not be so many Christian Scientists.....th' difference between Christyan Scientists an' doctors is that Christyan Scientists think they're no such thing as disease, an' doctors think there ain't annything else."

This is truer than downright denunciation and neater too.

*Epsom*, by Gordon Home (The Homeland Association), is a very charming book, introduced in a few pages contributed by "A. R.," so written as to represent very well the initials of Archibald Philip Primrose (Earl of Rosebery, who, as owner of Durdans (originally Durdan's), gives distinction to the neighbourhood. Simple souls, whose ideas of Epsom are associated mainly, if not entirely, with more or less vulgar memories of aperient salts and of "the carnival of rascality" which, to use the language of an intemperate moralist, takes place upon the Downs on Derby Day, should make acquaintance as soon as possible (before the building plague which has begun there spreads further and wider) with Mr. Home's graceful and interesting work, illus-

trated in great profusion, and to a considerable extent by himself. To one of the illustrations exception shall be taken, the portrait of Nell Gwyn. If that be not a libel, then the fair Nellie has been much misrepresented, so far as her beauty, not her moral character, is concerned. Sir Peter Lely, of course, may be trusted to have done her full justice, but nobody can deny that a portrait very often, not to say generally, suffers hideously in the process of transference from the coloured canvas to the sombre and sometimes smudgy black and white of the ordinary illustration. The book is admirably arranged, carefully divided and subdivided, with its very short preface, its list of some fifty or more illustrations, its bibliography, the aforesaid "introduction" by Lord Rosebery, twelve chapters of information about interesting persons and places and things, historical and other, including the local birds and—needs it to be said?—the game of golf, with the ever-desirable index, and, in a pocket cunningly devised in one of the covers, a neat and useful "map of the district." Naturally the sixth chapter, wherein some "worthies of Epsom" are commemorated, and the seventh, wherein it is shown "how the Downs became famous for horseracing," are full of attraction; but the pages devoted to descriptions of the country round about Epsom are the most refreshing. Among the worthies mentioned in the book are the Northeys, of Woodcote, prominent for generations in the domestic annals of Epsom; but the author (or compiler) does not appear to have thought it worth while to refer to the family's connexion with horseracing, with which, however, some of the members had a great deal to do, according to Mr. Robert Black's 'Jockey Club and its Founders,' and a Mr. Northey—one of the family, no doubt—had the honour of being libelled by the notorious "Louse" Pigot in a scurrilous work called 'The Jockey Club.' Lord Rosebery seems to have been puzzled by finding a Baron Swasso (or Suasso, as it is spelt sometimes) recorded as the owner of a large house at Epsom, and to be in doubt as to who and what the gentleman may have been. It is certain, however, that the name appears in our records of horseracing long before that of Baron Teissier, another resident of foreign origin at Epsom. In conclusion, the book is heartily commended to the public in general, and especially to "wheelmen" and pedestrians desirous of pleasant jaunts at a convenient distance from London.

MESSRS. HUTCHINSON & Co. publish *The Queen's Wish*, being an account of the recent royal tour, by Mr. Joseph Watson, Reuter's special correspondent. It is perhaps slightly inferior as regards the text to one of the two rival accounts of the royal tour which came out before it, and which we recently noticed, but the photographic illustrations are superior to those of the other volumes. The representations, for example, of the Maoris engaged in the great war-dance are full of interest.

The little brochure called *The Civilizing of the Matsamus*, by A. R. Waller (Brimley Johnson), is a clever and interesting attempt to apply the method of allegory to the philosophy of ecclesiastical history. It is not too long, and is throughout well, though not brilliantly written. The allegory of the superimposition of a high civilization upon a low one by means of a member of the lower race hypnotized by a savant of the higher is a little transparent; but it is suggestive, and abounds in ideas. The most interesting part is the discussion with which the book closes: on the vexed question of the relations of a corporate society designed for the protection of a certain scheme of thought as a whole to the results of original research on the part of individuals. We hope that the booklet will secure a wide public.

*The Comments of a Countess* (Duckworth & Co.) belong to an ephemeral class of literature produced rather with a view to effect and smartness than with any idea of affording accurate instruction to the ignorant in the ways of modern society. In this spirit these chapters may be accepted and enjoyed; but it was easier to do so when they appeared week by week in the pages of the *Outlook* than it is now. Collected into one volume they challenge serious criticism. The Countess is as vulgar as most of her kind, and her visits and her friends, if less improper, are also decidedly less amusing than those of Elizabeth. She is occasionally even tiresome, as when she talks of conducting her husband's relations to church on a Sunday, and complains that "none of my Prayer Books matched my dress, so I had to take my 'Where is it?' which was just the right shade of blue." Nevertheless, and in spite of a good deal of meaningless chatter, the Countess shows herself to be possessed of some real humour and a good deal of common sense. Her comments upon rest cures, Christian science, and the chapter upon music are all readable, and her account of a visit to Ireland altogether pleasing. In any case we hardly require Lord Carlton's feeble "Preface" at the end of the book to assure us that there is no harm in his wife, but, on the contrary, that she has a good heart.

*Maximes et Pensées*, selected and translated by J. Raymond Solly (Truscott & Co.), is an agreeable collection, as it goes outside the ordinary limits and includes more modern people, like M. G. Vapereau. The maxims selected are well arranged in sections. Many of them are not original—indeed, copied from earlier sources; still they often show that French is the language in which it is easiest to say a thing neatly. The translations are not always dignified, but generally clear, which is the main point.

THE Librairie Militaire Chapelot, of Paris, commences the publication of the French official history of the Franco-German war by the issue of the first part, covering *La Guerre de 1870-71: Juillet, 1866, à Juillet, 1870*. The "origins" of the war are not politically dealt with, and no light is thrown upon the problems which their history presents. The first part of the history contains, however, a most interesting and important plan for the defence of France against a Prussian offensive in superior force, prepared by General Frossard in 1867. The Emperor, under the advice of Bazaine, had contemplated an offensive, and expected the postponement of the war till May, 1871, and an Austrian alliance, which was upset by revelations to Bismarck, leading to the hurrying forward of the war. When, however, war broke out, and Austria, of course, did not move, for she had told France that she could not in less than forty-two days, General Frossard's plan was put in force. It is curious to see how closely it was followed. The battle of Woerth was very carefully thought out three years and two months before it occurred; but it was intended to be a victory and not a defeat, and, had it been an incomplete victory or a mild defeat, to be followed by a defence of the Forest of Haguenau, which was forgotten in the panic which followed the disastrous rout of Woerth.

We have on our table *Monsieur Vincent*, by J. Adderley (Arnold),—*Outline Sermonettes on Golden Texts*, by the Rev. Prof. W. F. Adeney and others (Allenson),—*The Song of Songs*, edited, with Notes, by B. Blaxland (Methuen),—*Manual of the Four Gospels*, by the Rev. T. H. Stokoe, D.D., Parts I. and II. (Oxford, Clarendon Press),—*Vain Amour*, by J. Trève (Paris, Lévy),—*Cigale*, by J. Reyne (Paris, Lévy),—*Weltwirtschaftliche Aufgaben und weltpolitische Ziele*, by Dr. E. von Halle (Berlin, Mittler),—*Giudaismo, Paganesimo*,



*Impero Romano*, Vol. III., by R. Mariano (Florence, Barbèra).—*Hebräisch und Semitisch*, by E. König (Berlin, Reuther & Reichard).—*and Le Bienheureux Ayrault*, by Charles Félix Bellet (Paris, Picard).

## LIST OF NEW BOOKS.

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## MADAME RATTAZZI.

THE death in Paris last week of Madame Rattazzi—the name by which, in spite of three others, she will be handed down to posterity—removes a woman of exceptional talents and a writer of great versatility. Her father was Sir Thomas Wyse, Ambassador at Athens, and her mother Letizia Bonaparte, eldest daughter of Lucien Bonaparte, brother of Napoleon I. Some of the older French books of reference give the date of her birth as 1830, which is probably correct, but the semi-official Lorenz puts the year as 1835. The first of her three marriages took place in 1850, her husband being Frédéric de Solms, a rich native of Alsace. In 1863 she married the Italian statesman Urbain Rattazzi, who died in June, 1873; and four years later she was led to the altar by M. de Rute.

Her books and writings cover a period of rather more than forty years. During her exile from Paris—from 1853 to 1860—she started a journal, *Les Matinées d'Aix*, to which she contributed a quantity of verse and prose, and published 'La Dupinade' and some songs of exile (1859), dedicated to Victor Hugo. Then came, *inter alia*, 'La Réputation d'une Femme' (1862); 'Le Mariage, ou l'Avenir du Portugal' (1862), which appeared under the pseudonym of Vicomte Mary de Tresserrie; 'Mademoiselle Million' (1862), of which a second edition appeared four years later; 'Les Mariages de la Créole' (1864), which was at once seized and suppressed by the French police, but which was immediately reprinted at Brussels, and circulated in France under the title of 'La Chanteuse'; 'Le Piège aux Maris,' 1865, the first of a series to which belong 'Les Débuts de la Forgeronne,' 1866, 'La Mexicaine,' 1866, and 'Le Chemin du Paradis,' 1867; 'Les Soirées d'Aix les Bains,' in prose and verse, 1865; 'Louise de Kelnor' and 'Le Rêve d'une Ambitieuse,' 1868; 'Florence,' 1870; 'Nice la Belle,' 1870; followed by some volumes of verse, notably 'Cara Patria,' 1873, and 'L'Ombre de la Mort,' 1875. In 1880 she published 'Le Portugal à vol d'Oiseau,' of which a new edition appeared in 1883; in 1881 she edited 'Rattazzi et son Temps,' in two volumes, an affectionate and exhaustive tribute to the part which her second husband played in the history of modern Italy. During the last two or three years she has published at least two volumes of her own memoirs, and herself edited the *Nouvelle Revue Internationale*, to which she contributed largely.

Madame Rattazzi was one of the first women journalists. For four years she wrote a *feuilleton* for the *Constitutionnel*, at the time that Sainte-Beuve was associated with it. She also wrote for the *Pays* and the *Turf*. In the early days of the Second Empire she was a woman of great personal beauty, who gathered around her in her *salon* men of all shades of opinion—Hugo, Rochefort, Lamennais, Sue,

About, &c. In Italy she was called the "Divina Fanciulla." Not many of her books will survive, but the part which she played in the literary and political circles of France during nearly half a century is considerable.

W. R.

## 'SEPOY GENERALS.'

February 12th, 1902.

YOUR reviewer in his corrections is often wrong. He states: "'Fadnavis' for Farnavis, the title of the minister of Bâji Rao, the Peshwa at Poona." Now M. G. Ranade, Judge of His Majesty's High Court at Bombay, a Maratha scholar of high reputation, in his recent work 'Rise of the Maratha Power,' writes: "Nana Fadnavis, for instance, from being a *Fadnavis*, aspired to be a Prime Minister." The most correct form of the word is Fadanavis.

Your reviewer writes: "'Mahadji' for Mahādaji." As the *a* is often dropped in Fadanavis, so Maratha writers often drop the *a* in Mahadaji, and write Mahadji.

He further states: "'Malekom Khel clan,' probably for Malikdīn Khel—*clan* is superfluous." Malekom is used in the original narrative. In a later official account we have "a small band of Khaibaris of the Malikdīn Khel clan."

Your reviewer writes: "P. 194 and elsewhere, 'zumbooruhs' for *zambīrak*." Edwardes writes to Agnew: "Two horse artillery guns, twenty zumbooruhs." Before exposing what he considered to be an error the reviewer should have verified the quotation. I make it a rule not to alter the spelling of an extract or of the period if I can possibly avoid it. The rule has the trivial disadvantage of laying oneself open to the correction of the critic, but it preserves the old flavour of the narrative and tends to historical accuracy. Zumbooruhs are, I believe, camel-mounted guns, and I find from a glossary that *zambīrak* is a native wall-piece. It is, however, rash to attempt to correct Herbert Edwardes by means of a glossary.

Your reviewer, in his list of what he considers errors, includes the use of the word *kopje*. He writes: "The *kopje*, though admissible in South African description, is out of place in that of Tipu Sahib's movements." *Kopje* is a word whose exact force is now apparent to all Englishmen. No other word so exactly describes some of the strongholds in Southern India. The old term *rock*, used by Orme, does not describe them—e.g., Golden Rock, Sugar Loaf Rock. They are *kopjes*.

As for your reviewer's remark that it would have been better to acknowledge the quotation, if he had read one line further on p. 349 he would have found a long quotation from 'Forty-one Years in India,' in inverted commas, so indicating the source of the sentences which led up to it. In the life of General Sir Hope Grant there is an account of the same affair. I have collated Lord Roberts's account with the account Hope Grant gives of it in his diary and in his dispatch dated March 26th, 1858.

The clerical and typographical errors which your reviewer mentions have already been brought to the notice of the publishers by friendly readers, and have been corrected for a second edition of the book.

G. W. FORREST.

## THE SPRING PUBLISHING SEASON.

MESSRS. A. CONSTABLE & Co. announce: Outer Isles, by Miss Goodrich Freer,—Five Stuart Princesses, edited by Robert S. Rait,—An Autumn Tour in Persia, by Lady Durand,—The Fight with France for North America, by A. G. Bradley, new edition,—Tiberius the Tyrant, by J. C. Tarver,—Sport in the Navy, by Admiral Kennedy,—Maximilian I., Stanhope Essay, by R. Seton Watson,—French



Art, Classical and Contemporary Painting and Sculpture, by M. C. Brownell,—From Cradle to School, by Mrs. Ada S. Ballin,—Peter III., Emperor of Russia, by R. Nisbet Bain,—The Teachings of Dante, by Charles A. Dinsmore,—Poultry Management on a Farm, by Walter Palmer, M.P.,—The World before Abraham, by Prof. R. H. Mitchell. In "The Victoria History of the Counties of England": Northampton, Vols. I. and II.; Hampshire, Vol. II.; Somerset, Vols. I. and II.; Norfolk, Vol. II.; Warwick, Vols. I. and II.; the first volumes of Essex, Surrey, Sussex, Cornwall, Berkshire, Buckingham; Cumberland, Vol. II.; and the pedigree volumes of Northampton, Hampshire,—The Ancestor, a Quarterly Review, No. 1,—The Prevention of Disease, by Dr. Bing, Vienna; Dr. Einhorn, New York; Dr. Fischl, Prague; Dr. Flatau, Berlin; and many other foreign specialists, translated from the German,—Inventories of Christchurch, Canterbury, transcribed and edited by J. Wickham Legg and W. H. St. John Hope,—Cricket Form at a Glance, 1878-1902, by Home Gordon. In Fiction: Audrey, by Mary Johnston,—The Wings of the Dove, by Henry James,—The Battleground, by Ellen Glasgow,—The Resurrection of the Gods, by D. Merejowski, translated by Herbert Trench,—A Book of Stories, by G. S. Street,—Marta, by Paul Gwynn,—Elma Trevor, by Countess Darnley and R. Hodgson,—The Blazed Trail, by Stewart E. White,—and a new novel by Percy White.

In the spring season Mr. Fisher Unwin will publish the following books:—In Belles-Lettres and Fiction: Indonesian Art, Selected Specimens of Ancient and Modern Art from the Indian Archipelago, by Mr. C. M. Pleyte,—A Lion's Whelp, by Mrs. Amelia E. Barr,—Mistress Barbara Cunliffe, by Mr. Halliwell Sutcliffe,—Blue Lilies, by Lucas Cleeve,—The Strange Adventure of James Sherrington, and other Stories, and Breachley, Black Sheep, by Mr. Louis Becke,—The Saving Child, by Mrs. Hugh Fraser,—The Lake of Palms, by Mr. Romesh Dutt,—The Deep of Deliverance, by Mr. F. Van Eeden,—A Girl of the Multitude, by the author of 'The Letters of her Mother to Elizabeth,'—Tales about Temperaments, by John Oliver Hobbes,—The Confessions of a Match-making Mother, by Miss Lillias C. Davidson,—in "The First Novel Library," The Seekers, by Mrs. Margaretta Byrde,—in "The Welsh Library," The Mabino-gion, edited by Mr. O. M. Edwards,—and in "The Summer Library," Shacklett, by Mr. Walter Barr. Two plays: The Flute of Pan, a comedy by John Oliver Hobbes, and God's Scourge, by Mr. Moreton Hall. In History, Politics, Travel, &c.: The Barbarian Invasion of Italy, by Prof. Pasquale Villari,—The Beginning of South African History, by Dr. G. M. Theal,—Augustus: Life and Times of the Founder of the Roman Empire, by Mr. E. S. Shuckburgh,—in "The Story of the Nations" Series, The Papal Monarchy, from Gregory the Great to Boniface VIII., by Dr. William Barry,—in "The Library of Literary History," A Literary History of Persia, from the Earliest Times down to the Mongol Invasion (Thirteenth Century), by Mr. E. G. Browne,—Labour Legislation, Labour Movements, and Labour Leaders, by Mr. George Howell,—Japan, Our New Ally, by Mr. Alfred Stead,—The Modern Chronicles of Froissart, written and illustrated by Mr. F. C. Gould,—Sand-buried Cities in Turkestan, by Dr. M. A. Stein,—The Dolomites, by Madame Norman-Néruda,—Captain John Brown of Harper's Ferry, by Mr. John Newton,—and The Sons of Glory: being Studies of Master Intellectuals, translated from the Italian of Adolfo Padovan by the Duchess of Litta-Visconti-Arese.

## SIR HARRY SMITH'S AUTOBIOGRAPHY.

University College, Sheffield.

THE reviewer of the 'Autobiography of Sir Harry Smith,' in his generally favourable notice of the book in the *Athenæum* of February 1st, remarks that "its solid historical value is less than its fascination, for the autobiography was written long after the events described." It may be pointed out by the way that Sir Harry's accounts of the Gwalior and Sutlej campaigns were, in each case, written within a few months of the events in question, and that much of the history of the Kafir War of 1835 is presented in the book in contemporary letters. But accepting the reviewer's statement as true, that the earlier part of the autobiography was written long after the events it describes, I looked forward with interest to see what instances of its inaccuracy had struck him. The only one he mentions is the name of the admiral, called by Sir Harry Smith, Malcolm, who commanded on the Royal Oak at the time of Ross's Washington expedition. This, your reviewer says, "should perhaps be Malcombe." In this one suggested case of error I think the reviewer is wrong. At any rate, I find on p. 174 of the sixth volume of W. James's 'Naval History': "On the 17th of August [1814] Rear-Admiral Malcolm arrived with the troops"; and on p. 192:—

"on the 19th of September the Albion.....sailed for Bermuda, leaving.....the Royal Oak 74, Rear-Admiral Pulteney Malcolm,.....at anchor in the river Patuxent."

G. C. MOORE SMITH.

\* \* The suggestion that Malcolm "should perhaps be Malcombe" is based on the authority of the 'Dictionary of National Biography,' which it seemed worth while to regard.

## TWO ALLEGED QUOTATIONS FROM DANTE BY ROBERT GREENE.

Dorney Wood, Burnham, Bucks.

ROBERT GREENE, the dramatist, writing in the last quarter of the sixteenth century, twice mentions Dante—once in his 'Mamillia' (1583) and again in his 'Farewell to Follie' (1587). On each occasion he gives a quotation as from Dante, yet neither passage is to be found, either in form or substance, in any of Dante's works. As I am anxious to trace the source of these quotations, I give them below, in the hope that some reader of the *Athenæum* may be able to identify them. It will be noted that in both cases Greene is avowedly quoting from memory:—

"I remember the saying of *Dant*, that love cannot roughly be thrust out but it must easilie creepe, and woman must seeke by little and little to recover her former libertie, wading in love like the Crab, whose pace is alwaies backward."—'Mamillia,' ed. Grosart, vol. ii. p. 264.

"Innumerable also be dissolute fashions and wicked enormities that spring from gluttony and drunkenness, for where this follie is predominant, there is the minde subject unto lust, anger, sloth, adulterie, love, and all other vices that are subjectes of the sensuall part: for as the olde Poet sayth,

Sine Cerere et Baccho friget Venus.

And by the way I remember certaine verses written by our countriman *Dante* to this effect.

Il vitio chi conduce:

Englished thus:

A monster seated in the midst of men,  
Which daily fed is never satiate.  
A hollow gulf of wild ingratitude,  
Which for his food vouchsafes not pay of thanks,  
And still doth claime a debt of due expence:  
From hence doth Venus draw the shape of lust,  
From hence Mars raiseth bloud and stratagemes:  
The wracke of wealth, the secret foe to life,  
The sword that hastneth on the date of death,  
The surest friend to phisicke by disease,  
The pumice that defaceth memorie,  
The misty vapour that obscures the light,  
And brightest beames of science glittering sunne,  
And doth eclipse the minde with sluggish thoughtes:  
The monster that aforces this cursed brood,  
And makes commixture of these dyer mishaps,  
Is but a stomach overcharged with meates,  
That takes delight in endlesse gluttony.

Well did *Dante* note in these verses the sundrie mischiefs that procede from this folly, seeing what expences to the purse, what diseases to the person, what ruine to the common wealth, what subversion of estates, what miserie to princes have issued by this insatiable sinne of gluttonie."—'Farewell to Follie,' ed. Grosart, vol. ix. pp. 335-6.

"The olde poet" in the second quotation is Terence, who, in the 'Eunuchus,' says "Sine Cerere et Libero friget Venus." In explanation of the phrase "our countriman Dante" it should be stated that the speaker is an Italian.

These quotations, or rather misquotations, are interesting as showing that the name of Dante had a certain vogue in English literature at the latter end of the sixteenth century. I have on my list (for my projected 'Dante in English Literature from Chaucer to Cary') seven or eight other English authors by whom Dante is mentioned during this period.

PAGET TOYNBEE.

## 'SCHOOL AND SEA DAYS.'

66, Sea Bank Road, Liscard, Cheshire, Feb. 9th, 1902.

I HAVE to thank you for your review of my book, 'School and Sea Days,' but may I be allowed to put myself right with your readers? Your reviewer would lead any one to suppose I was an Oxford "man." I certainly held a scholarship, but was not an undergraduate, but a chorister of Magdalen. Again, may I in fairness to the shipowner say that the *premium* apprentice of to-day is not misused as stated, nor is he the "drudge of ordinary seamen"? Your reviewer is evidently writing of the ship's "boy," quite a different individual. I do not think he knows anything of the life of an apprentice. ALAN OSCAR.

\* \* We were misled concerning the first point. In the other matter of apprentice life, Alan Oscar underrates our knowledge. The reviewer wrote not upon hearsay, but from his own experience, and from the experience of more than one youngster who is still a "brass-bounder," and lacking his "ticket." The ship's "boy" is an institution of the past, as also are Alan Oscar's "middies." Modern sailing ships generally carry no more than one or two ordinary seamen, who, with the four or six apprentice occupants of the aft-house, perform all such drudgery as "greasing down" and the like. The apprentices have exactly the same food that is served out to fore-castle hands. These things were so fifteen years ago (when the writer lived through them after paying a 50l. premium), and they are so to-day. Different lines have different customs. Ships out of London are the best; those from Liverpool and Glasgow the worst.

## THE JAGGARD PRESS.

Royal College of Physicians, Feb. 1st, 1902.

I BEG to add another to the lists of works from the Jaggard Press in the *Athenæum* of January 18th and February 1st:—

"The Two most worthy and Notable Histories which remaine unmained to Posterity: The Conspiracie of Cateline.....and The Warre which Jugurth for many yeares maintained..... By C. C. Salustius [translated by Tho. Heywood]. 1608. John Jaggard, 4to.

The second part has a separate title-page dated 1609. W. R. B. PRIDEAUX.

## JO. BAPTISTA PORTA.

February 8th, 1902.

MOST of the works of this ingenious naturalist and physicist were first published in Latin, and in these he is styled simply "Jo: Baptista Porta."

But I think there can be no doubt that his original Italian surname was Della Porta, since it appears in the Italian editions "Gio: Battista della Porta, napolitano" (e.g., 'Della



Fisonomia dell' Uomo,' Napoli, 1598); and he himself refers to his brother by the same surname, "Della Porta."

With regard to the movement of the blood, it was not doubted before Harvey's time that the blood moved, only no one knew that it moved in a circle.

J. F. PAYNE.

#### SALE.

MESSRS. HODGSON & Co. included in their sale last week: Propert's History of Miniature Art, 20l. 10s.; Williamson's Richard Cosway and the Miniaturists of the Eighteenth Century, large paper, 10l.; Hayley's Life of Romney, 7l.; Gorse, L'Art Japonais, 2 vols., 7l. 17s. 6d.; Lamb's Satan in Search of a Wife, original wrapper, 10l. 2s. 6d.; Alken and Sala's Funeral Procession of the Duke of Wellington, 6l. 5s.; Browning's Paracelsus, 1835, 6l. 7s. 6d.; Shelley's Queen Mab, 1818, 6l. 15s.; Carlyle's Sartor Resartus, first edition, from Fraser's Magazine, 9l. 15s.; also a small autograph album, with a short extract from the Excursion in Wordsworth's handwriting, 8l. 8s.

#### Literary Gossip.

'GENTLEMAN GARNET,' Mr. Harry B. Vogel's latest novel, which is to be published by Messrs. Smith, Elder & Co. in a few days, is a bushranging story, the scene being laid in Tasmania during the old convict days. Mr. Vogel is the son of the late New Zealand Premier, Sir Julius Vogel. He was educated in England, but subsequently spent several years in New Zealand, where he practised as a barrister. When on a visit to England he decided to stay here, took to journalism, and was at one time editor of the *People*.

MR. NUTT will shortly issue part ii. of Mr. R. A. Stewart Macalister's 'Studies in Irish Epigraphy,' comprising the Ogham inscriptions of Kerry (not included in part ii.), Limerick, Cavan, and King's County, as well as the Ogham inscriptions of the Irish type in Scotland and the Isle of Man, with an appendix on the Ogham tablets of Biere, Saxony. The volume will be profusely illustrated, the remarkable Biere Oghams being fully figured.

A NEW novel by Mr. Charles Kennett Burrow will be published in the middle of March by Messrs. Lawrence & Bullen in England, and by Messrs. Putnam in America. The title is to be 'Patricia of the Hills.'

THE appointment of Dr. Bernard, a college don and professor, to the historic deanery of St. Patrick's, Dublin, seems like a return to the old traditions of the Church, when learning was thought a strong recommendation for a deanery. But the new dean is known as a very good business man besides.

THE March part of *Chambers's Journal*, besides the continuation of Mary Stuart Boyd's serial 'Clipped Wings,' will contain Mr. Barr's story 'The King Explores,' and a short Australian tale by Mr. Henry Lawson. Amongst the general articles will be a review of 'What's What'; 'Vanishing London,' by Mr. W. Sidebotham; 'The Art of Breathing,' by Mr. Eustace Miles; and 'The New Ladysmith,' by a Natal journalist.

THE late Prof. Davidson was engaged upon the editorial work of Isaiah for Messrs. Dent's 'Temple Bible' at the time of his death. He had corrected the proofs and revised his introduction and the proofs of the notes, but these had not had his final touches. The 'Synchronism of Ancient History,' with which he had been good enough to aid the general editor, was only completed on the evening before his death. The volume, which will appear very shortly, will therefore have a special interest. The part containing Hebrews and the General Epistles will be ready for publication with the Isaiah volume of the 'Temple Bible,' the editor being Prof. Herkless.

MR. W. G. COLLINGWOOD, secretary and biographer of Ruskin, and author of several books on the Lake District, is engaged upon a volume on the Lake counties for Messrs. J. M. Dent & Co.'s "County Guides." This will be the fourth of these handbooks, which aspire to be both literary and practical.

MR. ALFRED OLLIVANT, author of that excellent dog book 'Owd Bob,' supplies the new serial to the *Monthly Review*. It will be entitled 'Danny,' and begins with the March number.

MR. EDMUND CLARENCE STEDMAN is announced as editor-in-chief of the forthcoming 'History of the New York Stock Exchange,' with which he has been personally connected for the past thirty years. Otherwise, Mr. Stedman has a reputation as poet, critic, and journalist. A thirteenth edition of his 'Victorian Poets' (first issued in 1875) was published with a supplementary chapter in 1887, while his name appears on the title-pages of 'The Poets of America' and of 'An American Anthology.'

UNDER the title of "The Greenback Library of Fiction" Messrs. Duckworth & Co. announce a series, at much less than the usual price, the aim of which is to include work of a standard to interest the more critical and intelligent section of the reading public. Translations of new continental fiction will be included. The first volume is 'Twenty-six Men and a Girl,' by Maxim Gorky; the second 'El Ombú,' by W. H. Hudson. We notice with interest that the volumes are to be produced in paper covers, as well as the usual cloth.

A NEW and revised edition of Mr. A. C. Madan's 'English - Swahili Dictionary' (Oxford University Press) is about to be published.

A 'COMPANION TO ENGLISH HISTORY' (Middle Ages), edited by Mr. F. P. Barnard, late head master of Reading School, will also be published immediately by the Oxford University Press. The volume consists of a dozen sections, devoted to architecture, costume, heraldry, shipping, trade and commerce, town and country life, monasticism, learning and education, and art, written by Dr. Jessopp, Prof. Oman, Prof. Rait, and others. This work has been prepared for educational purposes, but will be found of general interest.

MR. FRANK HUGH O'DONNELL, formerly M.P. for Dungarvan, is issuing through Mr. Nutt a statement of the evidence he purposes laying before the Royal Commission on University Education in Ireland. Writing as an orthodox Catholic and as a strong

Nationalist, Mr. O'Donnell protests against the establishment of a purely Catholic university controlled by the priests. The pamphlet will be entitled 'The Ruin of Irish Education.'

MR. ALFRED NUTT has nearly completed his popular edition with brief comments of Lady Charlotte Guest's 'Mabinogion.'

THERE seems to be a reviving interest in Robert Fergusson, the ill-starred Edinburgh poet whom Burns described as his "elder brother in the Muses." His writings have already passed through more than twenty editions, but most of these are out of print and some include only selections from the poems. A complete edition, which will contain both the Scots and the English poems, is now being prepared for Mr. Gardner, of Paisley, by Mr. Robert Ford, who will supply a biographical and critical introduction. James Hogg is another Scottish poet who is receiving some attention. We hear that a selection from his works will be issued shortly by Messrs. Isbister.

AN important addition to Scottish sporting literature is promised by the Pefferside Press, of Dingwall, N.B. The book, which is being prepared by the editor of the *Northern Weekly*, will be entitled 'Wild Sports of the Scottish Highlands,' and will, in the words of the prospectus, form a "souvenir of, and an up-to-date guide to, a season with rifle, gun, and rod, among the fur, feather, and fin of the Highlands of Scotland." Illustrations of various sporting places and sporting subjects will be a feature of the volume.

WITH Lord Dufferin, who died last Wednesday, wit and literary talent were hereditary. He was the great-grandson of Sheridan, who handed on much of his gifts to his descendants, and his powers of writing and speaking, fostered by his brilliant mother, were early displayed. His first publication was a brochure entitled 'A Narrative of a Journey from Oxford to Skibbereen during the Year of the Irish Famine' (1847); 'Letters from High Latitudes' (1856), a title framed on one of his mother's successes, recorded his journey to Iceland and Spitzbergen in the Foam, and revealed the pleasant humour which added a salt to his public utterances. These were collected in 1882 and 1890. He also wrote a number of pamphlets on the Irish Land Question and other brief papers, such as an introduction to Mr. Fraser Rae's 'Sheridan' (1896). He contributed in 1894 a most interesting memoir of his mother to the collection of her 'Songs, Poems, and Verses.' Readers of Tennyson will remember the verses he wrote for Helen's Tower, Lord Dufferin's monument to his mother, and the poem addressed to him which opens 'Demeter, and other Poems,' a recognition of his care of Lionel Tennyson.

THE death is announced of Sir G. W. Cox, the well-known writer on mythology. He had received a pension on the Civil List since 1896. His 'History of Greece' (1874) is now out of date, and his mythological books, which were numerous, are hardly likely to be of permanent value. He also wrote 'British Rule in India' (1881) and 'Life of Bishop Colenso' (1888), being literary adviser to Messrs. Longman for the long period from 1861 to 1885.



THE death is announced, at a ripe age, of Mr. Robert Langton. For many years Mr. Langton resided in Manchester, where he carried on the profession of a designer and engraver on wood. He took a keen interest in literary matters, and was best known as a student and admirer of Dickens, of whose writings he was an enthusiastic admirer. In 1886 he read before the members of the Manchester Literary Club a paper entitled 'The "Brothers Cheeryble" and the "Grant Brothers,"' showing how far Dickens based his portraiture of the twin philanthropists in 'Nicholas Nickleby' upon the Brothers Grant of Manchester. A booklet entitled 'Charles Dickens and Rochester,' published by Mr. Langton in 1880, has gone into two or three editions, and was succeeded three years later by a more elaborate treatise on 'The Childhood and Youth of Charles Dickens,' which is a most valuable contribution to the literature of the subject, the volume containing a number of illustrations by William Hull, the author, and others. During the latter part of his life Mr. Langton made his home in his native county of Kent. He died at Bexley, after suffering from a severe attack of paralysis, which deprived him of the use of both hands.

LORD GLENESK took the chair on Tuesday evening at the sixty-third annual meeting of the Newsvendors' Institution. The funds now exceed 22,000*l.*, and the pensions payable to thirty-six persons amount to 800*l.* per annum. In addition to these, temporary relief is given to necessitous members of the trade. The receipts for last year did not come up to recent averages. This, Lord Glenesk explained, was due to the war, which had not brought much profit to the newspapers. The enterprise of the press in supplying the public with information had involved an enormous expenditure, for which as yet it had not been recouped.

MESSRS. FREEMANTLE & Co. will publish on the 22nd inst. the first two volumes of the first English translation, by Mr. A. T. de Mattos, of 'Les Mémoires d'Outre Tombe' of Chateaubriand. The work will occupy six volumes (sold in sets), with illustrations from contemporary sources. Only a limited edition will be issued, and the memoirs will be presented in their entirety, save for the excision of the lives of Napoleon I. and Madame Récamier.

ACCORDING to the Indian papers, the late Amir Abdurrahman, shortly before his death, handed over to his successor a complete diary of his life, from his youth to the present time. He instructed Habibullah to have all the portions relating to his life printed at the Kabul press, and published as "an accurate history of his time." The work has been entrusted to Dr. Abdul Ghani Khan, barrister-at-law, who holds a high post at Kabul. It will be instructive to compare this new work with that published by Mr. Murray two years ago.

WE regret to hear of the death of Mr. Gilbert J. Ellis, of the firm of Ellis & Elvey, which took place at Dover, after a short illness, on the 6th inst. He thus survived his uncle, Mr. F. S. Ellis, less than a year. He was only forty-three.

LORD MONKSWELL has kindly consented to preside at the anniversary dinner in aid of the funds of the Newsvendors' Benevolent and Provident Institution on Wednesday, May 7th.

No fewer than three Caxtons, the property of the Bedford Literary and Scientific Institute and General Library, will be sold by Messrs. Sotheby, Wilkinson & Hodge on March 20th. The most important of these is probably the finest existing copy of 'The Ryal Book, or Book for a King,' printed by Caxton at Westminster, circa 1487. It measures 11½ in. by 8½ in., all the leaves are unshaved, and many have rough edges; it is in the original Caxton binding in oaken boards. This copy was in the Caxton Exhibition in 1877. It may be mentioned that in July last another fine and perfect copy was sold at Sotheby's for 1,550*l.* The other two Caxtons are both Indulgences, 1481, each being on a single leaf of vellum, one of which contains twenty-four lines and the other twenty-one. The same sale includes another exceedingly rare early English printed tract, 'A Litill Boke Necessarye and Behovefull ayenst the Pestilence,' from the press of W. de Machlinia, 1483-4, comprising eight leaves (8½ in. by 5½ in.), with twenty-four lines to a full page.

FOR Part II. of their syllabus the National Literary Society of Ireland announce the following lectures: 'Gaelic Characteristics,' by Mrs. Sophie Bryant; 'A Fragment of Irish Literary History,' by Prof. York Powell; 'The Gaelic Revival and the Study of the Classics,' by Dr. Wm. Barry; 'Raleigh and Spenser in Munster,' by Miss Louise Imogen Guiney; 'The Necessity for a Critical Study of Irish Literature as the First Requisite towards a History of the Irish People,' by Mr. Alfred Nutt; 'Tristan and Isolde,' by Dr. George Sigerson; 'Shakespeare and Irish Music,' by Mr. W. N. Grattan-Flood; and 'Abbé McCarthy and his Contemporaries,' by the Rev. G. O'Neill.

M. JULES CLARETIE, as the sequel to the long-continued attack on him as *administrateur général* at the Comédie Française, is, it is stated on good authority, about to resign this responsible post, which he has held with so much distinction and success since 1885. He is to take over the control of the literary department of *Le Figaro*, a post in which his success is assured, and for which the proprietors could not have made a more happy selection.

IT is not generally known—or perhaps the fact has been forgotten—that by his will of August 31st, 1881, Victor Hugo bequeathed the whole collection of the autograph MSS. of his works to the Bibliothèque Nationale at Paris. In 1889 thirty-four of these volumes were received at the library, the remainder being provisionally retained by M. Paul Meurice, pending the completion of the *édition définitive* of Hugo's works. During the forthcoming *fêtes* a selection of these most interesting souvenirs will be on view to the public in the Galerie Mazarine of the National Library, and will include the MSS. of his 'Les Orientales,' 'Les Contemplations,' 'Les Châtiments,' 'L'Année Terrible,' 'Le Roi s'Amuse,' 'Lucrèce Borgia,' 'Ruy Blas,' 'Les Burgraves,' 'Notre Dame de Paris,' 'Les Misérables,'

and 'Les Travailleurs de la Mer.' The last three of M. Jules Claretie's delightful 'Causeries de Quinzaine' in *Le Journal* have been devoted to Hugo.

WE note the appearance of the following Parliamentary Papers: Report on the Higher, Middle, and Lower Schools of Württemberg (3*d.*); Draft Order in Council of the Board of Education for providing the Manner in which a Register of Teachers shall be formed and kept (1½*d.*); and Statute made by the Governing Body of Peterhouse, Cambridge, on March 16th, 1901 (½*d.*).

## SCIENCE

### CHEMICAL BOOKS.

*Research Papers from the Kent Chemical Laboratory of Yale University.* Edited by Frank Austin Gooch, Professor of Chemistry in Yale University. 2 vols. (New York, Charles Scribner's Sons; London, Arnold.)—The laboratory established in memory of Albert Emmett Kent in 1888 has been the source of many useful and practical chemical publications since its initiation. There are 108 papers contained in the two volumes—59 in vol. i. and 49 in vol. ii. As might be expected from pupils of Prof. Gooch, they nearly all deal with inorganic chemistry, only seven out of the 108 touching the carbon compounds. The energetic editor is himself a joint author of no fewer than 44 of these careful records of painstaking laboratory work, and explains in his prefatory note that the volumes are "made up of articles which have appeared from time to time in the *American Journal of Science*, of a few papers issued originally in the *American Chemical Journal*, and of a few studies as yet unpublished elsewhere." In the first volume Prof. Gooch has, with several of his pupils, concerned himself with various methods for the estimation of each of the halogens in the presence of the others, and in their salts; with the estimation of arsenic and antimony; with determinations of chlorates, nitrates, selenium, and tellurium; and with spectroscopic quantitative work on potassium and rubidium. Messrs. P. E. Browning and F. W. Mar also have excellent papers; and Prof. Gooch, whose ingenuity in designing apparatus is well known, and Mr. D. Albert Kreider both contribute notes on convenient forms of extemporized laboratory apparatus, and together a useful little paper on the automatic generation of chlorine, whenever this gas is required, any surplus chlorine oxide being reduced to a very small percentage by the use of manganous chloride. Miss Charlotte F. Roberts has five papers, including an interesting and lucidly written one on the blue iodide of starch. The immediate colour reaction in 20 cm. of water, with large excess of sulphuric acid, with 0.000009 grams iodic acid and 0.00003 grams potassium iodide, is more delicate than most of us had supposed. The only real organic paper in vol. i. is on 'The Action of Urea and Sulpho-Carbanilide on Certain Acid Anhydrides,' by Frederick L. Dunlop, which is a good and suggestive paper, but unfinished. It contains an easy and quick method of preparing phthalimide. In vol. ii. there are five papers which may be classed as organic, though three of them deal with molecular physics. Mr. Dunlop continues his research (paper li. vol. i.), with Mr. Isaac K. Phelps, in paper vii., 'The Action of Urea and Primary Amines on Maleic Anhydride.' Mr. I. K. Phelps gives an account of a method for effecting "the combustion of organic substances in the wet way" in paper x. This paper may turn out to be very important, even if only a limited number of organic sub-



stances can be made to yield all their carbon as carbonic anhydride. All of us who have many nitrogen determinations to do must bless Kjeldahl every day for his clean, easy method, which takes care of itself; and any accurate wet method for carbon, which abolishes the long and capricious row of burners and plates, the weighings of bulbs, desiccators, gas-supply apparatus, drying towers, &c., will be most acceptable. Mr. Phelps's method when he oxidizes with permanganate sulphuric acid solution answers, as his results show, very well for such simple substances as an alkaline oxalate or a formate of an alkaline earth, but requires modification by previous treatment of such a simple tartrate as tartar emetic. Even chromic acid evolved from potassium dichromate by sulphuric acid, as in the second part of the paper, will be found not to meet the requirements of many substances for various reasons; but we may hope that the author of this paper will continue to improve on his method, and extend its sphere of operation to as many common carbon compounds as possible, each representing a class as regards volatility, resistance to oxidation, and other characteristics. The other three organic papers, and the only three dealing with the benzene series, are Nos. xx., xxv., and xxxviii., by John L. Bridge and William Conger Morgan. They deal with the behaviour of toluquinone-oxime, and of isonitrosoguaiacol, both in their relations to the space isomerism of nitrogen. They traverse and amplify much of the work of Kehrman on isomerism, and their appreciation requires a great deal of outside reading. The remainder of the papers include various metallic separation methods, and three excellent investigations by Miss Martha Austin on double phosphate and separations by this means.

*A Dictionary of Dyes, Mordants, and other Compounds used in Dyeing and Calico Printing.* By Christopher Rawson, Walter M. Gardner, and W. F. Laycock, Ph.D. (Griffin & Co.).—To the manufacturer of dyes, and to the chemical investigator of colouring matters in general, that voluminous and exhaustive work 'A Manual of Dyeing' has become indispensable. The present book, as the authors inform us in their preface, "has been prepared as a companion volume to 'A Manual of Dyeing,' and at the request of the publishers was put into the form of a Dictionary." All the substances used by dyers—acids, alcohols, solvents, salts, mordants, dyes, &c.—have been thrown into alphabetical arrangement. Appended to each substance are the names of the firms manufacturing it, a description of its properties and uses, and, where necessary or possible, methods of examination and assay. The alphabetical arrangement of compounds like the aniline colours, of which there are now such a vast number, is convenient; more especially as one colour may have several synonyms, and as every firm has fancy names for these intricate compounds—take, for instance, our old friend magenta, which is also called fuchsin, rubine, aniline red, roseine, rosanilin hydrochloride, or acetate, and has perhaps a dozen other names. Again, the simplification of tetramethyltolyltriimidodiphenyl-naphthylcarbinol hydrochloride to the poetic dissyllable of "night blue" is almost bewildering. The whole book goes far to simplify the subject for the manufacturer, and will also be of use in laboratories where dyes are used in histological or pathological work. In the study of the various staining methods continually appearing in modern papers on intimate cell morphology, it is of the utmost importance that the actual stains used by their authors should be employed. The articles on the various methods of classification of coal-tar colours, analysis and valuation, indigo, and the section on the action of light on dyes are good, and worth careful perusal; but it is difficult to see any advantage in the inclusion of necessarily incomplete and elementary

sketches of the analysis of coal, water, lubricating oils, &c., to the exclusion of fuller accounts of certain colours and mordants, which are not so readily accessible. But even these redundancies may, on occasion, prove useful to the commercial man who has acquired the habit of referring to this dictionary, though they are of little service to the practical chemist. In the section on lubricating oils, p. 220, the burette method recommended in lieu of a viscosimeter is so variable in its results that it would be better omitted, in view of the fact that cheap glass apparatus is now made for the same purpose, which can really be trusted to a certain degree of accuracy. Once again a sadly small proportion of British names in a great industry is revealed to us, only six English factories being quoted in a total of twenty-three, even this proportion being deceptively optimistic as an indication of either scientific or commercial progress in the enormous field of coal-tar and synthetic colouring matters. Here we have another industry where original research is encouraged in Germany by every possible legislative means, whereas in England the characteristic apathy of Government, and even of manufacturers, blocks the way. To mention only one obstacle to research—Shall we ever, in our laboratories and schools, be allowed a certain quantity of duty-free pure alcohol? It is to be hoped that this second valuable work in which Mr. Christopher Rawson has collaborated will meet with the same success as the former one.

*Ferments and their Actions.* By Carl Oppenheimer, M.D. Translated from the German by C. Ainsworth Mitchell. (Griffin & Co.).—The literature of fermentation is so fragmentary and scattered, and so voluminous, that an investigation on some particular branch of the subject, begun by reference to previous work, frequently involves the practical worker in an almost inextricable maze of vain repetition, contradictions, and curious mixtures of theory and technology. In his very compact *résumé* of nearly the entire field covered by the action of ferments Dr. Oppenheimer has given us, in addition to much luminous exposition of his own, a systematized series of abstracts which gives the enormous bibliography of the subject an additional value hardly to be overestimated. It is only in the last few years that we have begun to approach a decision as to what changes, analytic and synthetic, constitute fermentative action, "though even now," to quote the author, "there is no actual agreement as to what is a fermentative process, or what phenomena it should include." An interesting but brief account of the older ideas concerning fermentation is included in the introduction, showing that these notions ranged from the mere action of yeast on sugar, or vegetable sugar-containing fluids, to a theory including any reaction entailing effervescence, and therefore comprehending the action of acids on carbonates, and oxidation by nitric acid. The really definite and suggestive work of Lavoisier, the chief emancipator of chemistry from the phlogiston theory, and the researches of Gay Lussac, Berzelius, Mitscherlich, Robiquet, Eberle and Schwann, Corvisart, Liebig, and others, are noted. In chap. ii. a definition of a "ferment" is supplied. This is well worded, and apparently exhaustive, according to our present views, but too lengthy to quote here. The description of a ferment as the "material substratum" of energy evades many difficulties. Chap. iii. is a learned, suggestive, but purely hypothetical discussion of the chemical nature of ferments, of which at present hardly anything is known. The problems of the albumin molecule must first be solved. The absolutely unsupported theory of Gautier of "protoplasmic fragments," leading us to the idea of wandering cells—in solution (!), is properly ridiculed. Chap. iv. deals with the "influence of external agents on ferments." The effects of high and low tempera-

tures, desiccation, acids, alkalies, alcohol, tannin, and various special reagents are discussed, and many authors are quoted. In chap. v., which is entitled 'The Mode of Action of Ferments,' we find the different processes divided as follows:—

- A. The disruption of carbohydrates.
- B. The decomposition of glucosides by special enzymes in which one of the decomposition products is d-glucose.
- C. The decomposition of urea into ammonium carbonate by urase.
- D. The decomposition of albuminous substances.
  1. Peptic actions.
  2. Tryptic actions.
  3. Rennet actions.
- E. The fat-decomposing enzymes.
- F. Lactic acid fermentation.

Finally, there is an attempt at a classification of the oxidizing ferments, finishing with the alcoholic fermentation (Gährung) of sugary solutions by yeast. The remaining chapters consider, in many cases with considerable detail, the various classes of ferments mentioned above, and bacterial products, pathogenic and otherwise, including the following bacilli—*amylobacter*, *fluorescens non-liquefaciens*, *mesentericus vulgatus*, *tuberculosis*, *typhi*, *cholerae asiaticæ*, &c. The book is well indexed, the abbreviations are suitable, and there is a bibliographic index of about eight hundred names of authors. It will be a valuable addition to the library of every institution where the work touches the vast series of phenomena called fermentations, whether in pathology, commerce, or scientific research. No one must expect to work directly from the book, which is essentially theoretical and suggestive. Its use will lie principally in indicating where, and how much further, to read. The translator is to be congratulated on an accurate rendering of the sense of the original into good English. The fault of the work is in the direction of over-compression. It might, with advantage, have been expanded in certain parts into a much larger volume.

#### SOCIETIES.

SOCIETY OF ANTIQUARIES.—Jan. 30.—Mr. J. T. Micklethwaite, V.P., in the chair.—The Rev. G. H. Engleheart was admitted a Fellow.—The Rev. H. D. Rawnsley exhibited a number of stone implements found lately on Derwentwater, upon which Mr. C. H. Read submitted some descriptive and critical remarks.—Mr. J. G. Waller read some remarks on part of an early *tabella* of whale's bone, found at Blythburgh, Suffolk, and exhibited by Mr. Seymour Lucas.—Mr. R. Blair communicated a report as Local Secretary for Northumberland.—The Rev. A. E. Sorby exhibited and presented photographs of an alabaster tomb, with effigies of a knight and lady, in Darfield Church, Yorks.—Mr. C. H. Read exhibited a carved ivory mirror-case of the fourteenth century. This has every appearance of being the fellow of one exhibited to the Society in 1808, and engraved in vol. xvi. of *Archæologia*, the ownership of which is at present unknown; it was again exhibited at the Bristol meeting of the Archæological Institute in 1881 by a Mr. Loscombe.—Mr. M. Browne, Local Secretary, exhibited a number of miscellaneous antiquities found in Leicester and neighbourhood.

Feb. 6.—Viscount Dillon, President, in the chair.—The President exhibited, and read a paper descriptive of, a number of familiar letters addressed to Lady Litchfield by James, Duke of York, and Charles II. The President also exhibited a summons to the coronation of William and Mary, and letters of dispensation from attending the same for the Earl and Countess of Litchfield.—Mr. W. H. St. John Hope exhibited a number of lantern-slides of selected examples of English armorial seals.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Feb. 5.—Mr. T. Blashill, V.P., in the chair.—Mrs. Astley exhibited an elegant glass goblet of Venetian manufacture, believed to be of the fourteenth century, in perfect condition; and the Rev. H. J. Dukinfield Astley two snuffboxes, one of silver, the other of copper, the lids having figure subjects in high relief, Flemish in character, probably of late



seventeenth-century date.—Mr. Patrick exhibited, on behalf of Mr. Sanders of Bristol, an article called a "riff," an instrument for sharpening the scythe, made of cross-grained oak greased on each side, and powdered with a very hard, coarse-grit sand. It is an interesting survival of an ancient type still in use in the district of Glamorgan which once was the domain of the "Kings of Gower." The gritstone sand is found in the neighbouring hills, but those who know where to find it keep the deposits a secret, and when a sufficient supply has been obtained the place is covered up.—The Chairman remarked that a somewhat similar instrument, but differing in shape, is still used in Yorkshire, but is there called a "strikel."—Dr. W. de Gray Birch gave some particulars of the little-known, but extremely fine specimen of a fortified ecclesiastical building in Great Britain—Ewenny Priory, Glamorgan—the history of which is so well told in the valuable work just published by Col. Turberville.

ARCHÆOLOGICAL INSTITUTE.—Feb. 5.—Judge Baylis in the chair.—Viscount Dillon read a paper on 'Horse Armour,' in which, after describing the various parts of the protection for the animal, he noted several instances in which such protections, made of metal or cuir bouilli, were mentioned in memoirs, wills, &c. The chief examples of existing armour of this class in our own and foreign collections were described, and the nomenclature of the different parts in French, German, Italian, and Spanish was given. The existence of a portion of cuir bouilli horse armour in the Tower of London, and the artistic treatment of various metal horse armours in Europe, notably that of the Elector Christian II. at Dresden, were referred to. The fact of the Shoshones and Comanche Indians having used leather horse armour was also noticed.—Mr. J. H. Round read a paper on 'Castle Guard,' in which he claimed that, although one of the earliest of feudal burdens, its commutation for a money payment had enabled it to survive the abolition of feudal tenures and to continue till recent times. He suggested that the rate at which it was commuted afforded an indication of the date at which the commutation was effected, and he dealt with the system on which the guard of the chief royal castles was originally provided for, laying stress on the great distance from the castle at which the manor owing guard service often lay. He then dwelt on the value of castle-guard tenure as an instrument of research in local history, pointing out that it enabled one at times to trace the history of a manor from the Conquest and to prove identities otherwise obscure.—Sir Henry Howarth, Mr. Green, Mr. Hope, and Mr. Oswald Barron took part in the discussion.

ZOOLOGICAL.—Feb. 4.—Prof. G. B. Howes, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during January, and called special attention to a female white-tailed gnu (*Connochates gnu*) and three Red River hogs (*Potamochoerus penicillatus*), born in the menagerie, and to nine pheasant-tailed jacanas (*Hydrophasianus chirurgus*) from India, presented by Mr. Frank Finn. No examples of the pheasant-tailed jacana had been previously received by the Society.—A communication from the Prosecutor contained some remarks on the recent death of the young male giraffe in the gardens, in the course of which it was stated that an examination of the neck of the animal had revealed an injury to the fourth and fifth cervical vertebrae. This injury had caused the two bones to ankylose, and the bend in the neck, so noticeable in the living animal, was due to the epiphyses having grown only on one side of the bones.—Dr. Chalmers Mitchell read, on behalf of Mr. E. Degen, a paper entitled 'Ecdysis as Morphological Evidence of the Original Tetradactyle Feathering of the Bird's Fore-limb, based specially on the Perennial Moulting of *Gymnorhina tibicen*.' The material on which the paper was based consisted of a large series of specimens of the *Gymnorhina* obtained at regular intervals throughout the moulting period, and the author had thus been able to give a complete account of the perennial replacement of the feathers, avoiding the errors due to observations on the altered habits as produced by captivity. The author showed that the moulting of the wing-feathers took place in definite groups, and indicated a composite origin of the modern feathering. He suggested that the new facts brought forward strengthened his already published theory of the wing-feathers being derived from the digital feathers of a four-fingered manus. Incidentally he suggested that the eutaxy of the Passeres was essentially different from that of such primitive birds as the Gallinæ.—A communication from Prof. W. Blaxland Benham contained some notes on the osteology of the short-nosed sperm-whale (*Cogia brevicauda*), based on an examination of a specimen which had been washed ashore on the coast of Otago, New Zealand. The soft parts of the same specimen

had formed the subject of a paper presented to the Society by the same author in May last.—Two additional papers on the results of the Skeat Expedition to the Malay Peninsula were read. The first, by Mr. F. F. Laidlaw, gave an account of the dragonflies (with the exception of *Agriocnemis*) collected, and a list of all other species that had previously been known from the peninsula. One new genus, *Climacobasis*, and twelve new species were described. The second paper, by Mr. W. E. Collinge, contained an account of the collection of non-operculate land and freshwater mollusca made by the expedition, and included descriptions of three new genera (*Apoparmarion*, *Paraparmarion*, and *Cryptosemelus*) and eight new species, besides contributions to the anatomy of certain species. Descriptions of three species of *Prisma* in the British Museum collection (one of which, *P. smithi*, was new) were also included in the paper.—A communication from Mr. W. F. Kirby contained a list of twenty-three species of Orthoptera of which specimens were contained in a collection made by Sir Harry Johnston in the Uganda Protectorate.

SOCIETY OF ARTS.—Feb. 10.—Sir G. Birdwood in the chair.—Mr. Cyril Davenport commenced a course of Cantor Lectures on 'Personal Jewellery from Prehistoric Times,' illustrating his remarks with a fine series of specially coloured lantern-slides.

Feb. 12.—Sir F. Bramwell in the chair.—A paper on 'Industrial Redistribution and its Connexion with the Overcrowding Question' was read by Mr. W. Leonard Madgen, and was followed by a discussion.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 11.—Mr. C. Hawksley, President, in the chair.—The paper read was 'The Port of Dundee,' by Mr. G. C. Buchanan.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—Feb. 12.—The following papers were read: 'A Few Notes on Two or Three Massoretic Readings in the Bible,' by Dr. Löwy, and 'The Senkereth Tablet: the Soss, the Ell, and the Reed of Babylonia,' by the Rev. W. Shaw-Caldecott.

ARISTOTELIAN.—Feb. 3.—Mr. S. H. Hodgson, V.P., in the chair.—A paper was read by Mrs. Bryant, D.Sc., on 'The Relation of Mathematics to General Formal Logic.' The subject was an inquiry into the first principles of symbolic logic as considered in the spirit of Boole's great work. The paper aimed at the development of unity in procedure as between the methods of mathematics and of other departments in logic, and attempted further inquiry into the grounds of such unity.—The paper was followed by a discussion, in which the Chairman, Mr. E. C. Benecke, and others took part.

#### MEETINGS NEXT WEEK.

- MON. London Institution, 5.—'Archæology in London as a Pastime for a Busy Man,' Dr. E. Freshfield.  
— Institute of British Architects, 8.—'Baldassare Peruzzi,' Mr. F. W. Bedford.  
— Society of Arts, 8.—'Personal Jewellery from Prehistoric Times,' Lecture II., Mr. Cyril Davenport. (Cantor Lectures.)  
TUES. Royal Institution, 3.—'The Cell,' Lecture VI., Dr. A. Macfadyen.  
— Colonial Institute, 4.—Annual Meeting.  
— Society of Arts, 4.—'The French Canadian Relationship to the Crown,' Mr. W. T. R. Preston.  
— Institution of Civil Engineers, 6.—'Electrical Traction on Railways,' Messrs. W. M. Morley and B. A. Jenkin.  
— Zoological, 8.—'On *Mastula palaeotica* from the Upper Miocene of Pikermi and Samos,' Dr. C. I. Forsyth Major; 'Two New Genera of Rodents from Potosi, Bolivia,' Mr. Oldfield Thomas; 'Some Characters distinguishing the Young of Various Species of *Polyporus*,' Mr. G. A. Boulenger.  
WED. Chemical, 5.—'Enzyme Action,' Mr. A. J. Brown; 'On the Velocity of Hydrolysis of Starch by Diastase,' Messrs. H. T. Brown and T. A. Glendinning; 'Polymerization Products from Diazotized Ester,' Mr. O. Silbermann; 'Condensation of Phenols with Esters of Unsaturated Acids,' Part VII., Messrs. S. Kuehmann and H. E. Stapleton; 'The Union of Hydrogen and Oxygen,' Mr. H. B. Baker.  
— Meteorological, 7.—'Report on the Phenological Observations for 1901,' Mr. E. Mawley; 'La Lune mange les Nuages: a Note on the Thermal Relations of Floating Clouds,' Mr. W. N. Shaw.  
— British Archæological Association, 8.—'St. Christopher and some Representations of him in English Churches,' Mrs. Collier.  
— Microscopical, 8.—'Polarizing with the Microscope,' Mr. E. M. Neilson.  
— Society of Arts, 8.—'The Use of Balloons in War,' Mr. E. H. S. Bruce.  
THURS. Royal Institution, 3.—'The Scot of the Eighteenth Century: With his Books,' Lecture III., Rev. J. Watson.  
— Royal, 4.—Historical, 5.—Annual Meeting.  
— London Institution, 6.—'The Second City of the Empire,' Mr. L. R. W. Forrest.  
— Linnean, 8.—'Some Gasteropoda (*Limnætrochus* and *Chitra*) from Lake Tanganyika, with the Description of a New Genus,' and 'The Nyassa Vivipara and its Relationship to *Neothauma*,' Miss L. Digby; 'The Fruit of *Melocoma bambusoides*, an Exalbuminous Grass,' Mr. O. Stapf; 'A West Indian Sea Anemone, *Eusmudrops glaberrima*,' Dr. J. E. Duerden.  
— Society of Antiquaries, 8.—'Wall-Paintings at Rothamstead Manor, Herts,' Mr. C. E. Keyser; 'Note on a Saxon Inscribed Stone and other Antiquities found near Harrogate,' Mr. W. J. Kaye, jun.; 'Roman Remains found at Clausentum,' Mr. W. Dale.  
FRI. Geological, 3.—Annual Meeting.  
— Institution of Mechanical Engineers, 8.—Annual Meeting; Discussion on 'Modern Machine Methods'; Four Papers on the 'Science of Machinery.'  
— Royal Institution, 9.—'Musical and Talking Electric Arcs,' Mr. W. Duddell.  
SAT. Royal Institution, 3.—'Some Electrical Developments,' Lecture II., Lord Rayleigh.

#### Science Gossip.

DR. F. TROUTON, F.R.S., University Lecturer in Experimental Physics in Trinity College, Dublin, has been appointed to the Quain Chair of Physics at University College, London. Dr. Trouton was for years associated with the late Prof. George Fitzgerald in experimental research, and his loss will be much felt in Dublin.

A FIRST Egyptian Congress for Medicine is to be held at Cairo in the December of the present year. It was originally fixed for the beginning of the month, but at the express desire of several German university professors the date has been altered to December 19th to 23rd. The official languages of the congress will be French and Arabic. It is stated, however, that English, German, Greek, and Italian may be used in the discussions.

ON February 6th the Earl of Ronaldshay delivered to the Royal Scottish Geographical Society a lecture on 'A Journey from Quetta to Meshed, via the new Nushki-Sistan Trade Route.' The lecturer explained that he had undertaken the journey to satisfy his own curiosity as to the trade prospects of the new route; and in this connexion he pointed out that so far supplies were plentiful and water was found at all the larger ports. The climate was fine and dry, the nights were cold, but at noon warm sunshine flooded the country. The rainfall was described as being very small, with the result that much of the country through which the lecturer passed was a deserted and uninhabited waste.

MADAME CLEMENCE ROYER, whose death, in her seventy-second year, is reported from Paris, translated Darwin's principal works into French, and did much to popularize the physical sciences. She was a contributor to the *Fronde*, and one of the foremost workers for the emancipation of Frenchwomen.

WE hear from Moscow that a scholarship is to be founded in memory of Prof. Koshevnikov, whose death took place on January 24th, and a prize will be given in his honour for works on neuropathology. A marble bust of the professor is to be placed in the university.

THE death is announced from Constantinople, in his eighty-sixth year, of Spiridon Mavrogeni Pasha, the private physician of the Sultan. He was the author of numerous works, and for twenty-five years officiated as professor at the Imperial Ottoman School of Medicine.

THE anniversary meeting of the Royal Astronomical Society was held at Burlington House yesterday, the 14th inst. The Society's gold medal was presented to Prof. J. C. Kapteyn, of Groningen, for his work in connexion with the Cape Photographic Durchmusterung, and for his researches on stellar distribution and parallax. The Jackson-Gwilt medal and gift were awarded to the Rev. Dr. Anderson, of Edinburgh, for his discoveries of new stars, particularly of Nova Aurigæ and Nova Persei. Dr. J. W. L. Glaisher was re-elected president for the ensuing year; also Messrs. Dyson and Whittaker honorary secretaries, and Sir William Huggins foreign secretary.

PROF. T. J. J. SEE publishes in *Ast. Nach.*, No. 3768, the results of a series of measurements of the equatorial diameter of Saturn and of his system of rings, obtained last autumn with the 26-inch refractor of the Naval Observatory, Washington. The observations (like those of Jupiter's satellites, which we noticed in our 'Astronomical Notes' on the 1st inst.) are distributed into sets, made respectively by daylight, either shortly before or immediately after sunset, and by night, the latter, of course, being affected by irradiation. From the daylight observations he deduces an apparent equatorial diameter, at the planet's mean distance from the sun, of 17".24, corresponding to a real diameter of 119,247 kilometres or 74,172 English



miles; from those taken by night, an apparent diameter of 17"·80, corresponding to a real diameter of 123,148 kilometres or 76,598 miles. The value of the apparent diameter lately adopted in the *Nautical Almanac* is 17"·76, and that obtained by Messrs. Lewis and Dyson from observations with the 28-inch refractor at Greenwich was 17"·75. With regard to the ring system of Saturn, Prof. See confined his attention during the last opposition to the reinvestigation of particular points, and to the making of measures in daylight, so as to eliminate the effects of irradiation. By this method he finds the apparent external diameter of the outer ring to be 39"·97, and that of the dusky ring 25"·88, corresponding to real diameters of 276,444 and 179,017 kilometres, or 171,948 and 111,349 miles respectively. Last summer he succeeded in obtaining a value of the diameter of Uranus in the same careful way; the apparent diameter, reduced to mean distance, is, from daylight measures, 3"·08, and from night measures, 3"·47, the former (which is to be preferred, as free from the effects of irradiation) giving the real diameter as 42,772 kilometres, or 26,604 miles. A small amount of oblateness is doubtfully indicated by the observations; if the planet is considered as a sphere and with this diameter, its mean density, compared to that of water, would be 2·09.

THE Report of the Meteorological Council for the year ending March 31st, 1901, to the Royal Society, has just been issued as a Parliamentary Paper, at the price of 1s. 1½d.

## FINE ARTS

THOMAS SIDNEY COOPER, R.A.

MR. COOPER told the greater part of his story in 'My Life,' published in 1890, and his life was more remarkable than his art, which was prose itself in paint. Born on September 26th, 1803, he has been exhibiting works since 1833. To the Academy Cooper, according to Mr. Graves's 'Dictionary of Artists,' had contributed a few years ago as many as 234 pictures, not to mention exhibits at the British Institution, at Suffolk Street, and elsewhere. His diligence was untiring, and the rapidity of his execution, in view of the minuteness of his method, astounding. The number of Cooper's paintings must be quite 700, some of them of considerable dimensions, while none is less than carefully finished, not to say polished with toil-some stippling. It is not very strange that this multitude of productions was generally on a dead level after about 1850. Before that time his cattle pieces were often fresh, sometimes vivaciously conceived.

The circumstances of their production were much more interesting than the pictures. Cooper was born at Canterbury, and when he was five years old, his father deserted his mother and her five children, leaving them without help or provision. The effects of the great war made all the poor poorer, and the Coopers felt the stringency of poverty for many years, so that Thomas Sidney had next to no education of the better sort. As a child he began to draw, mainly from the metropolitan cathedral, and the clergy of the place, including the archbishop, encouraged him, so that he was a pretty good draughtsman when Cattermole gave him his first pencil. After an interval of coach painting, a scene painter named Doyle helped him further, so that when the latter died the boy finished the scenes of the Theatre Royal of the city. The scenery for 'Macbeth,' as played at Faversham, and other pieces at Hastings fell to his lot before he was twenty. In 1823, helped by an uncle, Cooper came to London and studied from the antique at the British Museum and in the Academy, where he was admitted as a student in 1824. Returning to Canterbury, he practised as a drawing-master until the arrival of a

Frenchman reduced this means of livelihood. He then took it into his head to try portrait painting in North France, Flanders, and Brabant, where he and a companion, by showing their drawings in shop windows, made some money as teachers and likeness-takers. This success enabled him to marry and brought him the kindly and generous notice of M. Verboeckhoven, the popular animal painter, upon whose methods and subjects he founded himself, and whose art, such as it was, the Englishman never surpassed. Profiting by the advantages obtained by studies of pictures of cattle, the artist, who was then barely twenty-seven, discovered his *métier* and became a cattle painter for life. For England in those days this was, as his success and the acquisition of a considerable fortune proved, not a bad line to take up.

Various troubles compelled Cooper to return to England in 1831, almost as friendless and unknown as when he departed. Energetic as ever, he set to work drawing from nature in the fields, on stone and otherwise, so as to maintain his family. In two years his advance was such that he obtained work from Ackermann, and, being an excellent draughtsman, painted sincerely and got commissions for pictures to be sold at a pound or two apiece. Shortly after this he sold a picture to Mr. R. Vernon, and, this being a great feather in his cap, much is made of the circumstance in 'My Life.' It is, however, noteworthy that, unless Vernon changed the picture in question for another, and left the latter to the nation, Cooper's own account of the matter is all wrong, not only as to the picture itself, but as to its being at Suffolk Street. From this date his good fortune was unailing until the death of his wife in 1842. In 1845 he was made A.R.A.

At various times Sidney Cooper painted in conjunction with F. R. Lee and others. It appears that some parts of his biography are included in Miss Mitford's 'Belford Regis.' It is amusing to read more than once in the biography that Cooper, who preserved the newspaper praises of his early works, professed to disregard the press of his later days, which, manifestly, had not omitted to praise the popular veteran. Early in his success he became intimate with George Chambers, of whom 'My Life' gives interesting notes, and J. B. Pyne, but learnt nothing from either of them, which was a pity. He sold three pictures in all to Vernon, and drew much on stone for Fuller & Co., who, in 1839, published 'Cattle Groups from Nature'; in 1842, 'Studies of Cattle drawn from Nature'; in 1853, 'Drawing Book of Animals,' &c.; and in 1865, 'Beauties of Poetry and Art, embellished with Illustrations.' Some of the cattle studies in lithography were pirated in Paris, Berlin, and Vienna, and sold on the Continent at lower prices than that demanded here for the original works, which was 4 guineas a copy. Cooper's popularity led, of course, to frequent forging of his pictures. On one occasion, when a witness in court concerning one of these forgeries, he said that, at that time, out of 153 pictures submitted to him, with a fee in each case, only eleven were really his. Later, out of 199 pictures he examined, only fourteen and two drawings were genuine. In 1839 Cooper obtained the Liverpool Academy Prize and the Heywood Medal at Manchester. In 1847 he contributed to the Westminster Hall Exhibition of Pictures in Oil a large work representing the 'Defeat of Kellermann's Cuirassiers and Carabiniers by Somerset's Cavalry Brigade, June 18, 1815,' which obtained much praise from many good judges and was sold for 1,000 guineas at Liverpool.

In 1848 Cooper determined to leave St. John's Wood and buy a place near his native Canterbury, where his brother was practising as a surgeon. Deciding on a site, he built there, and in course of years extended his domain to about 400 acres and erected

a good house. In 1856 he erected from his own designs a new theatre in the middle of the city, decorating and lighting the interior of the structure, painting certain scenes for it, and buying and letting flour mills on the Stour, besides doing other things constructional and financial which rarely fall to the lot of artists to achieve. This is to say nothing of farming and cattle breeding on a considerable scale, as if the painting to which he continued to devote himself did not count at all. He painted, too, with Creswick as well as with Lee, and did not fail to affirm that the often alleged jealousy of the former delayed his election as R.A., which took place in 1867. In 1863 he married a second time; in 1865 his mother died, and, having taken up a sort of patriarchal position in Canterbury, where his good deeds will preserve his fame, the painter established in 1882 a school of art which has had considerable success. Apart from his art (of which we have written during many years), his liberality, and his genial egotism, perhaps the most instructive and certainly the most amusing of Cooper's productions is 'My Life.' We conclude that singular document by recording that the writer died on the morning of February 7th, thus having lived to enter his ninety-ninth year.

THE HARDWICK HALL TAPESTRY AT THE VICTORIA AND ALBERT MUSEUM.

WE would call the attention of those interested in mediæval art to the remarkable tapestry which is at present on loan at South Kensington. It was discovered not long ago at Hardwick Hall, and has been carefully restored. It is a very large piece, covered with figures of people engaged in various kinds of hunting. Otter hunting, sea fishing, birdsnesting, and bear hunting are all illustrated. But the most dangerous sport appears to be that of swansnesting, judging by the awful fate which has overtaken two boys who have rowed out into a moat for the purpose of attacking an immense swans' nest. The boat has already been upset, one boy is being forced under the water by a huge bird, while its mate has seized the other boy's shirt in his beak. Bear hunting is a comparatively simple matter, to judge by the confidence with which one man has seized a bear's hind leg, and the nonchalant attitude of a lady dressed in the height of fashion, who kneels on a hill above the animal and gracefully throws flints on to its back. But the tapestry is much more than a naïvely humorous delineation of contemporary sport. It shows very great merits, both in design and colour. The colour scheme is mainly of a tender blue, passing into blue green, opposed to a dull cerise with occasional notes of yellows and degraded violets. It is in this respect quite distinct from the drier and less enticing harmonies of the early Flemish tapestry. In design, again, it shows a sweeter, more rhythmic, and more flowing line than any Fleming could have attained. The composition with the silhouette of trees and towers and sea upon a bare whitish sky also shows a fine artistic sense. The date, judged from the design, in which perspective is almost absent, and the fact that the flowing curves of fourteenth-century draughtsmen still survive to some extent, must be somewhere about the beginning of the fifteenth century. It is supposed that the work is English, on the ground, we gather, that it is not Flemish, but we shall be much surprised if such a view is accepted. In the first place, bear hunting was not a familiar English sport. This alone might be considered decisive, but indeed the whole feeling of design and colour shows affinity rather with French or Burgundian art of the early fifteenth century. We doubt, too, whether the designers or the craftsmen of England at that date were capable of producing so masterly a work, whereas the French tapestry workers of the preceding century had already executed works of the very finest



quality in both respects—witness the tapestries of Angers Cathedral, by Hennequin, which in colouring at least this strongly resembles.

# VINCENZO FOPPA: SOME NEW FACTS.

It has always been asserted, on the authority of Zamboni (*Memorie intorno alle Pubbliche Fabbriche di Brescia*, p. 32, note 48, ed. 1778), that the painter Vincenzo Foppa died in 1492. Rossi (*Elogi Historici de' Bresciani Illustri*, p. 508, ed. 1620) and Cozzando (*'Dell' Hist. Bresciana,' &c.*, p. 128, ed. 1694), writing many years before Zamboni, stated that Foppa died at Brescia and was buried in S. Barnabà; but Zamboni is, we believe, the earliest writer who mentions a date in connexion with his death. He observed that, in his day, Foppa's tombstone was to be seen in a corner of the first cloister of the monastery of St. Barnabas, and that it bore the following inscription: "Excel-lentis . Ac . Eximii . Pictoris . M. Vincentii . De . Foppis . Ci . Bx . 1492." It must be admitted that a careful study of Zamboni's work leads us to the conclusion that his statements, where Foppa is concerned, are not always to be implicitly relied on, but are often inaccurate and misleading. For instance, he confused the Loggia at Brescia painted by Foppa with a totally different building—namely, the Loggia dividing the prisons from the Monte di Pietà, which was on the south side of the Piazza—whereas we know, from many notices preserved in the Brescian archives, that the Loggia on the south wall of which Foppa executed his paintings was situated "a capite plateæ," i.e., at the top of the Piazza, which is the eastern side.

Again, Zamboni stated, for no apparent reason, that Foppa had a house at Pavia which had come to him "as the dowry or inheritance of his wife," from which statement later writers inferred that he had married a Pavian lady, and on this hypothesis founded many theories concerning his supposed Pavian origin. But these assertions are groundless, for we now know that Foppa married a Brescian and that the house at Pavia was one which he had himself purchased some years after his marriage.

The first thing that strikes us as strange in Zamboni's version of the inscription on the tombstone is the form of the name "De Foppis," for in all known documents relating to this painter, where the name is mentioned, he is invariably called "de Fopa" or "de Foppa." Our faith in Zamboni's accuracy is further shaken by the fact that two notices in the Brescian archives which appear hitherto to have escaped notice prove conclusively that he was still alive in 1495.

All writers on Foppa refer to the well-known entry in the Provisioni del Consiglio at Brescia of December 18th, 1489, according to which the petition of the painter to be allowed to "repatriate" and settle at Brescia was on that day brought before the Brescian Council, who thereupon unanimously voted him a yearly salary of 100*l.* planet, subject to certain conditions. On August 24th, 1490, this grant to "Magistro Vincentio egregio pictori" was confirmed, it being in each case distinctly stated that the allowance was to depend on the good pleasure of the Community: "Quæ provisio durare debeat ad beneplacitum ipsius Communitatis et hoc dummodo placuerit Consilio generali"; the authorities apparently reserving to themselves the right to cancel the allowance should circumstances render it desirable.

After this we have two entries in the Provisioni relating to the painting of the Loggia, in which Foppa is spoken of as "pictor clarissimus" (October 4th, 1490) and "pictor egregius" (November 26th, 1490), and from which we learn that he gave great satisfaction to his employers. Then follows an entry of August 30th, 1491, in which he is granted leave of absence for one month to go to Pavia, and

another of November 23rd, 1492, in which it is mentioned that he was chosen to value paintings at Brescia executed by Pietro Moretto.

This would have been one of the last acts of his life, if we are to believe the unanimous testimony of art-historians, who, blindly following Zamboni, state that Foppa died in 1492.

It is certainly true that after November, 1492, there is no mention of him for some years in the Provisioni; but in 1495 we find among the deliberations of the general Council the following important entry:—

Mcccclxxxv die xv Maii, in Consiglio generali: Vedit pars quod provisio M<sup>ri</sup> Vincentii pictoris, quæ est de libris centum planet cassetur in totum: attento quod conductus fuit ad beneplacitum communitatis nostre. Et captum est de ballotis sexaginta quinque affirmativis et decem et octo negativis.\*

There cannot, we think, be the slightest doubt, from the tenor and wording of this notice, that the Vincenzo to whom it refers is identical with the painter named in the documents alluded to above of the years 1489–92, and that the salary of 100*l.* planet, unanimously voted him in 1489 and confirmed in 1490, was annulled by sixty-five votes to eighteen at the general meeting of the Council of Brescia on this fifteenth day of May, 1495.

If, as we believe, this entry refers to Foppa, the following, which partly turns upon the subject of his allowance, most assuredly relates to him also:—

Mcccclxxxv die xii Junii in Consiglio speciali: Pro M<sup>ro</sup> Vincentio pictore egregio captum fuit nemine discrepante quod ei fiat bulleta de libris xii s. x planet pro uno debitore impotente pro dicta summa ei assignato; posita etiam parte quod eidem M<sup>ro</sup> Vincentio pictore fieret bulleta pro diebus xv qui restant ad consummationem anni a die quo privatus fuit provisione. Pars ipsa reprobata est. De ballotis 5 aff. et 6 neg.†

It is impossible to reconcile these two notices with Zamboni's statement regarding the year of Foppa's death, for there cannot be the slightest doubt, from the wording of these entries, that the man to whom they refer was then living; yet, if Zamboni's date of 1492 were correct, Foppa must have been dead three years when these motions were brought forward at the meeting of the Council of Brescia.

If we turn once more to the pages of Zamboni the origin of the mistake becomes clear. Immediately after quoting the epitaph he refers to a notice in the 'Bulletario della Città' of July 16th, 1495, according to which an order was given to Foppa for 12*l.* s. 10 planet; this, he conjectures, may have been for the remainder of his salary, "though there is reason to think," he observes, "that it was his heirs who benefited by it, all the more because he is described as: Messer Vincentius de Foppa pictor conductus olim per Magnificam Communitatem Brixie."

Zamboni, having misread the date on the tombstone, which no doubt at that time (1778) was almost obliterated, believed that Foppa died in 1492; he would naturally, therefore, have concluded that the sum of money mentioned in 1495 was paid to his heirs, and apparently he took the word "olim" as an additional proof that the painter was already dead. But in the light of our present knowledge we gather that "conductus olim," &c., simply means that the painter was lately in the service of the Community of Brescia, which

engagement, for some reason unknown to us, terminated in May, 1495.

As to the notice in the *Bulletario* of July 16th, 1495, it clearly does not refer to Foppa's salary, as Zamboni conjectured, but to the sum of money (12*l.* s. 10 planet) mentioned in the first lines of the entry in the Provisioni of June 12th, 1495, which sum was unanimously voted to Foppa, having "been assigned to him on a debtor who had become insolvent."

It is unfortunate that this *Bulletario* appears to be no longer in existence, and we are therefore unable to say whether it contained any further information which might have thrown light on the subject. Zamboni's interpretation was unquestioningly accepted, and in Brugnoli's guide to Brescia of 1826 (p. 245, note) we find it definitely stated:—

"On July 16th, 1495, the sum of 12*l.* 10 planet was paid to the heirs of Foppa, because from the inscription on his tombstone it is known that he himself was then no longer living."

Brugnoli certainly never read the inscription himself, for he admits that the stone had disappeared in his day, and all his information was therefore derived from Zamboni.

The story of Foppa's heirs, tentatively put forward by Zamboni, has been repeated by all subsequent writers as a positive fact, though had they been acquainted with the two entries in the Provisioni they could hardly have made such a mistake. For some unexplained reason either these entries have not been read or their value for the history of Foppa has been overlooked. They seem to have escaped the notice even of the late Prof. Vantini, who is said to have made a special study of the Provisioni. In the case of the record of June 12th, 1495, there is nothing which would lead one to infer that it had ever been noticed; no marginal note drawing attention to the contents of the entry, and no reference to it of any sort or kind in the indices. The entry, consisting only of four lines, occurs at the bottom of a page; the long note which fills the margin refers to the notice immediately preceding it, though a casual reader glancing through the pages might easily take it to refer to this one.

The document, considered in relation to those already referred to, from 1489 onwards, proves conclusively, it appears to me, that Foppa did not die in 1492, but continued in the service of the Brescian authorities until 1495, in which year, for some reason unknown to us at present, he was discharged and was deprived of his allowance. Subsequent to June 12th of that year his name, so far as we know, does not occur again in the Provisioni. Is this to be explained by assuming that he died in that year, or that he was never taken back again into favour? The latter seems the more probable, for there is some ground for thinking that Foppa was still living in the early years of the sixteenth century.

There is no absolute proof that the painter Vincenzo, whom we have been able to trace at Brescia certainly up to the end of 1502, is Foppa, but it seems at least very probable, and we therefore venture to state the facts, so far as they are at present known, for the consideration of those interested in the subject.

In the 'Libri d' Estimo Provinciale e Cittadino della Città di Brescia,' the books in which the names and addresses of the ratepayers and the rates paid by them were registered, we find the following entry for the year 1498:—

Quarta Prima S. Alex<sup>dri</sup>  
Vincentius q. Jo. de Bagnolo pictor.  
( " quondam Johannis de Bagnolo pictor).

The city of Brescia had from very early times been divided into four quarters, to each of which was given the name of one of the principal churches: Sa. Faustina, S. Giovanni, S. Alessandro, and S. Stefano. These quarters were again subdivided into sections called *quadre* or *vicinie*. Sa. Faustina contained eight of these *quadre*; S. Giovanni, nine; S. Alessandro, only two.

\* "1495, May 15, at the general Council: It was proposed that the salary of Master Vincenzo the painter, of 100*l.* planet, should be wholly cancelled, inasmuch as he was engaged subject to the good pleasure of the community. Carried by sixty-five votes to eighteen."

† "1495, June 12, at the special Council: On behalf of Master Vincenzo, the eminent painter, it was unanimously determined that an order should be issued to him for 12*l.* s. x planet, which sum had been assigned to him on a debtor now insolvent. It was also proposed that an order should be issued to the same Master Vincenzo for the fifteen days which remain to the completion of the year from the day on which he was deprived of his allowance. The motion was rejected by six votes to five."



From the entry just quoted in the 'Estimo' of 1498 we learn, therefore, that a painter Vincenzo, the son of Giovanni di Bagnolo, was living in the first division of the quarter of S. Alessandro in that year.

A MS. history of this quarter was in existence a few years ago, but is no longer traceable. Before its disappearance, however, some important paragraphs had fortunately been copied, and, through the kindness of Signor Pietro da Ponte, we are able to give them, as they throw a most interesting light on this painter Vincenzo.

In 1501 the treasurer of the first quarter of S. Alessandro was a notary, Francesco da Mantua, and in the register labelled "A. Partite Livellarii quadra S<sup>ca</sup> Alexandri" it is noted that on August 12th, 1501, he took proceedings against Master Vincenzo the painter to recover the sum of 9*l.* s. 10.

From another passage—in the 'Libro dele Partite dei Livellarii anno 1502–1523'—we learn that the heirs of a certain Ser Venturino de Sali owned a house in the Contrada Porta Nova, "where the tower or fort of the Porta Nova of the old citadel of Brescia used to be";\* south of it was situated the garden of M. Cristoforo di Cazii, "or rather now of Maystro Vincenzo depentor." On the page was the following note:—

"Master Vincenzo Foppa (the word Foppa was written by another hand), the excellent painter, had agreed with the late Ser Matheo, son of the late Ser Cristoforo di Cazii, apothecary, to pay rent to the administration of the quarter on the first of April in each year for the lease of a house.....lately built and now inhabited by the aforesaid Master Vincenzo; the house lies in the Contrada Porta Nova, contiguous to the street looking east.....The yearly rent payable on April 1st is 4*l.* soldi 15, which amount has been fully paid for 1502."

The Cazi family to whom the house belonged can be traced in the 'Estimi' as having been living in the quarter of S. Alessandro from 1430; the name of "Christophorus spetiarius" appears five times in all between the years 1430 and 1469; by 1475 he was dead, and the name of his son Mathæus, also an apothecary, then appears in the register. In 1498 there is no Mathæus, but in that year "Vincencius pictor" is entered as living in the quarter of S. Alessandro. Four years later "Maystro Vincenzo.....optimo pictore," appears in the rent-book as living in a new house built in the garden of the late Cristoforo di Cazii, and the position of this house we can exactly determine. At the corner of the present Via Trieste and Via di Porta Nuova is a bit of old wall built into a modern house; this is the remains of the wall of the Cittadella Vecchia, and marks the site of the house once owned by the heirs of Ser Venturino de Sali; next to this is a house now owned by Avvocato Ettore, which stands at the corner of Via Porta Nuova and Via Pendente, the entrance being No. 4 in the last-named street. The windows in Porta Nuova look east; those in Via Pendente face south; it therefore stands precisely on the spot where was once the garden of Cristoforo di Cazii, and where in 1502 stood the house inhabited by Vincenzo the painter.

The early years of the sixteenth century were disastrous for Brescia, culminating as they did in the frightful sack of the city under Gaston de Foix in 1512. It is not surprising that municipal registers should have been irregularly kept at such a time, and that as a natural consequence of the general confusion we should have no Estimi between the years 1498 and 1517; one source from which we might have derived some information as to the year of Vincenzo's death is therefore closed to us. From the rent-book we learn, however, that by 1515 Vincenzo the painter was dead, for there we have the following entries:—

\* "Una casa che zase in Contrada de Porta nova dove soleva esser la torre o un fortizzo di porta nova de la citadela vrazia de Bressa," &c.

1514, Item da M<sup>ro</sup> Vincenzo depentor, 3*l.* s. 20.  
1515, da M<sup>ro</sup> Vincenzo depentor, 4*l.*  
Item da li herede di M<sup>ro</sup> Vincenzo depentor, 3*l.*

The statement that in 1514 Master Vincenzo paid his rent might be taken as a proof that in that year he was still alive; but it cannot be accepted as conclusive, for there is some ground for thinking that in those stormy and troublous years the rent-books were as irregularly kept as were the ratepayers' registers, and the painter may have been dead some years when, in 1515, it was noted as an afterthought that the rent was collected from his heirs.

Who were these heirs? An entry in the rent book throws light upon this also. In a note to the page already referred to, relating to the house inhabited by Vincenzo Foppa in Contrada Porta Nova, is the following passage: "Quod de suprascriptis bonis investitus fuit Mag<sup>r</sup> Paulus de Caylina pictor ut apparet fol. 71," and on that page we read that Magistro Paolo de Caylina was put in possession of the goods which used to belong to M<sup>ro</sup> Vincenzo de Foppa, painter, the deed (of which, unfortunately, we do not know the date) being drawn up by the notary Francesco de Mantua, and witnessed by Jacomo da Cazago\* and Viviano de Viviani, syndics of the quarter of S. Alessandro. And in the Estimi of 1517 we find the following entry:—

Quarta Prima S. Alex<sup>dri</sup>  
Paulus q. Barth. Cayline Pictor.

These notices are of the utmost importance, for they add considerably to the probability of the Vincenzo in question being identical with Vincenzo Foppa. In the first place, we have here the name Vincenzo de Foppa apparently written in the original and not added by another hand; and the fact of Paolo Caylina succeeding to the goods of Foppa is strongly in favour of the argument, and makes it probable that he was one of the heirs mentioned in the rent-book in the year 1515, for Paolo the painter, the son of Bartolomeo, was Vincenzo Foppa's nephew. We know this from an important document discovered in the summer of 1900 in the State Archives at Milan, from which we learn that Foppa married the sister of Bartolomeo Caylina. One of her brothers was in all probability another Paolo Caylina (or Calino, as it is sometimes spelt), who in 1458 appears with Foppa at Pavia, and painted an altar-piece in that year for the church of S. Albino at Mortara, and in 1471 and 1473 was executing paintings at Brescia. He was living in the first quarter of S. Giovanni in 1459 and 1469, but by 1475 his name has disappeared from the Estimi, from which we may conclude that he was either dead or had left Brescia.

This Paolo was the son of a Pietro Caylina; but the younger painter Paolo, who in 1517 was living in the quarter of S. Alessandro as "Vincenzo de Foppa's" successor, was, as we learn from the Estimi, the son of Bartolomeo, and it is reasonable to suppose that the latter was identical with the Bartolomeo whom we know from two documents to have been the brother-in-law of Foppa.

All these considerations, then, make it probable that the Vincenzo of the Estimi and of the rent-book is no other than Vincenzo Foppa; for it is out of the question that these notices could refer to that other Vincenzo who was also employed at Brescia in these years (between 1493 and 1504)—namely, Vincenzo Civerchio, who in Brescian documents of this date invariably appears as Vincenzo de Crema. As to the so-called Vincenzo Foppa the younger, his very existence seems to be a myth, for which Zamboni's false interpretation of the *Bulletario* is responsible. We know that

\* It is not improbable that this witness, one of the syndics of the first quarter of S. Alessandro, was identical with the Jacomo de Cazago who, together with another member of the Brescian Council, brought forward at the meeting of December 18th, 1489, Vincenzo Foppa's petition to be allowed to "repatriate," and apparently furnished the Council with much information about the painter.

Foppa had a son called Francesco, who is mentioned in a Pavian document in 1485; but in no document has it ever so far been revealed that he had a son Vincenzo. Had the notice in the Estimi of 1498 referred to the son of Foppa, it should have been worded Vincenzo, the son of Vincenzo, whereas it reads "Vincenzo, the son of Giovanni." And this brings us to another point. If the identity of Foppa with this Vincenzo could be proved, then a question round which controversy has raged for years would at length be definitely settled—the question of Foppa's birthplace. Brescia, Milan, and Pavia have all claimed him, and of late years it has been affirmed with great decision that he was born at the village of Foppa, near Pavia. *Literature* (April 13th, 1901) pointed out that there is no evidence to support this statement, and that it was first put forward by Campori, who published two documents relating to an otherwise unknown painter, Bartolomeo, the son of Giovanni da Foppa. We know from several documents that Vincenzo Foppa's father was named Giovanni; but there is no reason for assuming that he was identical with Giovanni da Foppa, nor for stating that the little village of that name was Vincenzo's birthplace.

The claims of Brescia, on the other hand, appear far more worthy of consideration, for in documents we find him continually referred to as Vincentio Brixiano, Vincentius de Bressia, de Foppa de Bressia, &c., and in his picture at Bergamo he signs himself "Vincencius Brixensis." The word "Foppa" is merely a dialect form of Fossa, signifying a pit, a moat, a grave; Foppone is a cemetery; in Brescian dialect the word is usually spelt Fopa, in Milanese Foppa\*; it is possible that it was simply a nickname bestowed upon Vincenzo for some trivial reason, perhaps because in early years he may have lived in the vicinity of the Fossat at Brescia, the moat which separated the Cittadella from the newer part of the city. If, therefore, Vincenzo Foppa, the painter, is identical with Vincenzo the painter, "the son of the late Giovanni of Bagnolo," then his Brescian origin is beyond dispute, for Bagnolo is situated only eight miles from Brescia and its inhabitants are registered in the Estimi Provinciali. It must have been a place of some importance since it gave to the Bishops of Brescia their title of Count. From all that has been said, it seems then permissible to assume that Vincenzo Foppa's life was prolonged at least ten years beyond the date which Zamboni gives as the year of his decease.

In what year he actually died we cannot at present tell, for the notices from the 'Libro dei Livellarii' after 1502 are not sufficiently definite to be implicitly relied on. The date 1407, mentioned by Ridolfi as the period when Foppa flourished, has long been proved to be manifestly impossible. As it is improbable that he was born earlier than 1427, there is no reason why he should not have lived even to the year 1514 or 1515, in which case he would have been almost exactly contemporaneous with Giovanni Bellini, surviving Mantegna by a few years.

As year by year the discovery of new documents in local archives sheds fresh light on the

\* Rosa, 'Vocabolario Bresciano Italiano': "Foppa—Buca, fossa, cavità"; Cherubini, 'Voc. Milanese Italiano': "Foppa—Buca, fossa, sepoltura." In the Brescian Estimi of 1446 we meet with the form "della Foppa," two brothers so named being registered as living in the third quarter of S. Giovanni; in the Bergamasque district the name occurs very frequently from the fourteenth to the sixteenth century with considerable variations of spelling. The following are a few examples quoted from the Archivio Notarile at Bergamo: dalla Foppa, de la Foppa, de Foppa, de Foppis, Foppe, &c.; but in all documents relating to Vincenzo Foppa it must be admitted that he is invariably called de Foppa or de Foppa.

† In the Brescian 'Subaste' we have many references to shops situated near or over the moat: "Bottege alcune sopra la ditto fossa"; "tutte le bottege che sono al presente sopra la fossa"; "Possa affitar cominciando a porta brusata e andando verzo mezo di dritto al muro de la fossa fin ale bottege che sono presso la logieta," &c. Probably many of these were painters' workshops.



history of Italian art and on the lives of many of the painters, we may hope that in course of time many obscure points in the life of Vincenzo Foppa may also be made clear, and that it may be possible eventually to determine the date of his birth as well as that of his death.

C. JOCELYN FFOULKES.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 5th inst. the following engravings. After A. Kauffman: Lady Rushout and Daughter, by T. Burke, 38*l.* After Sir J. Reynolds: Mrs. Abington, by Elizabeth Judkins, 90*l.*; The Duchess of Cumberland, by J. Watson, 141*l.*; The Hon. Miss Monckton, by J. Jacobé, 47*l.*; Lady Elizabeth Foster, by Bartolozzi, 35*l.*; Jane, Countess of Harrington, and Children, by the same, 147*l.*; Mrs. Bouverie and Mrs. Crewe, by J. Marchi, 66*l.*; Mrs. Carnac, by J. R. Smith, 40*l.* By and after W. Ward: The Soliloquy, 37*l.*; Louisa, in brown, 31*l.*; the same, in colours, 56*l.* After J. Hoppner: Mrs. Benwell, by W. Ward, 110*l.*; Viscountess Hampden, by J. Young, 30*l.*; Mrs. Gwyn, by the same, 58*l.* After Sir T. Lawrence: Countess Gower and Child, by S. Cousins, 38*l.*; another, proof before letters, 162*l.*; Lady Acland and Family, by the same, 73*l.*

The same auctioneers sold on the 8th inst. the following pictures: T. S. Cooper, Sheep-shearing, 325*l.*; Six Cows on the Bank of a River, 315*l.* J. F. Herring, sen., Ploughing, 262*l.*; A Stable, with carthorses, peasant, and ducks, 162*l.* R. Ansdell, Sheep in the Highlands, 220*l.* Rievaulx Abbey—a drawing by Bernard Evans—fetched 84*l.*

Messrs. Alexander, Daniel & Co. sold at Weston-super-Mare, on the 7th inst., two pictures by Cuyp, Portrait of a Gentleman, with white hair and skull-cap, and Portrait of a Lady, wearing three rows of beads, for 262*l.*

#### Fine-Art Gossip.

DURING the past twelve months Mr. Hector Caffieri has been working in and near Boulogne, painting water-colour pictures of the children, the fisher and peasant folk, and a few of the changing aspects of sky and sea. There are some sixty drawings. These, under the title 'Cliff, Coast, and Quay,' are to be shown in the Continental Gallery. The private view takes place to-day.

THE exhibition of the Society of Oil Painters in Piccadilly, which closes on Saturday next, will be followed by the annual spring exhibition of the Royal Institute of Painters in Water Colours.

AT the Fine-Art Society's rooms an exhibition is open of water-colours of Irish life and scenery by Mary Barton, and of flowers and gardens by Ina Clogstoun.

THE current number of the *Architectural Review* contains a scheme for the decoration of the route along which the royal procession will pass to the Coronation. The perfunctorily executed drawings scarcely do justice to Mr. Selwyn Image's scheme, which we believe would fulfil the necessary conditions of dignity and grandeur in structures which must not pretend to more than an ephemeral existence. The notion of confining the colour throughout to scarlet, white, green, and gold is certainly a good one. It is perhaps too much to hope that artists like Mr. Selwyn Image will be consulted, rather than officials and contractors, in carrying out a great national pageant.

THE deaths are announced from Paris of Paul Grollier, a young artist of much promise, who exhibited at the Salon under the name of Marcel Châtelaine, and who enjoyed much success as a contributor to the illustrated journals, and of M. Henry Samary (who died at

Berlin), a well-known fine-art dealer, who was born at Paris in 1865. He was at one time an actor at the Comédie Française.

EMIL JOHANNES HÜNTEN, the battle painter, died at Düsseldorf on February 1st, in his seventy-fifth year. He was a son of the composer Franz Hüntén, and was born in Paris, where he studied art under Flandrin and Horace Vernet. In 1848 he removed to Antwerp, and worked in the studio of Dykmann, and finally settled at Düsseldorf, where Camphausen was his master. His first famous picture, 'The Prussian Seydlitz-Kürassiere in the Seven Years' War,' was painted in 1852. From 1864, in Schleswig, to 1870-1, in France, Hüntén followed the Prussian soldiery with his pencil and sketch-book, making studies for his vigorous military pictures. He excelled as a painter of horses. Hüntén became a member of the Berlin Academy of Arts in 1878.

REFERENCE was made in this column on January 18th to the Thiéry bequest to the Louvre. The extent of this noble gift will be realized when we state that it comprises the following pictures: 2 by Corot, 13 by Daubigny, 11 by Delacroix, 12 each by Diaz and Dupré, 16 by Decamps, 2 by Fromentin, 9 by Isabey, 4 by Meissonier, 6 by J. F. Müller, 10 by Rousseau, 11 by Troyon, and others to the number of 125 pictures. These are all mentioned in Thiéry's will, dated January 26th, 1895, and a few others are named in two codicils of May 18th and July 24th, of the same year, among these being another work by Meissonier, 'Le Joueur de la Flûte'; two by Diaz, 'Larmes' and 'L'Amour'; two by Isabey, 'Le Départ de la Diligence' and 'Le Guet-Apens'; and one by Decamps, 'Les Catalans.'

M. ADRIEN ÉTIENNE GAUDEZ, who died recently at Neuilly-sur-Seine, was a well-known sculptor. Born at Lyons on February 9th, 1845, he was a pupil of Jouffroy, and entered the École des Beaux-Arts in 1862. He first exhibited at the Salon of 1864, the subject of his statue de plâtre being entitled 'La Nymphé Égarée.' His statues of classical subjects and busts of men and women are very numerous. He won a gold medal at the Paris Exhibition, while several of his works have been purchased by the State and by the City of Paris. The monument to Florian at Alais is by him, and also that erected in memory "des enfants des Vosges morts pour la patrie" at Remiremont. During the war he was for some time a prisoner in the hands of the Germans.

THE 26th of April has been fixed as the opening day of the Exhibition of Modern Decorative Art at Turin. The exhibitors are announced as over one thousand five hundred in number. There will be the usual side-shows, since "the influence of visitors is enhanced by means of various attractions." Some good French names have been secured, and the German and Dutch sections are supported by Government grants. There will be a large American exhibit, and also one from Japan.

MR. A. J. EVANS has returned to Crete to finish, if possible, the exploration of the Cnossian Palace; but the response to the appeal of the committee has proved insufficient for the undertaking of any fresh work, and Mr. D. G. Hogarth has had to abandon his projected excavation in the east of the island.

A PAMPHLET on 'Classical Archaeology in Schools,' by Prof. Percy Gardner and Mr. J. L. Myres, is being issued by Mr. Frowde for the Delegates of the Oxford University Press. It has been printed by request of a committee of the Head Masters' Conference, and criticism of and additions to the lists of archaeological apparatus are invited.

THE cemetery of the ancient Naxos has been discovered close to the railway station for Taormina, in Sicily. Excavations are to be undertaken upon the spot.

THE Committee of the German Orient-Gesellschaft in Berlin has resolved to carry on excavations during the present and the next winter on the site of the ruins of Abusir (Busiris), on the left bank of the Nile. The great Babylonian undertakings of the society will not be prejudiced in any degree, as the entire costs of the new enterprise have been provided by a wealthy member of the Committee.

ON the accession of King Edward VII., and the elevation of the Duke of York, now Prince of Wales, to the hereditary dignity of Prince and Great Steward of Scotland, instructions were sent to the General Register House, Edinburgh, to return his seal to London. This seal, which is the private property of the King, was made in London in 1863, is of silver, weighing fourteen lb., and cost over 100*l.* On one side the Prince is represented on horseback, dressed in Highland costume, with a peep of Holyrood and Arthur's Seat beyond. On the counter-seal the arms of Scotland and Great Britain are represented, with the Scottish lion on the right and the Prince of Wales's feathers on the left. The seal of the new Prince, George, is the old one used by George IV. when Prince of Scotland, showing the obsolete fleur-de-lis of France and the white horse of Hanover, both dropped from the royal insignia. The amount paid to the Prince's secretary of the Duchy of Cornwall, in London, from Scotland, is now only a nominal sum in connexion with this Stewardship.

#### MUSIC

#### THE WEEK.

QUEEN'S HALL.—Stock Exchange Orchestral Society.  
ST. JAMES'S HALL.—Messrs. Greene and Borwick's Recital.  
QUEEN'S HALL.—Mr. Mark Hambourg's Pianoforte Recital.  
STEINWAY HALL.—The Herbert Sharpe Trio.

THE jubilee concert of the Stock Exchange Orchestral Society was held at Queen's Hall on Thursday evening of last week. It was at the end of 1885 that the first series of subscription concerts was inaugurated by this organization at Princes' Hall. Mr. George Kitchen was the conductor, and the band comprised seventy-three instrumentalists, of whom sixteen still remain in the ranks. Mr. Kitchen retired in 1897, and since then Mr. Arthur Payne, who had acted as leader of the band during the previous ten years, has discharged his duties to general satisfaction; he has now under his direction 126 instrumentalists. Their performance at this jubilee concert of Tschai-kowsky's 'Pathetic' Symphony entitled them to commendation; the music had been earnestly and conscientiously studied. Excerpts from 'Die Meistersinger' were given, the 'Dance' and the 'Procession of Masters' with special verve. The Stock Exchange Choir, under the direction of Mr. Munro Davison, sang madrigals and part-songs with praiseworthy attention to points of expression. Songs were contributed by Madame Ruth Lamb, who has a clear, flexible soprano voice, while Miss Hegner, a clever violinist, played a solo by Paganini.

MR. Plunket Greene and Mr. Leonard Borwick gave their first song and pianoforte recital at St. James's Hall on Friday afternoon of last week. An interesting feature was the singing by Mr. Greene of the first, fourth, sixth, seventh, and eight verses of the familiar 'Adeste Fideles,' each of these having had an accompaniment supplied by different British musicians: Dom. S. G. Ould was responsible for the first, and Sir Hubert Parry, Sir Walter Parratt, Dr. C. W. Pearce, and Mr. S. P.



Waddington for those that followed. They are interesting, those of Sir Hubert Parry and Mr. Waddington being the most effective. Mr. Greene sang songs by Brahms and other modern composers. The most important of Mr. Borwick's solos was Schumann's Sonata in F sharp minor, which he interpreted with his usual earnestness.

Mr. Mark Hambourg gave a pianoforte recital at Queen's Hall on Saturday afternoon. Every time we hear him we feel in doubt as to whether he will degenerate into a mere virtuoso or become a really great artist. In Beethoven's early Sonata in C, Op. 2, No. 3, and again in a selection from Chopin including six of the Preludes, there was refined and poetical playing, especially in the slow movement of the sonata; but there were many moments in which the pianist was using the music for self-display, or, to be quite fair to him, moments in which he was so occupied with the technique as to forget the soul which lay hidden among the notes. Mention must be made of some clever and showy variations by Miss H. Schwarz, who is, we understand, a pupil of Herr Nawratil, and only twenty-one years of age.

The Herbert Sharpe Trio, consisting of Messrs. Herbert Sharpe, Ferdinand Weist-Hill, and Tennyson Werg, commenced a fourth series of chamber concerts last Tuesday evening at Steinway Hall. As at their earlier concerts, they played three pianoforte trios and eschewed vocal music. Though announced as "first time in England," the Trio in G minor by Hans von Bronsart had been performed at the Popular Concerts in November, 1878, by Hans von Bülow, Madame Néruda, and Piatti. It is in three movements, the first being of impassioned character, and not lacking in melody. The writing is smooth, and there are fanciful passages. Light and tripping is the Vivace that follows. Profoundly gloomy are the first two sections of the Finale, the second suggesting a funeral march, but to these succeeds a frivolous and irritating Allegro Agitato, tedious and out of place. The performance was marked by fine unanimity of feeling and expression. Haydn's melodious Trio in A flat was also given, none of the charms of the lovely Adagio escaping the performers. An opportunity was likewise afforded of renewing acquaintance with Prof. Stanford's Trio in G minor, first brought forward by the London Trio two or three seasons ago.

### Musical Gossip.

MISS ALICE NIELSEN, who first appeared in London on the stage in 'The Fortune-Teller' at the Shaftesbury Theatre, gave a concert at the Queen's Hall on Tuesday evening. She has an extremely pleasing voice, and in the 'Jewel' song from 'Faust' displayed both tact and intelligence. In "Voi che sapete," a less showy but severer test, she was, however, less successful, while her rendering of "Hear ye, Israel," from 'Elijah,' lacked breadth and dignity. To judge from her encore songs, the vocalist is best in music of a light character.

A CONCERT was given at the Queen's Hall on Wednesday afternoon, at which important excerpts were performed from 'Parsifal.' The programme also included the 'Pathétique' Symphony, which is certainly being overplayed; a reaction must come, and then the work will be unduly neglected. Mr. Ffrangcon-

Davies sang two songs which deserve special notice. One was Schubert's 'Todtengräbers Heimwehe,' written only three years before the composer's death, an impressive song, but too good ever to become popular. The other was 'Ein Traum,' by Mr. Howard Brockway, an American composer, of mystic character, full of thought and highly charged feeling. They were both admirably rendered, the important pianoforte accompaniments being well played by Mr. Landon Ronald.

THE production of Handel's 'Acis and Galatea' and Purcell's 'Masque of Love' from 'Dioclesian,' at the Coronet Theatre, will not take place as previously announced. The directors of the Purcell Operatic Society had hoped to repeat their success of last year, but the artistic conditions necessary for the right rendering of the opera and masque could not be secured at the Coronet Theatre.

*Le Ménestrel* of February 2nd states that Wagner's autobiography, consisting of four volumes, was printed at Lucerne in 1871; that the proofs corrected by Wagner were taken by Herr Richter from Triebtschen to Lucerne, and destroyed, as soon as the corrections had been made, in his presence; and that only three copies were drawn, one of which was kept by Wagner, the second given to Liszt, while the third was placed in the Wahnfried archives for young Siegfried. Some one, "digne de foi," states that Wagner speaks his mind so frankly that the autobiography cannot be published until all the persons mentioned therein are dead. The brief sketch of his life drawn up by Wagner at the request of Heinrich Laube, and published in the *Zeitung für die elegante Welt*, was only up to the year 1842; the Lucerne autobiography is said to extend to the year 1871—i.e., the year before the laying of the foundation-stone of Bayreuth.

THE Seventy-ninth Lower Rhenish Festival will be held at Düsseldorf from May 18th to 20th inclusive, under the direction of Prof. Julius Butts and Hofcapellmeister Richard Strauss. The scheme includes Bach's Mass in B minor, Dr. Elgar's 'Dream of Gerontius,' recently given by the Düsseldorf Philharmonic Society under Prof. Butts, Liszt's Faust-Sinfonie, Beethoven's Symphony in C minor, the Love Duet from Strauss's 'Feuersnot,' and Bach's Drama per Musica, 'Der Streit zwischen Phoebus und Pan.'

At a recent sale at Berlin a letter from Beethoven to Zelter fetched 18*l.* 10*s.*; one from Schubert to his friend Hüttenbrenner, 28*l.*; while a few bars of an orchestral march in Wagner's handwriting were sold for 15*l.*

ACCORDING to *Le Ménestrel* of February 9th, the widow of Franz von Suppé has presented the autograph scores of all the composer's operettas and other unpublished works to the Vienna Museum; also a harpsichord 300 years old.

M. MASSENET is at present at Monte Carlo superintending the final rehearsals of his new opera 'Le Jongleur de Notre Dame.' The interpreters will be MM. Renaud, Maréchal, and Soulaçroix. There is no woman's part in the score.

A NUMBER of Verdi letters appeared in print on the anniversary of the master's death. Twenty-three addressed to the poet Antonio Somma, author of the libretto of 'Un Ballo in Maschera,' were published in the *Giornale d'Italia*, with interesting comments by Signor Alessandro Pascolato. In the *Mondo Artistico* appeared four letters addressed by Verdi to his friend Filippo Filippi. And Signor Angelo Masini, the distinguished tenor, is said to have recently purchased seventy-two letters which Verdi wrote to another librettist, Antonio Ghislanzoni, at the time when he was working at 'Aida,' the French libretto of which was translated by Ghislanzoni into Italian.

SALOMON JADASSOHN, pupil, and afterwards professor, at the Leipzig Conservatorium, died on February 1st, in his seventy-first year. After leaving that institution he placed himself under Liszt at Weimar, and he also studied composition with the distinguished theorist Moritz Hauptmann. He wrote symphonies, overtures, chamber and vocal music, but his chief contributions to musical art were his 'Harmonielehre' (1883); 'Kontrapunkt' and 'Kanon und Fugue,' both in 1884; and two others on form and instrumentation, published in 1889. Like Rheinberger, recently deceased, he was strongly conservative.

HERR RICHARD STRAUSS'S *Singgedicht* 'Feuersnot' was performed for the first time at Vienna on the 29th ult., but with more doubtful result, according to the *Musikalisches Wochenblatt* of February 6th, than on the occasion of its production at Dresden.

M. PADEREWSKI'S opera 'Manru' has been performed, and with success, at Zurich; it is expected to be popular.

### PERFORMANCES NEXT WEEK.

- |        |  |
|--------|--|
| SUN.   | Sunday Society's Concert, 3.30, Queen's Hall.  |
| —      | Sunday League, 7.30, Queen's Hall.   |
| TUES.  | Miss Evelyn Stuart's Pianoforte Recital, 8, Bechstein Hall.                          |
| —      | Madame Eleanor Cleaver and Mr. Ingo Simon's Orchestral Concert, 8, St. James's Hall. |
| —      | Miss Rosa Leo's Vocal Recital, 9, Bechstein Hall.                                    |
| WED.   | Ballad Concert, 3, St. James's Hall.   |
| —      | Miss Violet Myers's Vocal Recital, 8, Bechstein Hall.                                |
| —      | Misses Louie and Anna Lowe's Concert, 8.30, Institute of Painters.                   |
| —      | Handel Society Concert, 8.30, St. James's Hall.                                      |
| THURS. | Kruse's String Quartet, 3, St. James's Hall.   |
| —      | Miss Alys Mutch's Concert, 8.30, Bechstein Hall.                                     |
| FRI.   | Mr. Rudolph Loman's Pianoforte Recital, 3, Salle Erard.                              |
| —      | Mr. Charles Copland and Miss M. Cassinet's Concert, 8, Bechstein Hall.               |
| SAT.   | Symphony Concert, 3, Queen's Hall.   |
| —      | Saturday Popular Concert, 3, St. James's Hall.                                       |
| —      | Mozart Society Concert, 3, Portman Rooms.  |
| —      | Crystal Palace Concert, 3.30.  |

### DRAMA

### THE WEEK.

GLOBE.—'The Heel of Achilles,' a Play in a Prologue and Four Acts. By Louis N. Parker and Boyle Lawrence.

TERRY'S.—'The New Clown,' a Farce in Three Acts. By H. M. Paull.

THE title of the new play of Messrs. Parker and Lawrence refers, of course, to the post-Homeric myth that Thetis dipped her son in the Styx in order to make him invulnerable, and succeeded as regards every part except the heel by which she grasped him. According to the dramatists, England is Achilles; India, the heel; and Russia, Paris or Apollo, seeking ever to reach the assailable spot. The analogy may hold, but the supposition is rather wild that the great Northern Colossus can send half a million men to the aid of a plotting Amir without attracting English attention. Granting this preposterous postulate, we have a fairly interesting story of Russian astuteness and English loyalty. Disguised and under a false name, Prince Vladimir Korowski has detected England's weakness, and started for Russia to assume the reins of power, to exercise an authority greater than that of the Czar, and execute at leisure his task of transferring naval supremacy and the world's trade from the Thames to the Neva. In this moderately ambitious task he would succeed but for a frailty in regard to the fair sex, from which conquerors of the world and builders of empire should be immune. He loves with a passion more suggestive of torrid than of hyperborean climates. While in England he seduces a Russian girl, who promises him a fidelity he is far from claiming. In so doing he creates for himself an enemy in the father of the wronged woman, who devotes his whole



life to the discovery and the destruction of the destroyer, as yet unknown, of his child's honour. Once in Russia, when holding in his hand the avalanche beneath which England shall be buried, Korowski foregoes his scheme, and forfeits his honour and his life for the sake of marrying a pretty Englishwoman who is betrothed to another, and regards him with a mixture of aversion and affright. Such are his power and influence that he obtains his will, and espouses the heroine on the day fixed for her marriage with a young Englishman. For doing this he "drees his weird." Before his joyless nuptials are consummated he is bereft of his titles, his power, and his existence. Not very convincing is this, and not thus would have conducted himself a Caesar or a Napoleon, scarcely even an Antony. That his first amorous escapade would be the means of defeating him in his second matrimonial experiment had been evident from the first, and the linking of the two portions of the story involved no great exercise of ingenuity. The action, however, is interesting, and the whole constitutes good melodrama. It rises in the concluding act to a pitch of intensity, when in a beautiful room, with an admirably groined roof lighted by a lovely Oriental lamp, the hero sits upright in a state chair dead while in his inanimate and unattending ears his enemy pours words of imprecation and menace. His first love has brought him and shares with him the poison which saves him from dishonour and penalties worse than death. As it is realized, this scene is one of the most picturesque and impressive we can recall. It was acted with much dignity and in the true spirit of romance by Mr. Fred Terry and Miss Edyth Olive. Miss Julia Neilson showed much intensity in carrying out her loathed nuptials; and Mrs. E. H. Brooke, Mr. Gilbert Farquhar, Mr. Dawson Milward, Mr. Sydney Valentine, Mr. Loring Fernie, and Mr. Malcolm Cherry presented admirably lifelike pictures of other characters. The reception of the piece was unreservedly and warmly favourable.

In fitting Terry's Theatre with 'The New Clown' Mr. Paull has exercised little trouble in the way of invention. He has simply modified the well-known farce of 'L'Homme Blasé' of Duvert and Lausanne, produced at the Vaudeville in 1843, with Arnal as the hero, and adapted and transferred by C. J. Mathews to the English stage two years later. In both pieces an aristocrat, who in a species of scrimmage has thrown a man into the river, and believes him to have been drowned, thinks himself guilty of murder, hides from the police, and, when he sees his supposed victim, regards him as an apparition. We note, however, many differences from the original, especially in making the hero disguise himself as a clown and go through in painfully amateurish fashion some tricks in a travelling circus. Mr. James Welch is neither an Arnal nor a Charles Mathews, but he makes the tribulations of the pretended acrobat very quaint and diverting. Mr. Sass gives a lifelike picture of the proprietor of a travelling show, or what the French jestingly call a *carnac*, and Miss Nina Boucicault is vivacious as a circus-rider.

### Dramatic Gossip.

UPON his reappearance at the Prince of Wales's Mr. Charles Hawtreys looks forward to producing 'The Brier Bush,' Mr. J. H. Stoddart's adaptation of Ian Maclaren's 'Beside the Bonny Brier Bush,' and 'The Spur of the Moment,' by Cosmo Hamilton and Mr. J. H. Stoddart.

MISS NANCE O'NEILL promises an autumn season at the Lyceum, in the course of which she will appear in characters drawn principally from the repertory of Madame Bernhardt and Signora Ristori, including Magda, La Tosca, Fedora, and 'Elizabetta, Regina d'Inghilterra,' by Giacometti.

'THE PRINCESS'S NOSE' is said to be the title of the new four-act play of Mr. Henry Arthur Jones in preparation at the Duke of York's Theatre. Miss Violet Vanbrugh will play the heroine, the Princesse de Chalignon.

AT a representation at the Haymarket on March 12th for the benefit of Mr. F. H. Macklin, 'Caste' will be played, with Misses Winifred Emery, Marie Tempest, and Fanny Coleman, and Messrs. Hare, Tree, Bouchier, Alexander, and Cyril Maude in the principal parts.

ALTERATIONS have been made since the first night in the disposition of certain scenes in 'Ulysses.' The fact that the figures of Tantalus, Sisyphus, and Prometheus could not be recognized amid the spectral denizens of Hades is explained, since they were not present on the first production.

'AFTER ALL' and 'A Cigarette-Maker's Romance' have both been withdrawn from the Avenue, but 'Little Lord Fauntleroy' will be transferred there on Monday. A depressing influence has been felt at many houses, in consequence, presumably, of the arrival of Lent.

AT the St. James's Theatre rehearsals of 'Paolo and Francesca' are now in full progress.

'BECKY SHARP' will, in the course of a couple of weeks, give way at the Prince of Wales's to 'A Country Mouse,' by Mr. Arthur Law, in which Miss Annie Hughes will play the heroine. Miss Hughes will also appear in her well-remembered part in 'A Bit of Old Chelsea.' Miss Granville, Mr. Gerald du Maurier, Mr. C. W. Somerset, and Mr. J. D. Beveridge are members of the new company.

THE production by Mr. Charles Wyndham of 'The Diplomat' will not take place before the spring is well advanced, and the next occupant of Wyndham's Theatre will be Mrs. Tree, who intends to present on the 26th inst. a version by Mr. Frank Harris of 'L'Enigme,' a two-act play of M. Paul Hervieu, given on November 5th at the Théâtre Français, and 'Au Téléphone,' by MM. André de Lorde and Charles Foley, in which M. Antoine made even more recently a great success. Mr. Charles Warner will play the hero of this. Other associates of Mrs. Tree are Miss Fay Davis, Mr. Leonard Boyne, and Mr. Frederick Kerr.

THE report that Miss Maude Adams will appear during the summer in 'Quality Court' has been more than once contradicted. It finds apparent confirmation in the fact that a series of attractive pictures of the actress in that piece has been circulated by Mr. Frohman.

MR. NUTT has in the press a new version of the 'Prometheus Bound' by Mr. E. R. Bevan. In vocabulary, style, and material form the translator has drawn upon the English of the seventeenth century, the English of Shakspeare, the Bible, and Milton.

TO CORRESPONDENTS.—D. E. H.—E. K. C.—H. H. S.—C. F. B.—B. C.—received.

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## ROYAL INSTITUTION of GREAT BRITAIN, ALBEMARLE STREET, PICCADILLY, W.

TUESDAY NEXT, February 25, at 3 o'clock, WILLIAM NAPIER SHAW, Esq., M.A. F.R.S., Secretary to the Meteorological Council, FIRST of TWO LECTURES on 'The Temperature of the Atmosphere: its Changes and their Causes.' Half-a-Guinea the Course.

THURSDAY, February 27, at 3 o'clock, Sir HENRY CRAIK, K.C.B. M.A. LL.D., Secretary, Scotch Education Department, FIRST of TWO LECTURES on 'Scotland's Contribution to the Empire.' Half-a-Guinea the Course.

Subscription to all the Courses in the Season, Two Guineas. Tickets may be obtained at the Office of the Institution.

**THE FOLK-LORE SOCIETY.**—The NEXT MEETING of the SOCIETY will be held at 22, ALBEMARLE STREET, on WEDNESDAY, February 26, at 8 P.M., when a Paper, entitled 'The Letter of Toledo,' will be read by Dr. GASTER.

F. A. MILNE, Secretary.  
11, Old Square, Lincoln's Inn, W.C., February 17, 1902.

## LIBRARY ASSOCIATION.

### EDUCATION COMMITTEE.

The FIFTH SERIES of TECHNICAL CLASSES, under the direction of the above Committee, will COMMENCE on WEDNESDAY, February 26, 1902, at the CENTRAL SCHOOL of ARTS and CRAFTS. The Lectures this SESSION will deal with CATALOGUING and CLASSIFICATION.

The NEXT OFFICIAL EXAMINATION of the ASSOCIATION will be held in MAY, 1902.

Full particulars with reference to the Classes and the Examination may be obtained from the undersigned.

HENRY D. ROBERTS,  
Hon. Secretary, Education Committee.  
St. Saviour's Public Library, 44, Southwark  
Bridge Road, S.E.

## ROYAL ACADEMY of ARTS, 1902.

### RECEIVING DAYS. IMPORTANT NOTICE.

WATER-COLOURS, MINIATURES, BLACK-AND-WHITE DRAWINGS, ENGRAVINGS, ETCHINGS, ARCHITECTURAL DRAWINGS, and all other Works under Glass, THURSDAY, March 27, OIL PAINTINGS, SATURDAY, March 29, and TUESDAY, April 1, SCULPTURE, WEDNESDAY, April 2.

Works will only be received at the Burlington Gardens Entrance.

Hours for the reception of Works, 7 A.M. to 10 P.M.

Forms and Labels can be obtained from the Academy during the month of March on receipt of a stamped and addressed envelope.

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The 'Francis Ford' provides Pensions for One Man, 25l. and One Woman, 20l. and was specially subscribed in memory of the late John Francis, who died on April 6, 1882, and was for more than fifty years Publisher of the *Athenæum*. He took an active and leading part throughout the whole period of the agitation for the repeal of the laws then existing 'Taxes on Knowledge,' and was for very many years a staunch supporter of this Institution.

The Horace Marshall Pension Fund is the gift of the late Mr. Horace Brooks Marshall. The employees of that firm have primary right of election to its benefits, but this privilege never having been exercised, the General Pensions of this Institution have had the full benefit arising from the interest on this investment since 1887.

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Applications, which must be made on a form to be obtained at the Head Office, and accompanied by copies only of not more than three Testimonials, must reach the Board of School Board for London, Victoria Embankment, W.C. not later than SATURDAY, March 8, 1902, marked outside 'Assistant Drawing Instructor Application—Special Subjects.'

Persons applying through the post, for Forms of Application must enclose a stamped and addressed envelope.

## COUNTY COUNCIL of MIDDLESEX.

### TECHNICAL EDUCATION—ART MASTER.

Applications are invited for the post of ART MASTER at the ACTON and CHISWICK POLYTECHNIC and at Two of the County Secondary Schools.

The salary will be at the rate of 200l. per annum.

Applications must be sent in on or before SATURDAY, March 8, on Forms which can be obtained from the CLERK of the COUNTY COUNCIL, Guildhall, Westminster, S.W.

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CHARLES HENRY WYATT, Clerk of the Board.  
February 11, 1902.

## NORTHERN POLYTECHNIC INSTITUTE.

Holloway, London, N.—The GOVERNORS of the above INSTITUTE are prepared to receive applications for the appointment of a HEAD MASTER for the SECONDARY DAY SCHOOL (Mixed), at a salary of 300l. per annum.—Candidates should have had experience in the working of a School of Science and the modern developments of Commercial Education. The successful Candidate will be required to commence his duties as soon as possible after Easter.—Applications to be sent in on or before MARCH 1 on special forms, to be obtained from W. M. MACNEIL, Clerk to the Governors.

## BOROUGH of WEST BROMWICH.

The MUNICIPAL TECHNICAL INSTRUCTION COMMITTEE invite applications for the position of HEAD MASTER, to start a MIXED DAY SCHOOL of SCIENCE.

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Commencing salary 350l. per annum.

Particulars of duties, &c., can be obtained from the undersigned, to whom applications, stating age, Teaching experience and qualifications, and enclosing copies of three recent Testimonials, must be sent on or before MARCH 1, 1902.

GILBERT GRIFFITHS,  
Secretary to the Technical Instruction Committee.

The Institute, West Bromwich.

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**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their Galleries, 47, Leicester Square, W.C., on FRIDAY, March 7, at ten minutes past 1 o'clock precisely, a choice COLLECTION OF MODERN WATER-COLOUR DRAWINGS by Davidson Knowles, Victor Venner, F. Cecil Bonet, Scotson Clark, &c.

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## LITERATURE

*The Beginnings of Poetry.* By Francis B. Gummere. (Macmillan & Co.)

THERE is good promise for the future of criticism in the increased attention paid of recent years to those questions of the origin and development of the poetic impulse which are fundamental to any complete understanding of the history of literature. To say nothing of Prof. Saintsbury's 'History of Criticism,' which travels in the main over familiar ground, the last decade has seen a number of works, such as Prof. Bücher's 'Arbeit und Rhythmus,' or Prof. Groos's careful studies of the 'Play of Animals' and the 'Play of Man,' or the more wide-reaching volumes on the 'Origins of Art' by Prof. Grosse and by Dr. Yrjö Hirn, which throw a flood of light upon the obscure and comparatively primitive mental processes everywhere underlying the "art-poetry" of the civilizations. It is characteristic of all these investigators that they approach their problem from the side of the genesis rather than from that of the essence of poetry. Herein they part company from the critics of the earlier half of the nineteenth century, such as Coleridge with his analysis of the faculty of imagination. They leave on one side Hegelian talk of the categories and the fundamental idea of the beautiful, to content themselves with a wholly objective treatment of the forms in which and the conditions under which the poetic impulse has actually manifested itself in the phenomenal world. Their work represents a conquest of the realm of aesthetics from metaphysics by anthropology. It is to this class of writers that the author of the solid and interesting treatise now under consideration belongs. This is not, of course, Prof. Gummere's first utterance on the subject. His views have already found partial and incomplete expression in the introduction to a little collection of 'Old English Ballads' published so long ago as 1894, as well as in

an elaborate paper contributed to the 'Child Memorial Volume' in 1897. But they are now expounded in full, with a logic which seems to us substantially just, and a learning and wealth of illustration which are certainly beyond praise. Prof. Gummere is on the staff of Haverford College, and his book is a sample of much excellent work which is now, together with some which is not a little pedestrian, being done in America, especially in the field of literary history. Excellent as it is, it misses, we think, some of those constructive qualities, that lucidity of statement, that definiteness and *netteté* of outline, in virtue of which the best French scholars are just now far ahead of their rivals. Prof. Gummere's methods are Teutonic. He has some declamatory and allusive tricks which are to be deprecated, and he is capable of becoming wearisome with his conscientious collation on point after point of extinct authorities, who never had the full data before them, and often enough were not competent to use even what they had. But although his theories might have been more briefly, and therefore more effectively, put, they are none the less, as they stand, worthy of careful consideration. The object of the treatise, as defined by its author, is "neither to defend poetry nor to account for it, but simply to study it as a social institution." It does not concern itself, like some of the works named above, with the origin, biological or psychological, of the poetic impulse. Nor does it, like the older aesthetic, deal directly with canons of criticism and the discrimination of literary values. It treats rather of poetry as an element, attaching itself to other elements, in the life of man, and especially of primitive man. It is, in fact, mainly occupied with a vindication of that "communal" strain in poetry which has been the object of so much misunderstanding on the part both of those who affirmed and those who denied it. Not, of course, that Prof. Gummere believes with writers of the Grimm school in the "folk-epic" and the "song that sings itself." But he is as far from what he considers to be the dominant modern doctrine, which attributes everything in art to the initiative of the solitary individual artist, aloof from his fellows, or merely related to them as an audience. He regards primitive poetic composition as essentially an act of social co-operation, the emotional expression of the throng of individuals, moving together in the rhythms of labour and of the dance, each in his degree gifted with the faculty of rude improvisation, and able to contribute his share to the slow upbuilding of the song by the successive addition of phrase to phrase. From such a throng, as song becomes more elaborate, gradually, but only gradually, disengages himself the man with superior gifts of expression, who becomes first the leader of a chorus, and ultimately the substantive, independent artist. In the forefront of Prof. Gummere's discussion is placed a long chapter on 'Rhythm as the Essential Fact of Poetry,' in which he goes in much detail into the ancient dispute as to the existence of a fundamental distinction between poetry and prose. A good deal of this argument seems to be hardly germane to the purposes of the book. Nobody would deny

that verse-rhythm was an essential fact of all such emotional utterance as could possibly be considered to have a "communal" character. On the other hand, it is clear that certain types of the emotional utterance of the developed artist are without verse-rhythm; and whether such types are properly to be included under the designation "poetry" is an indifferent matter of terminology which need hardly have delayed Prof. Gummere. As it is, he is somewhat at cross-purposes with the writers whom he criticizes throughout the whole of this chapter. The main gist of the book lies in the very full treatment of the 'Differencing Elements of Communal Poetry,' in which a wide knowledge of primitive and savage anthropology is used to illustrate the connexion of poetry with moments of social excitement, its emergence in the stress of common labour, in the crises of common emotion, in the delirium of the common festal dance. Prof. Gummere exemplifies his thesis most completely in a study of the funeral laments, *nenia*, *voceri*, keens, and so forth, known to almost all peoples. Amongst the special characteristics of communal poetry he marks simplicity of diction, absence of tropes, a tendency to repetition, either in the form of absolute iteration or in that of what he calls "incremental repetition"—that is to say, repetition with a slight variant which serves to advance the progress of the song; and, finally, close association with the dance. In extant European poetry communal elements are naturally found chiefly in combination with those of art. The habit of iteration, for instance, survives in the popularity of the refrain. Of course, Prof. Gummere has to tackle the vexed topic of the English and Scottish ballad. He does not go so far as that thick-and-thin supporter of the folk origin of ballads, Mr. Andrew Lang, who appears to believe that the existing ballads sprang direct "from the very heart of the people," without the intervention of an artist class at all. But he comes much nearer to this position than to that, say, of Prof. Courthope, who finds in the ballads the stock-in-trade of degenerate minstrels, a *detritus* of the romances of their heyday. He is careful to warn his readers that "the actual traditional ballad of Europe cannot be carried back into prehistoric conditions." The minstrels "made ballads, or rather sang them into modern shape." But substantially they are an inheritance from the communal period:—

"One is by no means to suppose that the ballad of tradition, as it lies before one now, can be taken as an accurate type of earliest communal song. 'Sir Patrick Spens' and 'Innsprück, ich muss dich lassen' are not perfect examples of the songs which primitive man used to sing, nor even of the original mediæval ballad such as the women made about St. Faro in France or as these islanders made a hundred years ago about the frustrated fisherman. Improvisation in a throng cannot give the unity of purpose and the touch of art which one finds in 'Spens'; that comes partly from individual and artistic strands woven in with the communal stuff, and partly from the process by which a ballad constantly sung in many places, and handed down by oral tradition alone, selects as if by its own will the stanzas and phrases which best suit its public. What one asserts, however, is that in this ballad of 'Spens,' although in less degree than with other ballads,



the presence of artistic elements is overcome by the preponderating influence of certain communal elements. These communal elements are to be studied in all available material, and consist, taken in the mass, of repetitions of word and phrase, chorus, refrain, singing, dancing, and traces of general improvisation; and all those elements, except for imitative purposes, are lacking in the poem of art, or if present, are overwhelmed by the artistic elements."

Prof. Gummere's general treatment of this difficult ballad problem is reasonable and attractive. But it may be doubted whether he allows their full value to certain alternative explanations of what he regards as communal characteristics. The constant repetition of themes and phrases, for example, may have its origin, as he thinks, in the halting improvisation of the more timid members of a throng. But it is also a fairly evident device to rest the memory and eke out the invention of a second-rate minstrel, and it is certainly not absent from romances and other things which confessedly belong to minstrel literature.

To trace the evolution of the artist from the one amongst many of the singing throng would of course, from Prof. Gummere's point of view, have been to write the whole history of literature. He is only able to include a sketch of the process, but a sketch full of interest and suggestion. The emergence of the "lyric cry," the growth of the centrifugal tendency, the progress of the artist to his "isolation in an ivory tower"—those are the lines of development as he sees them. "Poetry," he says, "now means the emotional mood of a thinker alone with his world; we forget that it ever meant anything else." He gives a striking and concrete example to illustrate what he calls the curve of evolution:—

"With Christianity emphasizing the value of a single soul, with the emancipation of the individual from state, guild, church, and with the secularization of letters and art, this habit of referring wide issues of life to the narrow fortunes of an individual made itself master of poetry. The emotion of a clan yielded to the emotion of a single soul. A progress of this sort is seen in 'Sir Patrick Spens,' 'Macbeth,' and Matthew Arnold's 'Dover Beach.' Chronology in its higher form makes the ballad a mediæval and communal affair, the play a thing of art. Each deals with a Scot as centre of tragedy. In the ballad not a syllable diverts one from a group made up of the sailor, his comrades, and their kin. The men put to sea and are drowned; the ladies who will sit vainly waiting, the wives who will stand 'lang, lang, wi' their gold kaims in their hair,' give one in belated, unconscious, and imperfect form a survival of the old clan sorrow, a coronach in gloss. The men are dead, the women wait, and that is all. But Macbeth, as the crisis draws near, bewails along with his own case the general lot of man: 'der Menschheit ganzer Jammer fasst ihn an.' Finally, in 'Dover Beach' modern subjectivity wails and cries out on fate from no stress of misfortune, but quite à propos de bottes and on general principles. Subtract now the changes due to epic, dramatic, lyric form; the progress and the curve are there."

It will be observed that Prof. Gummere passes from the scientific and solidly documented methods by which he establishes his main thesis of the communal origins of poetry into the more hazardous region of theories of culture. As indeed he hints, he

is following in the footsteps of Nietzsche, the earlier and saner Nietzsche of 'Die Geburt der Tragödie,' with his notion of two conflicting principles out of which art takes its rise, the Apollinian instinct of solitary song and the Dionysian impulse of ecstatic communal emotion. It is, however, perhaps unjustifiable to assume, as both Nietzsche and Prof. Gummere appear to do, that the ultimate direction which the curve of evolution will take is already clear; or, to put it more concretely, that art may not be destined to recover some of those communal elements which, in the little span covered by observation, it has dropped.

#### THE TESTAMENT OF VICTOR HUGO.

*Post-scriptum de ma Vie.* Par Victor Hugo. (Paris, Calmann Lévy.)

THE centenary of Hugo gives this collection a special interest as the last thing from the hand of the master whose astonishing literary career began in 1816. On one of the pages of the 'Post-scriptum de ma Vie' he writes: "Mais les fondateurs de religions ont erré, l'analogie n'est pas toujours la logique." The whole of this book is a vast exercise in analogies. It comes to us as with the voice of a new revelation; it neither proves nor denies, nor does it even argue; from beginning to end it affirms. And the affirmations range over the universe. "L'intelligence est l'épouse, l'imagination est la maîtresse, la mémoire est la servante." There, on the side of a witty common sense, is one affirmation. Here, in the language of an apocalyptic mysticism, is another: "Et c'est toujours de l'immanent, toujours présent, toujours tangible, toujours inexplicable, toujours inconcevable, toujours incontestable, que sort l'agenouillement humain." There are 270 pages of the most eloquent images in the world—images which seem to bubble out of the brain like uninhabitable worlds out of the creating hands of a mad deity. Every image detaches itself gaily, floats away with supreme confidence into space; and perhaps arrives somewhere: certainly it soon becomes invisible. Monmouth and Macedon are at one for ever in these astonishing pages; every desire of the heart seems to fulfil itself by its mere utterance; there is no longer a truism: a b c have become miraculous again, as they were in the beginning. "Qu'est-ce que l'océan? C'est une permission." When the ocean is a permission, birds may fly where they please. And these little, hard, sharp sentences are scattered violently in all directions; they rise like fireworks, they fall like comets, lighting up patches of impenetrable darkness. They succeed one another so rapidly that the eyes can scarcely follow them; and each leaves behind it the same blackness.

When Victor Hugo thought that he was thinking, he was really listening to the inarticulate murmur that words make among themselves as they await the compelling hand of their master. He was the master of them all, and they adored him, and they served him so willingly and so swiftly that he never needed to pause and choose among them, or think twice on what errand he should send them. They had started on their errand before he had finished the message he had to give them.

It did not matter; there were always more words, and more and more, ready to do his bidding. Listen:—

"Porquoi Virgile est-il inférieur à Homère? Pourquoi Anacréon est-il inférieur à Pindare? Pourquoi Ménandre est-il inférieur à Aristophane? Pourquoi Sophocle est-il inférieur à Eschyle? Pourquoi Lysippe est-il inférieur à Phidias? Pourquoi David est-il inférieur à Isaïe? Pourquoi Thucydide est-il inférieur à Hérodote? Pourquoi Cicéron est-il inférieur à Démosthène?"

There are eight more similar queries, and there the series ends, but there is no reason why it should ever have ended.

"The primitive and myth-making character of his imagination," says Mr. Havlock Ellis in a remarkable article on Victor Hugo in the current *Fortnightly Review*,

"the tendency to regard metaphors as real, and to accept them as the basis of his mental constructions and doctrines, these tendencies, which Hugo shared with the savage, are dependent on rudimentary emotions and a high degree of ignorance regarding the precise relationship of things."

Which he shared with the savage, yes; with that primitive being which is at the root of every great poet. The poet who is also a philosopher loses nothing as a poet; he adds meaning to beauty. But there is also the poet to whom the vast joy of making is sufficient, who has no curiosity concerning the work of his hands; who makes beauty, and leaves it to others to explain it. "Le beau, c'est la forme," declares Hugo. "La forme est essentielle et absolue; elle vient des entrailles mêmes de l'idée." To work, with Hugo, was almost an automatic process; an enormous somnambulism carried his soul about the world of imagination. Read the 'Promontorium Somnii' in this testament; it is a picture in fifty pages, and each sentence is a separate picture. Ideas? ideas come and go, drift away and return; visible and audible ideas helping to make the colours of the picture.

There is beauty in this book, as in everything that Hugo wrote; there is the great poetic orator's mastery of language. Hugo's poetry was never made to be "overheard"; his prose knocks hard at the ear for instant hearing. Even when he dreams, he dreams oratorically; he would have you realize that he is asleep on Patmos. He has strange glimpses:—

"Le spectre blanc coud des manches à son suaire et devient Pierrot."

"Quant à la quantité de comédie qui peut se mêler au rêve, qui ne l'a éprouvé? On rit endormi."

Little passing thoughts, each an analogy, leap out:—

"L'écho est la rime de la nature."

"Ce qui fait que la musique plaît tant au commun des hommes, c'est que c'est de la réverie toute faite."

Every sentence contains an antithesis or forms an epigram. All is clamour, clangour, and the voice of "loud uplifted angel-trumpets." When it is ended, and one looks back, it is as if one tried to recall the shapes and colours of an avalanche of clouds seen by night over a wide and tossing sea.



*Scottish Men of Letters in the Eighteenth Century.* By Henry Grey Graham. (Black.)

"JOHNNY is so bright!" Freeman used to say, with reference to J. R. Green. In his 'Scottish Men of Letters' Mr. Graham is "so bright" that criticism might almost be content merely with saying that this is a most entertaining book, for those who do not know its contents already. It is not a history of literature: it is a set of brief anecdotic biographies of the men who wrote certain books. "The reading public" often interests itself in authors whose books it never opens. How they dress, what kind of houses they dwell in, details about their incomes, wives, daughters, dogs, cats, and conversations: these elements of knowledge are welcome—Heaven knows why—to students who never look at the works of the authors celebrated. Mr. Graham supplies exactly what a large public wants. It would be ridiculous to pretend that we are all familiar with 'The Grave,' by Blair, or the 'Epigoniad' (1757), a work which inspires a mild desire to "feel the bumps" of the professor, and Scottish Homer, who wrote an epic vastly admired by David Hume. Though a bad poet, Prof. Wilkie, as Mr. Graham shows, was a good man, who had Robert Fergusson for his pupil at St. Andrews. We know little more of him, except that he was clever, thrifty, and no friend of clean linen. There is a pleasing anecdote of Wilkie, we think, but Mr. Graham has overlooked it.

It is not the author's business to estimate the value of the works of his eminent writers. The merits of Hume's philosophy or of his history are not Mr. Graham's concern. He has to tell anecdotes of Hume. They are familiar, but then they exist in books not of the last eight or ten years, and so are fresh to a generation which reads only new books. Prof. Huxley destroyed Hume's argument about miracles; it required only common sense to do that. Miracles are contrary to experience, so if any one says that they occur in his experience we are to smile and pass by, because in experience miracles do not exist. Hume flattered himself that this logic settled the question; he also flattered himself that he was to put the Stuart period of our history "beyond controversy." To be sure, the manuscripts were as good as non-existent for Hume; they formed no part of his experience, so they did not count, and were as fabulous as miracles. This man had a very happy nature. Mr. Graham says, "No history worthy of the name as yet existed." A pedantic generation may say that (not to reckon Smollett) the works of Mr. Carte existed, the work of Clarendon, and, for Scotland, the prodigious and erudite labours of Calderwood. But Calderwood was non-existent; he slumbered in manuscript. However, there was no good history on the scale and with the scope of Hume's, of which, apparently, only forty-five copies were sold in England in a year. This touched the only unlucky side of Hume's happy nature, but the public came to read the history at last, and Hume was "opulent," as he considered opulence. On Hume in France Mr. Graham writes with his accustomed brightness. Some may

know it all already, and even more; for example, about Hume's relations with a Scot as kind, genial, and sceptical as himself, the last Earl Marischal. But we read the old, old anecdotes again with pleasure, they are so pleasantly and succinctly narrated. It was time to give "Grouse in the gun-room" again to a generation that knows not Grouse. "And did not Hume in his sleep.....utter the significant words, *Je tiens, Jean-Jacques Rousseau?*" Perhaps he did, the comma representing a pause in the phrase. Is this correct?

Let him drink port! the English cried.  
He drank the poison, and his spirit died.

Two feet, not difficult to supply, seem to have walked out of the first line. We note other inaccuracies of a disfiguring nature. Mr. Graham remarks on the inevitable mortality of general histories, except that of Gibbon. But people at a country house may open Dr. Robertson's histories, he says, on a rainy day, and remark that they "are really very well written." The Scottish history, at least, is more than well written; it is remarkably judicious and impartial, and well backed by documents which, even now, are not easily found elsewhere in print. The urbanity of an author writing in an age when there existed a society for the express purpose of defaming Queen Mary, while Goodall was, to put it mildly, fiery in her defence, and even Hume and the elder Tytler lost their tempers, is really striking. Robertson, like Dr. Carlyle, understood the art of living. What we know of him as a man is mainly derived from Dr. Carlyle's autobiography, the best book of Scottish anecdote. But it was published long ago, is probably not in the circulating libraries, and so, like miracles, is as good as non-existent in universal experience.

One turns to Robert Fergusson, the poet; non-existent he is too in universal experience, though Stevenson revived an interest in his name awhile ago. The reviewer could not find a copy of his poems to purchase in the town of the university whereof he is the only poetic child worth remembering. Mr. Graham speaks of the hall of the Salvators as "a damp vault with earthen floor and cobwebbed roof." That roof was of oak, elaborately carved with flowers and fruits, and as old as Bishop Kennedy. We have seen one tiny portion of the woodwork. About 1840-50 the professors had the roof chopped up and carted away for fuel. Probably Fergusson is as well forgotten as the old roof was ill appreciated. Burns, like Homer, "is enough for everybody," as the Philistines of Alexandria remarked, so Theocritus reports. Fergusson was the master of Burns, at least so that generous soul declared, but he died at twenty-four and the world is cold to what might have been. "It's ill work chappin' at a deid man's yett," as Mr. Graham quotes the proverb. The notice of "Ossian" Macpherson is full, fair, and interesting. Macpherson's best work was devoted to the editing of his two volumes of State Papers. There was no more an epic in Gaelic than in Finnish; but Macpherson, like Lönnrot, may have fancied that there was: it is a charitable and perhaps not an impossible view. It was hardly worth while for Mr. Graham to write a long essay full of the stock anec-

dotes of Burns. We remark in it no novelty, no new facts, no original reflections, and this "Grouse in the gun-room" is familiar to every one who reads anecdotes at all. In the paper on Smollett, too, we remark nothing fresh, and there are little lives of Smollett in one or two "series." Something not quite hackneyed might have been made out of his family history. The Macgregors killed one Tobias Smollett at the slaughter of Glen Fruin.

The notes on the song-writing ladies are less familiar to the general reader. Speculators on heredity and the Celtic genius might be interested in the pedigree of Miss Oliphant (Lady Nairne) on the maternal side, but Mr. Graham does not mention this detail. In recompense, he says that the hair of Prince Charles was "red"—a Whig calumny, due, we think, to the invention of Home, the author of 'Douglas.' That Lady Nairne wrote "Will ye no come back again?" is news to us; and if she wrote 'Charlie is my Darling,' which form of the words is hers? Sir Walter's dealings with Lady Anne Barnard, his attempt to publish all her poems, and her long correspondence with him are not mentioned; perhaps these things are omitted from 'The Lives of the Lindsays,' which we have not consulted on this point.

Mr. Graham's book is by no means so good as his earlier work on 'The Social Life of Scotland.' In that his facts did not lie so much on the surface, and he showed more original thought. In his new book he represents Scotland as "almost devoid of literature in the beginning of the eighteenth century." Yet Wodrow and Innes, to take but two names, show how bookish some men were, and how useful to the "bookmen" of to-day. Clerk of Pennicuik, Forbes of Culloden, are other examples; neither of them was a Jacobite like Dr. Pitcairn—"a Jacobite and a man of considerable sense," says Wodrow. Dr. Patrick Abercrombie's 'Martial Achievements of the Scots Nation' is interesting and, as a book, handsome and considerable. Mr. Graham admits the "excellent Latinity" of Scott of Thirlstone and others. Where is that Latinity in Scotland now? We hear of "wits and literati," "learned cronies," and it would not be paradoxical to conjecture that Edinburgh in 1700-1720 contained more learning, more Latin, more knowledge of good literature, than the huger city of to-day can boast. There was little productive activity, and Hamilton of Bangour and Robertson of Strowan were no great poets. But we conceive that there was a good deal of activity in theological speculation, and a very considerable knowledge of the literature of ancient Rome.

*Select Pleas of the Forests.* Edited for the Selden Society by G. J. Turner. (Quaritch.)

THE appearance of Mr. Turner's scholarly edition of the early pleadings in Forest Courts fills a serious void in the materials which exist for the study of an interesting chapter of English constitutional history. The subject, indeed, is one that well repays the closest study by scientific methods of research, and the Selden Society, to which



the legal antiquary and the constitutional historian are already so much indebted, is to be congratulated upon the publication of this masterly dissertation upon a highly technical subject.

Mr. Turner has certainly spared neither time nor labour in producing a satisfactory edition of the Forest Laws. In an introduction and glossary, extending to 150 pages of the stately quarto volumes of this society's publications, he has grappled successfully with most of the difficulties of his task. It is true that the limitations imposed by the text of this edition have obviated the necessity for discussing the extent of the reputed forests of the Anglo-Norman kings or for tracing their devolution in the sixteenth and seventeenth centuries. This, however, is a circumstance which we have no immediate reason to regret. An exhaustive description of the customs and jurisdiction of the Forest during the thirteenth century was needed to elucidate the pleadings and inquisitions presented here. The forests of Domesday, the Assize of the Forests, and other subjects of earlier constitutional interest cannot be connected with any existing pleadings of earlier date than the reign of John. This circumstance has enabled Mr. Turner to make a fair start with the Charter of the Forest in 1217. Fortunately, a transcript has survived of a few Forest pleadings in the reign of King John, and these fragments, which have been carefully restored in the text of the present volume, are of the greatest value for the purpose of comparison with the Plea Rolls of the following reign. Nevertheless, we find a considerable gap in the series of these records of the Forest Eyres, since the earliest original roll now preserved is one of the year 1255. It is certainly to be regretted that further transcripts were not forthcoming for the period immediately succeeding the issue of the Charter of the Forest. There is, indeed, but a small probability of the survival of earlier pleadings in any form. At the same time, we venture to think that a detailed classification and description of the earliest records of the Forest Courts in the introduction to this edition would have proved more serviceable than the information provided in the various sections and footnotes to the text. Mr. Turner's editorial method is so thorough in itself that we are tempted to seek some fuller details of the life-history of these scattered records and of their diplomatic relations than those which may be found in the preface. In addition to the Eyre Rolls proper, some very interesting excerpts from Forest inquisitions and perambulations are included in this volume. Amongst the former there are records of the comparatively early date of the year 1238, although these are no longer in official custody.

The selections from the above classes of Forest records which have been printed with exemplary care in the text of this edition may be regarded as a fair sample of the many-sided interest of the subject, affording some curious and valuable illustrations of the state of society in the thirteenth century and of the economic condition of the country, apart from their constitutional and legal significance. The general reader (for whose benefit, we may presume,

the Latin text is accompanied by a translation) will find in these pages some really good stories on the subject of poaching. The temptation afforded by the forest game to a sporting and lawless population seems to have been absolutely irresistible. We are almost led to suppose that society within the forest districts was sharply divided into the two classes of keepers and poachers. Neither stopped at any form of deception, or even perjury, and whenever they met "in the greenwood" they shot at sight with "Welsh" arrows, each man from "his tree." Indeed, it would almost seem that the "evildoers to the king's venison," who figure so often in these pages, failed to recognize any individual property in the game which they pursued with the tireless skill of savage hunters. Some such sentiment may certainly be traced in the following conversation which ensued upon the seizure of a poacher's spoils. Richard of Aldwinkle, the verderer, we learn, had gone into the wood after some unpleasantness of this kind between the foresters and the local "evildoers." There he met William the Spencer, "and greeted him."

"And William replied: 'I do not greet you.'

"'Why not?'

"'Because you stole our buck.'

"'Certainly not,' he said.

"'Richard! I would rather go to my plough than serve in such an office as yours.'"

In the Rutland Eyre of 1269 a remarkable presentment is made before the justices concerning the extortions of Peter de Neville and his foresters. Amongst other iniquities which seem to have been practised by the defendants we read of the following treatment of a suspected coney-catcher:—

"The same Peter imprisoned Peter the son of Constantine of Liddington for two days and two nights at Allextun, and bound him with iron chains on suspicion of having taken a certain rabbit in Eastwood; and the same Peter the son of Constantine gave two pence to the men of the aforesaid Peter de Neville who had charge of him to permit him to sit upon a certain bench in the gaol of the same Peter, which is full of water at the bottom."

Turning to a subject which has hitherto been almost entirely neglected, the student of economic history might find in the text of this edition sufficient data for a provisional estimate of the value of the forests, both as a source of profit to the Crown and as a new factor in determining the increase in the area of cultivation during the last three centuries of the Middle Ages. The arrentation of Assarts and other matters in this connexion have been treated with much learning and discernment by the editor in his introduction and glossary. His exposition of the entries in the Plea Rolls connected with the "Regard" of the Forest should greatly facilitate the further operation of tracing the results of de-afforestation in local court-rolls and manorial accounts.

The discussion of the technicalities with which these early forest records fairly bristle might easily have been evaded by a less conscientious editor than Mr. Turner. The species of beasts and fowl of the forest chase and warren, and the sporting vocabulary employed by local officers, are subjects which present innumerable difficulties even within the narrow limits of the text. These difficulties have been attacked by the editor

with equal courage and success. Mr. Turner has taken special pains to identify the various breeds of hunting dogs and the implements of the chase. His suggested derivation of "*sagitta gendrata*" from the French *gendrée*, i.e., "that there was a ball of lead at the end of the arrow to prevent too much penetration into the deer," does not, however, appear to us very feasible. In spite of the editor's opinion that "there is nothing in the context in which they occur to suggest a meaning," we cannot disregard the significance of the use of the term "*sagitta gendrata*" in the two instances in which it occurs, as opposed to "*sagitta barbata*." Possibly this implied contrast may suggest some further clue. "*Tonderata*" would at least make sense if the word is understood as applying to a removal of the barbs when shooting at tender game, as an angler on occasion files the barb away from his hook to secure a certain result. In his distinction of the "beasts" of the forest Mr. Turner makes an important correction in the classification adopted by Manwood and other authorities. The Elizabethan antiquary enumerated five typical "beasts," but Mr. Turner clearly proves that two of these (the hart and the hind) refer to a single species, the red deer. The fallow deer has been omitted, apparently on the gratuitous supposition that it was invariably classed as a beast of the "chase." Two other "beasts," the hare and the wolf, have been erroneously included amongst the forest game, and this correction must remove the common impression that the latter noxious animal was preserved by our early kings for selfish purposes. The roe-deer, though in Manwood's time a "beast of the warren," was in the thirteenth century at least a "beast of the forest," so that "it may be confidently asserted that there were in general four beasts of the forest, and four only, the red deer, the fallow deer, the roe, and the wild boar." The boar, we learn, was already very scarce at the end of the thirteenth century.

We have dwelt at some length upon the editor's treatment of these abstruse though incidental subjects because they appear to us to be especially characteristic of the plan of this edition. We may be sure, however, that Mr. Turner has not neglected the legal aspect of the forest pleadings, and he is also able to furnish some valuable and original information as to the constitution of the Forest Courts and the duties of their officers. An excellent analysis is supplied of the composition of a typical plea-roll in the middle of the thirteenth century, and there is an interesting note on the special procedure which was presumably claimed on behalf of "poaching clerks." The pleadings and other records printed in this volume are copiously annotated, and the references to parallel records show the extensive researches which have been made by the editor for the elucidation of his texts.

In addition to the usual index of persons there is a very useful index of places with identifications, according to the method of the Rolls Series. The arrangement of this index under counties serves also as a help to verifying the position of the forests.



*James Russell Lowell: a Biography.* By Horace Elisha Scudder. 2 vols. (Macmillan & Co.)

THOUGH the two volumes of Lowell's letters which Mr. Norton gave to the world were of autobiographical value, yet there was room for such a life as this. We understand and like the man better after reading Mr. Scudder's book. Lowell's contemporaries and intimates included the men who have chiefly contributed to make modern New England famous as the mother of heroes, and Lowell's place among them is in the front rank.

Lowell's father, who was pastor of the West Church in Boston, was the seventh in descent from a Bristol merchant who left England for America in 1639. On the other side he was a descendant of Robert Traill, a native of the Orkney Islands, who had settled in America, and also of Keith Spence, whose ancestors were Highlanders. Robert Traill returned to Great Britain when the colonies revolted, leaving a daughter, who became Lowell's mother, and who, as Lowell wrote, remained

"a loyalist to her death, and whenever Independence Day came round, instead of joining in the general rejoicing, would dress in deep black, fast all day, and loudly lament 'our late unhappy differences with his most gracious Majesty.'"

Lowell's father graduated at Harvard in 1800, and then spent a year in studying law, while his inclination was towards theology. His father allowed him to follow it, and he went to the University of Edinburgh for the purpose. He returned home after three years of foreign travel and study. Mr. Scudder writes that Lowell's father was a pupil of Sir David Brewster and of Dugald Stewart. It is possible that he may have met Brewster, but Brewster was never a professor at the University of Edinburgh. He made the acquaintance of Wilberforce, and heard Pitt, Fox, and Sheridan speak in the House of Commons. We gather that his letters, written when in Europe, have been preserved. They might interest those who turn away from his printed sermons.

The house in which Lowell was born, spent many years of his life, and died is named Elmwood, and is one of the old-fashioned mansions of which a few still add to the charm of Cambridge, in New England. His first teaching was at a dame's school; his next at a boarding-school, where Mr. Wells, an Englishman, prepared lads for entering Harvard University. Mr. Wells is described as a man of robust and masterful habit, "who kept up the English tradition of the rattan in school and manly sport out of doors." Mr. George Ticknor Curtis, who was a pupil at this school, and who was sixteen years old when Lowell was ten, has recorded that

"Mr. Wells always heard a recitation with the book in his left hand and a rattan in his right, and if the boy made a false quantity or did not know the meaning of a word, down came the rattan on his head. But this chastisement was never administered to me or to 'Jemmy Lowell.' Not to me, because I was too old for it, and not to him, because he was too young."

In 1834 Lowell passed from Mr. Wells's boarding-school to Harvard, where he was the reverse of an industrious and exemplary

student. He was frequently absent from lectures, and was careless in supplying the essays and papers required of him. Even at the beginning of his senior year he was fined a dollar for cutting seats in the lecture room, while he received censure for the more trifling offence of wearing a brown coat on Sunday. The climax came on June 25th, 1838, when the Faculty resolved:—

"That Lowell, senior, on account of continued neglect of his college duties, be suspended till the Saturday before Commencement, to pursue his studies with Mr. Frost of Concord, to recite to him twice a day, reviewing the whole of Locke's 'Essay on the Human Understanding,' and studying also Mackintosh's 'Review of Ethical Philosophy,' to be examined in both on his return, and not to visit Cambridge during the period of his suspension."

Writing in later years on 'Books and Libraries,' he styled a college training "an excellent thing," adding that after all "the better part of a man's education is that which he gives himself." When he studied with an object, he mastered his subject. Taking a fancy to old French, he became so proficient as to be more at home in it than in the modern written and spoken language. The truly American side of his nature was manifested after he graduated at Harvard. His father was then in "comfortable circumstances," but Lowell, as his biographer writes, "like his fellows everywhere in America, most certainly in New England, never would have entertained the notion of living indefinitely at his father's expense." How to earn a living was the problem which exercised him. At the time his passion was writing verse; but he saw no hope of turning his rhymes into dollars. He had no vocation for the Church, and he turned to law as a makeshift, without persevering, till he found support in its practice. His brother Robert, who was clerk to a coal merchant, had to give up work owing to an injured hand, and Lowell took his place at the desk, which he left after a few months, exulting in his freedom.

Gradually Lowell found a market for his verse and prose, and made a name for himself. His powers of satire, coupled with his humour, which was racy of New England, made him conspicuous if not popular. His 'Fable for Critics' caused discomfort in some quarters and amusement in others; while his 'Biglow Papers' made a new mark in American literature. Yet, though his pen yielded him an income, he wrote at the age of thirty:—

"I am not very often down in the mouth; but sometimes, at the end of the year, when I have done a tolerable share of work, and have nothing to show for it, I feel as if I had rather be a spruce clerk on India Wharf than a man of letters. Regularly I look forward to the New Year, and think that I shall begin the next January out of debt, and as regularly I am disappointed."

Even when his own circumstances were not flourishing his heart was moved by the misfortunes of Hawthorne, who was very poor when turned out of the Salem Custom House, and he exerted himself to raise a fund for Hawthorne's relief. The money was sent through Mr. Hilliard, the names of the donors being kept secret. In acknowledging its receipt Hawthorne wrote

that the gift "drew—what my troubles never have—the water to my eyes; so that I was glad of the sharply cold west wind that blew into them as I came homeward, and gave them an excuse for being red and bleared." About four years afterwards, when the success of 'The Scarlet Letter' had put money into Hawthorne's purse, he repaid "the loan," as he called it, with interest and heartfelt thanks to his unknown friends. We may note that Hawthorne's letters, containing a full narrative of the transaction, first appeared in the *Athenæum* for the 10th and the 17th of August, 1889.

As Lowell advanced in years his path in life rapidly grew smoother. He became a professor at Harvard, assistant editor of the *North American Review*, editor of the *Atlantic Monthly*, and United States Minister, first to the Court at Madrid and next to the Court at St. James's.

In an estimate of Lowell's capacity and work the fact of his many-sidedness deserves special remark. Among New Englanders who have made names in literature he is one of the few who were also conspicuous in politics and diplomacy. Longfellow declined the diplomatic post which Lowell accepted. Emerson, Prescott, Ticknor, Oliver Wendell Holmes, and Francis Parkman never dreamt of taking an active part in nominating a President or in establishing a new political organization to which Mr. Cleveland chiefly owed his election; but Lowell did these things, and did them well. One of his best political addresses was delivered in New York and styled 'The Place of the Independent in Politics.' A volume of 'Political Essays' which he collected and published in 1888 contains as pointed and brilliant writing as Albany Fonblanque's 'England under Seven Administrations.' Indeed, all his prose writing is excellent. In one of the last published letters of Edward Fitzgerald it is truly said that, while the merit of Lowell's poetry is doubtful, that of his prose essays is supreme. He never wrote about a subject which he had not mastered, and never failed to add attraction to it.

In his earlier years Lowell was prejudiced against England and the English, and when he first visited Europe he was not complimentary to the "Bulls" whom he met on his travels. At the time of the Civil War, and for some time after it, he was embittered against England, and he was one of the few men of high culture who regarded with satisfaction Senator Sumner's foolish and mischief-making speech about "indirect claims" for damages. However, he was in a different and worthier mood later in life, when he had better personal knowledge of this country and its people. Indeed, some of his patriotic friends were shocked at his avowed liking for England.

While representing the United States in this country Lowell was frequently pressed to take part in public ceremonies, and he made himself most popular as a speaker. Mr. Scudder has omitted to mention that he presided on the 4th of May, 1881, at the banquet of the Royal Literary Fund, and made a striking protest against the notion that science would extinguish the influence of imagination, holding that imagination, as expressed in literature, "will always interest mankind quite as much as gases, or flowers, or beasts, or birds, or fishes."



We were sorry to notice the death of Mr. Scudder since the publication of this book. It is a work which is highly creditable to the author and does ample justice to an interesting man.

*Der Untergang der antiken Welt.* Von Otto Seeck. Vol. II. (Berlin, Siemenroth & Troschel.)

THE second volume of this remarkable book comes to us so long after the first that we had ceased to look forward to it, and when we read on the cover that it will be completed in about four volumes of the same size, with corresponding annotations, we begin to wonder how many of us will live to see this completion. For the separate appendix of notes, such as accompanied the first instalment, has not been issued with the present part, and, in spite of profound respect for the author's learning, one cannot help feeling a strong desire to test the evidence on which he builds some of his theories. But, except the information just cited, there is not the smallest clue vouchsafed the reader. There is as yet, of course, no index; there is no preface explaining the delay of this volume, or the curiosities of its plan; there is no analysis of contents, either in the list of chapters or in headlines. In short, there is not the smallest help for the man who wants to seek some fact or opinion of the author on any special point. The book must be read through and indexed by the student in his note-book, or it may be let alone. So eminent a man as Otto Seeck may, perhaps, disregard the convenience of his readers, but he would have been more useful if he had not been so proud.

It has always been an historical problem of the highest interest how the great civilization and refinement of the Roman Empire in the Antonian period not only gave way to attacks from without, but also deteriorated within, as it were, with some incurable atrophy. The emperors of the third and fourth centuries were far from blind to this gloomy prospect; the present book notices in great detail the many attempts they made to cure the poverty of body and of soul which they saw invading their richest provinces. Some of them, such as Diocletian, were apparently reformers of the most trenchant kind. But all their remedies failed to stop the working of great natural causes, and in some cases even exacerbated the evils they sought to cure. The duties of government throughout the provinces had once been sought as proud distinctions, the rewards of patriotism and of public spirit; now they were gradually becoming intolerable burdens, and the attempts of the emperors to keep up public spirit and patriotism by officious legislation were foolish and short-sighted. Compulsory virtues are hardly virtues at all; and along with the burdens of office there came upon the whole empire that financial depression, that "tightness of money," which sometimes attacks the modern world in a mysterious way, but only in sudden spasms, while the Roman world was utterly impotent to recover from these commercial convulsions. The causes assigned by Dr. Seeck, such as the draining of specie into the East for the importation of barren luxuries, are obvious

enough. But we fancy that the real causes of financial depression in the Old World were just as complex and hard to anticipate as they are nowadays.

So far as organization is concerned, nothing seems more elaborate and even well conceived than the scales and ranks of officials both in the military and the civil service of the empire. Of these the opening chapters supply very ample details. Roman drill and tactics had for centuries been victorious over all resistance, whether that of older civilizations or of untutored courage. Nothing is more striking than the account Strabo preserves of a Roman officer set upon by the howling mob of Alexandria, and yet by the discipline of his orderlies beating them off with loss. Such was the superiority of good drill even before the days of firearms. But when the Romans ceased to be Romans it soon appeared that perfect drill was impotent against valiant barbarians, and in these lay the only ray of hope for the decaying world. For centuries the control of imperial officials had made all liberty of thought and action more and more impossible. Every society, every class, even every trade, was compelled to move in fixed grooves, from which all escape was impossible. Even the Church did not as yet attempt to wake up the nations, but taught men to render unto Caesar the things that were Caesar's; and when Diocletian came to assert himself, he claimed as his own the things that were God's. Prof. Seeck has spoken before of the effect of the new blood and bad manners poured into the civilized world along with some rude virtues. He now tells us how in Caracalla's time the Germans had already become so fashionable that the emperor adopted a yellow wig and turned toper to play the noble savage.

What digressions, or rather retrogressions, the author will allow himself in the sequel to his work we can hardly guess; he treated without much divagation in his first volume the Oriental strain which saturated the blood of Italy, and produced the swarthy type which we now regard as Italian. But when he desires to explain the condition of the cities or politics under the empire, he is not content without going back to the very earliest Roman settlements and conquests, so as to show the gradual downward steps in the ladder of subjection. This digression is, however, most interesting, for Dr. Seeck develops his theory that each modification in Roman rule was first devised to meet a particular case, and then re-applied till it became the index of a class. Here again we feel greatly the want of the illustrations which the companion volume will supply. For when he makes Ostia the primitive colony, for which a section of the burghers was detached to protect the river's mouth from pirates, and have a separate town, but no citizenship separate from Rome, he adds that their three military officers, called proctors, were originally nominated by the king of Rome. Ostia was, in fact, a mere outwork in the fortification of the city and no colony. Nevertheless, the author has to explain the existence of ædiles of Ostia by a subsidiary hypothesis. Gabii supplies the second type, which by a

treaty abandoned foreign relations and put its soldiers under Roman command, while maintaining all its home independence. Tusculum is the third step, because this town had led the revolt of the Latin towns under the former conditions, and therefore received sterner treatment. It was made a *municipium*, which had the burdens, but not the privileges, of Ostia. Cære, a city of foreign tongue, is the fourth type, where a dictator from Rome controlled the local magistrates, like one of our Indian residents at native courts. But it was a *civitas sine suffragio*, and also without the dignity of supplying troops to the Roman army. We may be sure that the reason for this variation in duty (for the Cærtes paid money instead of men) was not that assigned by our author—that they could not be made to understand Roman words of command. Any citizen of the British Empire will smile at such a reason. Fifth comes Mutina (with Parma), the last exportation of citizens into a colony, for presently the provincial towns began to bid for admission to the privileges of citizenship, which in the second century B.C. began to outweigh its burdens. The sixth stage is Ariminum, whose constitution showed peculiarities determined by its important strategical position. But we cannot follow out in detail the very suggestive treatment by which this able exposition is recommended to the reader.

If this retrogression does occupy a good many pages, the reader cannot but feel that he is all the while approaching the conditions of the Roman rule which were incident with its decline and fall. It is, therefore, justified in any full treatment of this great subject. We cannot say the same of the book (iv.) which follows, and which brings the reader, as he imagines, to the most promising part of the inquiry, the religion and morals of the decaying world. For here the concluding hundred pages of the volume bring the reader not to the creeds of the Roman Empire, but only as far as the religion of Homer. Instead of finding any history of creeds, or even of moral ideas, we are entertained with an essay on the first origin of superstitions, the first dawning of morality, the vagaries of animism, fetishism, and mythology—in fact, the whole psychology of savage creeds. This is, indeed, what the Germans call *weit ausholen* in an historical work, and, if we noted it here as a mere huge irrelevancy, we might well be justified in passing it by. But as it is the author's theory that most of our modern superstitions, including most (if not all) of our religious beliefs, descend by heredity from our savage ancestors in the distant past, we will turn aside from the grateful task of reviewing Dr. Seeck's history to the somewhat different task of reviewing his philosophy. We had nearly said his religious philosophy, but that it cannot be called—hardly even a philosophy of religion. For the whole exposition implies that the author dispenses with a personal god and with the immortality of the soul, and his main argument is to prove that morality sometimes reforms religion, but is never reformed by it, and that morality is based on the rational regard to happiness, while religious beliefs are mere hereditary instincts, which co-exist with morals, but never influence them



except for evil. The dislike or even fear of going through a churchyard at night still lingers in Christian men and women, who know well that there is no danger of being molested by ghosts. This fear, however, was once so strong in our ancestors, who believed that the souls of the dead still stayed about their bodies, from which they made nocturnal excursions, that some gem-mule in the brain still keeps alive in us that primeval superstition. The province of morality in any society is to bridle or repress these quasi-animal instincts, and gradually to diffuse rational views, based on sound evidence. Morality may even use religion as its handmaid, and through it teach men the duties it has derived from the rational pursuit of happiness. But whenever in any society morality decays and loses its grasp on men, the primeval instincts of religion reassert themselves and superstition regains its sway of terror over a shrunken and despairing humanity.

As the present volume only brings us down to Homer, we will not forecast whether our author intends to credit this ebb of civilization with the rise of the Christian Church; his stray allusions and illustrations taken from church matters make it not unlikely. But we have here his explanation of the Greek mythology in the epic poems, which is as jejune and unsatisfactory as possible. It reminds us of the theories of the dawn and the storm, the sunrise and the sunset, to which probably Max Müller and other scholars accommodated the whole myriad wealth of Greek legend—theories of which the late G. W. Cox was the wildest and last advocate, and which we have long ceased to refute, since they have died a natural death. Because it appears (Dr. Seeck says it is proved) that Agamemnon is another name for Zeus, and that he was worshipped as such in Sparta, because Achilles, Æacus, Ixion, and many other heroic names point to their being somewhere worshipped as gods, therefore the whole of the great legend of the siege of Troy is merely a distortion of primitive renderings of natural phenomena into the acts of living beings. There are other amusing specimens of the ingenuity with which our author credits the framers of mythology, and all this to evade the far simpler and more evident explanation that the war of Troy, as we have it in Homer, is merely the glorification or exaggeration of a real war about a real city, with the gradual addition of episodes from similar wars to the great story, according as the poets desired to enhance the fame of the supposed ancestors of their hearers. The fact that the names of some of the heroes are identical with those of gods is not important enough to upset this obvious historical genesis. It is surely far easier to account for the splendid variety in the story by the memory of actual events than by any mere power of imagination working upon the notion of the rise and setting of the sun, the advent of night, &c., translated into the loves and struggles of spiritual powers. It has been pointed out by many observers—the first, we believe, was Lucretius or his Greek master—that the mental agonies of hope and despair, presupposed by these mythologies to exist in primitive men when they saw the sun rise

and set, or the summer wax and wane, are foreign to savage races. The lowest of the human race, like the rest of the animal world, take these things for granted. The famous passage is well worth citing ('De Rer. Nat.,' v. 973, *sq.*):—

Nec plangore diem magno solemque per agros  
querebant pavidæ palantes noctis in umbris,  
sed taciti respectabant somnoque sepulti,  
dum rosea face sol inferret lumina cælo.  
A parvis quod enim consuerant cernere semper  
alterno tenebras et lucem tempore gigni,  
non erat ut fieri posset mirariæ unquam  
nec diffidere ne terras æterna teneret  
nox in perpetuum detracto lumine solis.  
Sed magis illud erat curæ, quod sæcla ferarum  
infestam miseris faciebant sæpe quietem.

It is the actual ruins of such places as Ilium and Mycenæ which show how closely the Epic legends associated themselves with earthly palaces and human conflicts. But we possibly do our author injustice, for the conclusion of his volume leaves us in mid-air regarding his conclusions, which (if we live to read them) may modify some of the criticisms here made. He is no doubt right in saying that what dominated the Roman world was the Greek religion (so far as that can be called one creed), and that therefore we must seek to understand it. But when he adds that the character of the faith of the decaying empire was the harking back into the distant past, shrunken rudiments of which fill out again into active organs, we must await his next volume for the full argument. Whether he persuades us or not, it is certain that he will supply most interesting and suggestive materials for estimating both his own character and that of the age which he seeks to portray.

#### LAW-BOOKS.

*A Selection of Cases illustrative of English Criminal Law.* By Courtney Stanhope Kenny, LL.D. (Cambridge, University Press.)—Dr. Kenny's volume of cases illustrative of our criminal law is a very welcome addition to the extremely limited number of books of the sort intended for the use of students in the universities and Inns of Court. Those who are practically concerned with the teaching of law best realize the value of books of this character, and to them and their pupils this work should prove most useful. Experience shows that, however clear the text-book may be, the student in his early days is unable to deal with the abstract rules and definitions with which he is immediately confronted. The beginner can only grasp the meaning and understand the operation of a legal principle with the aid of a number of illustrations and examples, and it is only by studying the cases that he can familiarize himself with legal methods of thought and discussion. In no part of the law are the difficulties, both of teacher and student, greater than on the criminal side. The main principles here seem lost in the mass of common law rules, now overlaid with statutory modifications and exceptions. The substance of the law is undoubtedly good, but so far we have had no clear and scientifically arranged book of cases for students. In America the importance of such works has been fully recognized, and the university student there has a magnificent collection of books covering the whole of the law. For our own students little has been done, and one hardly wonders at the fact when the state of legal education in England is borne in mind. To the practitioner 'Smith' and 'White and Tudor' are, of course, honoured and familiar names, but those who have to deal with law

teaching will admit that those works are not for early days. The Cambridge Law School is making an effort to supply this want. Finch's 'Selection of Cases on Contract' was published in 1886—a second edition was called for in 1896—and now the University Press gives us this volume edited by the Reader in English Law. Those who are aware of Dr. Kenny's great skill in the exposition of English law, and particularly of the criminal law, will congratulate the Press on their securing him as editor. There is probably no one else—at any rate, no one in England—so well qualified for the task, both through actual practical experience of the working of the law and academic teaching. The book is divided into three parts—the first part giving cases illustrative of the nature of a crime and the general principles of liability; the second, cases showing the nature of particular crimes; and the third, cases on proof and evidence. All these have been chosen with great care and skill from the Year-Books down to the most recent reports, with reference occasionally to the American Reports on points on which our law failed to furnish equally apt illustrations. On the cases selected we have only one criticism to offer, and that is to some extent met by the title of the book and some remarks of the editor in the preface. To the authority of the Court for Crown Cases Reserved, even in its most unfortunate moments, all must bow; the like deference must be paid to judgments of courts in Banc; but judges' directions at assizes or the Central Criminal Court cannot command the same unhesitating respect. We can appreciate the difficulty in which the editor is placed: if he excludes such cases there will be many gaps in his work and many weighty pronouncements of law omitted—*e.g.*, Sir J. F. Stephen's in *Reg. v. Serné and Goldfinch*; but, on the other hand, there seems to us a serious danger that the student may over-estimate the value of many of the cases—*e.g.*, *Reg. v. Towers*, p. 95. The qualitative element in the judge comes too much in question. However, any statements of the law by eminent masters, Campbell, Erle, Bramwell, Stephen, Hawkins, and others—and there are many such in the book—are of the greatest value to the student. On one other point a criticism may be offered. Each case is furnished with a head-note stating in short terms the rule illustrated by the case. In framing some of these head-notes Dr. Kenny has, we think, given the *mens rea* an unnecessary and unfortunate prominence. The maxim "*actus non facit reum, nisi mens sit rea*," has doubtless an ancient history; few maxims—none, we may hope—have been more often quoted. The saying may at some time have played a useful part, but, like all its fellows, it is dangerous—well enough to quote as a warning, but utterly insufficient as a statement of principle. Sir J. F. Stephen's well-known strictures upon the maxim in question, in his 'General View of the Criminal Law,' seem to us more than justified, and though judges as well as counsel have it often on their lips, we cannot but think that the less the student hears of it the better. Apart from this (and herein we may well be mistaken) there can be nothing but praise for the book, and we can only hope that Dr. Kenny may see fit to publish a text-book as companion to his book of cases. The book may, with confidence, be recommended to teacher and student, and may well interest a wider circle of readers. In conclusion, we may express the pious hope that the criminally minded (for whose use the book certainly was not intended) may find no guidance in its pages.

*Maritime Law: illustrated by the History of a Ship from and including the Agreement to build her until she becomes a Total Loss.* By Albert Saunders. (Effingham Wilson and Sweet & Maxwell.)—



The plan of this book is excellent; the execution, unfortunately, leaves much to be desired. The author takes an imaginary ship and traces her legal life, as the title indicates. Most of the important cases of recent years are woven into the narrative of the life, and against some decisions the author argues with vigour, as at pp. 73 and 74 against the decision in the *Guy Mannering* (L.R., 7 P.D. 52 and 132), and on pp. 113 and 114 against *Hansen v. Harrold* (L.R., 1894, 1 Q.B. 612), recently discussed in the House of Lords in *Williams & Co. v. Canton Insurance Office* (L.R., 1901, A.C. 462). The book throughout shows thorough practical acquaintance with the subject, and the independence of thought displayed makes it good reading. The law is in the main accurately stated, but the book seems to have been written hurriedly. We have noticed some actual misstatements of law; thus, on p. 14 a principal whose agent has received a secret commission from a third party is put to the alternative of suing either the agent or the third party, ignoring *Mayor of Salford v. Lever* (1891, 1 Q.B. 168) and *Grant v. Gold Exploration and Development Syndicate* (1900, 1 Q.B. 233). The statements (p. 223) based on the decision in *Hamilton v. Mendes* (2 Burr. 1198), incorrectly cited, are not borne out by that case, and cannot be accepted after *Ruys v. Royal Exchange Assurance Corporation* (1897, 2 Q.B. 135), which is not noticed. Not many European authorities on international law would, we think, assent to the statement that "if France and Germany were at war, and all the French ports blockaded, Germany would be entitled to visit and search neutral ships bound to a neutral port, say Genoa, and confiscate contraband goods on board, if the ultimate destination of the contraband goods was France, the other belligerent state."

Many instances of imperfect and obscure statements of law could be cited. The punctuation throughout is bewildering, and deprives many sentences of meaning; thus the extract from *Clink v. Radford* on p. 112 is almost unintelligible. Mistakes in spelling abound, and though some may be due to printers' carelessness, yet for most this excuse cannot be pleaded. The variation in the spelling of judges' names is extraordinary. Thus *Baggallay*, L.J., appears on p. 150 as *Baggaley*, L.J., on p. 296 as *Lord Baggalay* and *Lord Justice Baggalay*; *Lord Selborne* becomes *Lord Selbourne* on p. 169; *Mr. Justice Willes* is disguised as *Mr. Justice Willis* on p. 160; we find *Lord Stewell*, p. 54, and *Lord Justice Lopez*, p. 149. Not merely are the judges' names misspelt, but their titles are changed. Thus on p. 300 we have "Chief Justice Blackburn." The author has also an irritating habit of citing from the *Times* Law Reports cases reported in the *Law Reports*. The index is not good. Taking it at random, we find that "arrival," "cesser clause," "lay days," and "loading" are omitted. The book is certainly not without merit, and it is a great pity that it is disfigured by so many blemishes.

*Practical Conveyancing*. By Walter Strachan. (Stevens & Sons.)—We have here in book form a series of lectures delivered by the author at the instance of the Council of the Bristol Incorporated Law Society. The book is intended to serve as a first book for articulated students and others interested in conveyancing. As an introduction to the subject, and as a guide to further reading, it will be found useful by the beginner. The author furnishes the young conveyancer with many useful suggestions, and directs his attention to the most important modern cases. The lectures are ten in number, and, as they cover the whole field of conveyancing, many of the statements of law are extremely condensed. The author has, we think, attempted too much within the limits of the space he has allowed himself. Rules of Real Property Law are not easily stated

in very short terms, and occasionally accuracy is sacrificed to brevity; thus, merger of estates and extinguishment of mortgages are treated together in two pages (pp. 47 and 48), with the result that the present law of merger is incorrectly stated. Again, the position of the beneficial owner is not made clear; it is untrue to say that he has nothing more than a *jus in personam* against the trustee (p. 57). The remarks on the question of the application of the rule of perpetuities to contingent remainders seem to us far too confident. The words (p. 210), "The original rule, which existed centuries ago and affects contingent remainders, and the modern rule of perpetuity (or really remoteness) relating to executory interests," are very misleading. A perusal of Mr. Gray's valuable work on the 'Rule of Perpetuities,' where the history of both rules is fully stated, or of Mr. T. Cyprian Williams's article in the *Law Quarterly Review*, xiv. p. 234, would, we think, have prevented the misstatement as to the relative antiquity of the two rules. Mr. Challis (from whom no one can differ without fear) is followed by the author in this matter, but the balance of authority is against that most learned of modern conveyancers. The argument from the fiction of an eternal and immutable common law was surely severely shaken by the decision in *in re Hollis's Hospital and Hague's Contract* (1899), 2 Ch. 540, which the author (p. 214) is apparently willing to accept as good law. The statement on p. 214, that the statute 40 & 41 Vic. c. 33 "puts contingent remainders and executory interests on the same footing if arising under an instrument executed after [the] 2nd of August, 1877," is inexact. Despite these and other inaccuracies, due usually to extreme condensation, the work will be found useful by those for whom it is intended. Some appendices are added to the lectures, and the book is fully indexed.

#### EGYPTOLOGICAL BOOKS.

*Books on Egypt and Chaldea*.—Vols. VI. VII. and VIII. *The Book of the Dead*. By E. A. Wallis Budge. (Kegan Paul & Co.)—In this useful and cheap series of handbooks Dr. Budge has now included a reprint of his translation of 1897, and has added to it a great quantity of vignettes taken from different papyri. As we reviewed the translation on its first appearance (see the *Athenæum* for December 25th, 1897) we will say nothing further about it here than that it appears to have been carefully revised and supplied with notes designed to bring it as far as may be within the comprehension of the general reader. In the introduction Dr. Budge breaks fresh ground, and deals in moderate fashion with the theories that have sprung up since the issue of his larger work as to the origin of these funeral texts. He accepts the view that the religious ideas found therein were not indigenous to Egypt, but were imported there by a race of immigrants, and probably conquerors, coming from the East. He thinks it fairly established that the 'Book of the Dead' cannot be earlier than the first dynasty, because the funeral and other rites there mentioned are entirely opposed to what we know of the habits of the pre-dynastic Egyptians. If it be objected to this that we really know very little of the habits of the aborigines, he is ready with the answer that they mutilated instead of embalming their dead, and that they left no writing, which may be said for all practical purposes to begin with Menes. He also produces reasons for believing that the fundamental point in the religion of the new-comers was the worship of Osiris. All this is very probable, but it may be doubted whether we have yet found the key to the old Egyptian religion, and Dr. Budge would probably be willing to acknowledge that this can be

for the present but a working hypothesis. Incidentally, he tells us several facts about his text worth noting, as that the Papyrus of Nu is the oldest copy extant, and that a very abbreviated version of the ritual now at the Louvre is dated as late as the second century A.D. By bringing, as he has here done, this much misquoted relic of antiquity within the reach of all he has certainly rendered good service to literature as well as to learning.

*The Sacred Beetle*. By John Ward, F.S.A. (Murray.)—This is not, as we had hoped, a treatise upon Egyptian scarabs in general, but a catalogue of the engraved stones and cylinders in Mr. Ward's collection. If all those here figured are genuine—as to which we can express no opinion—the collection is both representative and important, and Mr. Ward deserves thanks for having thus placed it within the reach of the public. Among the 500 numbers of the catalogue may be mentioned a scarab of Maa-ab-ra, the Meures of Eratosthenes, very different in style from those hitherto assigned to him; one of Khenzer (of the thirteenth dynasty), of which we have met with no example elsewhere; and a curious one of Apepa I. All these are singular from their rarity, and the same may be said of a cylinder of Khuenaten's daughter Ankh-s-en-Amen. Others are remarkable for their size and finish, such as the "marriage scarab" of Amenhotep III., and three others inscribed with the lion hunts of the same king. There are also some fine specimens of Seti I. and Seti II., and of the Ethiopian kings Sabaco and Tirhaka. In "wish" scarabs Mr. Ward is not very rich, but he has some typical and some rare ones of the "pattern" kind, although we cannot follow him in his theory that these are inscribed in a secret language which will one day be discovered. It is much more likely that the scrollwork with which they are decorated formed a kind of monogram or personal device, and that they were used as seals for authenticating letters and other documents. Of the catalogue itself there is not very much to be said. The readings and translations of the different inscriptions are by Mr. Griffith and other well-known Egyptologists, and are therefore sufficient. Some mistakes have crept in, doubtless by accident, as when *Ra-in-hequ* (sic) is made to read "I am among princes"; and *netet-nefer-neb* would be better rendered by "fair and divine master" than, as here, by "the good Lord God." Mr. Ward's own contributions to the catalogue are in a style more colloquial than learned, and we notice a flagrant "and which." The plates, which contain every scarab in the collection, reproduced by a photographic process, are sufficiently clear, though the arrangement of the numbers leaves a good deal to be desired. Otherwise the book is well got-up, and the occasional illustrations depicting scenes in Egypt and the like are excellent.

*El Arâbah*. By John Garstang. (Quaritch.)—This volume, containing a record of the work for the Egyptian Research Account during the year 1900, is chiefly concerned with the excavation of a strip of ground at Abydos, lying between the site explored by M. Amélineau and Prof. Petrie and that formerly worked over by Mariette Pasha. In the process of excavation Mr. Garstang and his party came across many undisturbed graves of the twelfth and eighteenth dynasties, together with several which they are inclined to assign to the intermediate Hyksos period. The most valuable of their finds was a mass of jewellery of the twelfth dynasty, consisting of gold, silver, and electrum, together with amethyst, garnet, and cornelian beads. Among the historical inscriptions recovered is the stele of Sebet-Khu, one of Usertesen III.'s generals, who records his campaigns against the Nubians and Asiatics. Mr. Newberry, who is responsible for the excellent translations



supplied, reminds us that this hero is mentioned in one of the rock inscriptions from Semneh given in the 'Denkmäler,' which must, on the testimony of the stele, have been written when he was seventy years old. There are also shown here some very early *ushabti* figures of the thirteenth dynasty; a small glazed statue of Horus of a slightly earlier date, represented in the child-form with finger on lip which gave rise to the legend in Greek times that he was the god of silence; and the traces of a mode of burial here said to be peculiar to the beginning of the Middle Kingdom, in which the corpse was covered with a layer of stucco or plaster sufficiently thin to be capable of being moulded into the form of the deceased. Some fragments of wooden coffins, with representations of necklaces and other articles of the toilet, with their Egyptian names written underneath, also deserve mention. The volume contains some forty well-executed plates, and is a fair record of meritorious, though not very striking work.

*The Mastaba of Ptahhetep and Akhetetep.* Part II. By N. de G. Davies. (Egypt Exploration Fund.)—This, the ninth memoir of the Archaeological Survey of Egypt, completes the study of this important tomb, and seems to be fully up to the level of its predecessor, which was reviewed in the *Athenæum* of February 9th, 1901. There is nothing here to carry further the proof of the editor's theory, lately characterized by M. Maspero as probable, but not certain, that the persons for whom the Mastaba at Sakkarah was made were two brothers; and the execution of the details contained in this volume, which manifestly belong to the burying-place of the one whom Mr. Davies calls Akhetetep, seems on the whole inferior to that of the tomb of Ptahhetep. For the rest, the different sculptures are here carefully reproduced, and it is certainly not the fault of Mr. Davies that the scenes here portrayed, including the usual representations of overseers and slaves engaged in the occupations of husbandry, are already tolerably familiar to us. Some of the scenes represent butchering operations, which seem to have been carried out with flint knives that did not perform their work without constant sharpening. Mr. Davies appends a sort of canon of the human figure, which he has compiled from his study of the various slaves here figured, from which it appears that the ideal height for the Egyptian was six foot-lengths to the place "where the hair commences on the brow." They must have been proper men.

*The Rock Tombs of Sheikh Said*, by N. de G. Davies (Egypt Exploration Fund), is the tenth memoir of the Archaeological Survey, and contains, for the most part, compared copies of the inscriptions formerly copied by Mr. Percy Newberry on this site, which was one of the principal seats of the worship of Thoth. They are, unfortunately, very much defaced, and those which remain have, in part, been published by Lepsius and Prisse d'Avennes. They deal mostly with the tombs of the two Urnas, officials who flourished in the Nome of the Hare at the time of the fifth dynasty. As, in the editor's opinion, it is "only too likely" that the tombs here figured will "comprise the whole monumental record of the Hare Nome prior to the eleventh dynasty," their republication is welcome, but does not call for any special remark. Some of the *graffiti* left by the destroying Copts are interesting, and a not badly executed fragment of a St. George and the Dragon reminds us that our national saint came from this country.

*Catalogue Général des Antiquités Égyptiennes du Musée du Caire: Ostraca.* Par G. Daressy. (Service des Antiquités.)—The great catalogue of the Gizeh Museum is at last fairly launched, and M. Daressy's splendid volume makes a fitting beginning. The word *ostrakon* takes

on a considerable extension of meaning at his hands, for hardly any of the objects here catalogued are strictly potsherds, far the greater part being fragments of limestone, while some are pieces of wood covered with stucco. Such as they were, they served for the ancient Egyptian the same purpose as the modern note-book, and those given here all bear either sketches or inscriptions. The first-named category, which M. Daressy laboriously divides under such headings as Kings, Man, Woman, Gods, Animals, Parts of the Body, and Various, show great varieties of artistic merit, some being surprisingly free and graceful, while others are in the conventional and wooden style that we are accustomed to associate with Pharaonic Egypt. Among these we notice a very mystical-looking sphinx with a human face of great beauty surmounted by a very un-Egyptian crown, and the body of a lioness with curious square wings and what appears to be a serpent for a tail. The hieratic inscription that it bears is said by M. Daressy to be illegible, and, at all events, is not given here. Then there is the plan of a royal tomb, drawn with great attention to detail and scale, and as clear and intelligible as the working plans of a builder of the present day. Among the inscriptions are several hymns to the gods, unfortunately all fragmentary, and panegyrics in favour of different kings. Some of these have already received the attention of Egyptologists. Perhaps the inscriptions of most general interest here described for the first time are some containing curious signs—among which we notice the "Labrandean" double-axe—interspersed with ordinary hieroglyphs, and a few bearing what can hardly be anything else than a purposely secret writing or cryptogram. Besides these there is a small fragment containing signs in some non-Egyptian character, arranged in vertical columns and curiously like to the oldest linear Sumerian, and four signs called by M. Daressy "de fantaisie," which resemble slightly some of the Cypriote scripts. None of the inscriptions seems to be older than the twelfth dynasty, and most of those that can be dated belong to Rameside times. Sixty-seven plates, beautifully phototyped by Berthaud, accompany the volume, which is fully equipped with all necessary indexes and notices of publications in which the catalogued objects have been referred to.

*Catalogue Général des Antiquités Égyptiennes du Musée du Caire: Metallgefässe.* Von Fr. W. von Bissing. (Service des Antiquités.)—The catalogue of metal vessels which follows M. Daressy's volume is unexpectedly short, a fact which perhaps owes something to the brevity of Baron von Bissing's descriptions. "Schale—Bronze—Höhe 0m.05, Breits oben: 0m.171. Abgerundeter Boden," does not offer much field for comment; and when he has to add, as he sometimes does, "Ornamente fehlen," the field is still further narrowed. Yet Baron von Bissing seems to have done his work both well and faithfully, and the illustrations—this time by Holzhausen of Vienna—are, as in the companion volume, well-nigh above praise. The fact seems to be that Gizeh is not, for some unexplained reason, particularly rich in metal bowls; and the silver model of a shell of the scallop order, with the hinged end prolonged into a hawk's head, is nearly the only one here figured which shows much originality of design or skill in treatment. Eleven of the numbers described are, in Baron von Bissing's opinion, earlier than the end of the fifth dynasty, but the majority are not easy to date.

## SPANISH LITERATURE.

MR. FITZMAURICE-KELLY's excellent, we may say brilliant, 'History of Spanish Literature' has received, as Ticknor's book did half a

century ago, the honour of translation into Castilian. Señor Bonilla y San Martín has published it at the office of *La España Moderna* at Madrid under the title of *Historia de la Literatura Española*. The book is not so convenient in shape nor so well produced as Mr. Heinemann's issue; but the author has taken the opportunity of revising and improving the text throughout, and it is furnished with a critical introduction by Señor Menéndez y Pelayo, containing high commendation, together with some corrections due to his vast knowledge of the subject. The translator appears to have performed his task well, and his notes show a good knowledge of English literature. Señor Bonilla's patriotism does not allow to pass without protest the theory that the 'Poema del Cid' is indebted to the 'Chanson de Roland,' but we cannot say that his arguments are convincing. He furnishes several useful notes on the Mysteries, on the poems of Berceo, and other points in the early literature of Spain. Later he suggests that Avellaneda was the author of the 'Tia fingida,' usually ascribed to Cervantes, and supplies a careful note on the identity of Avellaneda. It seems likely that he was an obscure person, as Cervantes failed to penetrate his anonymity.

As Mr. Fitzmaurice-Kelly has remarked, "La Gaviota" has probably been more read by foreigners than any Spanish book of the century," and consequently M. Morel-Fatio's article, reprinted from the *Bulletin Hispanique*, upon Fernan Caballero d'après sa Correspondance avec Antoine de Latour ought to attract attention in England. The tragic sorrows which embittered her life secure the reader's sympathy, but it cannot be said that her letters, if we may judge by the extracts, reach any very high standard of excellence, although M. Morel-Fatio compares her to Madame de Sévigné. Child of a German father and a Spanish mother, who herself was half Irish, Fernan Caballero was a passionate admirer of everything Spanish, except bull-fights, and her political and literary judgments were largely coloured by her religious prepossessions, so that, notwithstanding decided ability as a critic, she in both missed her way. M. Morel-Fatio is too wise to overrate her powers as a novelist, but has drawn a touching picture of a woman courageous, high-principled, and most unfortunate. It is curious to learn that not only did she originally write 'La Gaviota' in French, but 'La Familia Alvareda' also was composed in German. To the German strain in her she no doubt owed the sentimentalism and love of moralizing which much injured her novels.

M. Morel-Fatio has reprinted from the same magazine an edition of the *Arte Nuevo de hacer Comedias*, prefixing an admirable introduction, and adding excellent notes which display his wide knowledge of the Spanish drama, such as the remarks on *sufo* at pp. 26-7. It will be news to most admirers of Lope de Vega to learn that his rhymed treatise attracted little attention at the time. M. Morel-Fatio makes this quite clear, but he has omitted to point out that the poem, poor as it is, was one of the first attempts at didactic poetry in the vulgar tongue, dealing with literary criticism, that appeared in Europe, and is on that account important. Had it appeared in 1602, a date that M. Morel-Fatio proves to be incorrect, it would have anticipated Juan de la Cueva's 'Exemplar Poetico.' That Lope borrowed his matter mainly from Robertello was to be expected from an improvisatore who was in too great a hurry to think for himself, and as a pupil of the Jesuits was satisfied with the appearance of erudition without the reality.

M. Rouanet has published the third instalment of the highly valuable *Colección de Autos, Farsas, y Coloquios* (Madrid, Murillo) which exists in the National Library at Madr'd, and of which we have already spoken.



## ENGLISH PHILOLOGY.

*An Elementary Old English Reader\** (Early West Saxon). Edited by Alfred J. Wyatt. (Cambridge, University Press.)—The distinctive feature of this 'Reader' is that the passages which it contains are taken entirely from Early West Saxon texts. The question whether such a limitation is desirable in a reading-book hardly admits of a categorical answer: the opinions of teachers will differ according to the nature of the method which they individually find it most convenient to adopt. Those who approve of the plan of the work are not likely to find any great fault with Mr. Wyatt's selection of passages. The three available sources—the early portion of the Parker MS. of the Chronicle, and Alfred's translations of Orosius and of Gregory's 'Pastoral Care'—do not offer a very wide range of choice, and each of them contains several pieces which could not possibly be omitted in a series of representative extracts. Perhaps Alfred's epilogue to the 'Pastoral Care' would have been better left out; but even if it be granted that its personal interest as the king's original composition justified its insertion, there ought to have been a note to say that it was intended for verse. Of course no teacher would allow his pupils to read it without pointing out the reason for its peculiarity of style; but Mr. Wyatt's book may be used by self-teaching students. He says that "in a very few places the MS. reading has been altered with a view to removing difficulties out of the beginner's way." The only instance of this which is mentioned in the notes is the adoption of the better reading of the later MSS. in the Chronicle under A.D. 877; the other alterations we have not discovered, and therefore cannot judge of their expediency. The word-division has been normalized, and combinations like *besiðan* and *widwestan* are printed and glossed (with doubtful propriety) as single words. We observe that the irregular form *legan* is retained in the text of Orosius v. 12, without any comment in the notes or glossary. The notes are helpful and sufficient, without being too copious. Some of the identifications of places mentioned in the Chronicle are unlikely: Dr. Guest's plausible guess that *Fedancan* is Faddiley is open to serious objection, and the notion that *Wlencing* is the eponymus of Lancing is hardly admissible. It is anything but certain that *Wiltgaraburh* is Carisbrooke, and Prof. Sievers's explanation of the form ('Gram.' § 273) is, if not certain, at least more tenuous than the one favoured by Mr. Wyatt. The glossary, so far as we have examined it, is remarkably accurate. There are two or three misprints, such as "swelfen" for *sweffen*; *clud* is marked (after Sweet) as neuter instead of masculine; the entry "*Winestra*, weak adj.," is somewhat misleading, as it suggests a flexion parallel with that of *lama*; and "*cuca*" for *cucu* is founded on a suspicious reading. Mr. Wyatt's manner of dealing with the troublesome prefix *ge-* is novel and good. The book may be cordially recommended to those teachers whose methods admit of the use of a "reader" confined to Early West Saxon texts.

*Word and Phrase, True and False Use in English.* By Joseph Fitzgerald. (Chicago, McClurg & Co.)—To observe and record the changes in English which are either now in progress or have been recently accomplished is a good service rendered to the philology of our language as well as an aid to those who are anxious to speak and write correctly according to the best usage of their day. So far as Mr. Fitzgerald keeps to his aim of practical utility his remarks are generally interesting and instructive to ordinary readers; but when he seeks to lighten his work with etymologies "for the sake of those weaker

brethren who like to find the agreeable mixed with the useful, even in a work which is naught if not practical," he misleads the said brethren and scandalizes the philologist. It is sheer waste of time to write on the derivation and history of words if one takes Webster's 'Dictionary' and Cassell's 'Encyclopaedic Dictionary' as authorities. And there is no excuse for thus running a serious risk of disseminating mischievous errors when the 'Century Dictionary,' and, up to L, the 'New English Dictionary' of the (London) Philological Society are available. We read, p. 59: "The meanings of Idiot in English are or have been:—1. A private person," &c. So Cassell. But in the 'N.E.D.' we find a. A person without learning, fourteenth century; b. A layman, fourteenth century; c. A private man, seventeenth century only; and then the modern meanings in use from the fourteenth century. The meaning which Cassell's puts first was not borne by the French "idiot" or Latin "idiota," from which our "idiot" is derived, so that it was adopted by learned reference to the Greek *ἰδιώτης*. It would be strictly correct to register "idiot" = "private person," as a distinct word from "idiot" in the senses found in French and Latin. Anyhow, this usage is a temporary episode outside the main course of the word's history in our language. It is right to point out that "restive" does not mean "restless," but to connect it with German "Rast," English "rest" = "repose," "cessation from toil," is a gross and gratuitous error. In "restive" the Latin "restare" merely takes the meaning of the cognate Latin "resistere" = "to resist." We are told, p. 226, "rigid and frigid are at root one." This is too doubtful for weaker brethren. The Greek *ψύγος*, "frost," "cold," may be, perhaps, akin to Latin "rigidus" = "stiff," but Virgil seems to have connected "frigus" with "frigere," "to roast," as he says "frigus adurit," and this may be right, comparably with the relationship of "freeze" and "purulence." Why is "clientage" preferred, p. 177, to the anglicized "clientele," which is the older and less rare? Absolute synonymy is rare, and it is very dangerous to make such a statement as "The synonymy of the two verbs lavish and squander is absolute," p. 230f. No good writer would venture to substitute "squander" for "lavish" in such phrases as "ridicule lavished on their forefathers," given by our author himself, or "wealth lavished on judicious charities." The opportunity is taken of observing that even absolute synonymy does not make words invariably convertible. "Begin" and "commence" are indistinguishable in meaning and of similar rhythm, yet they often differ in effect. "Commence" with the infinitive frequently sounds awkward or affected, while "commenced" sometimes sounds better than "begun." A censor of language is scarcely consistent when he coins "extrane," p. 11, "Frenchly," p. 81, uses the rare "ignorantism" = "obscurantism," in the new sense of "ignorant mistake," and revives "dehonestation." However, in spite of Mr. Fitzgerald's unfortunate choice of dictionaries, there is much that is sensible and interesting in his pages. He takes his own language seriously as a treasure to be carefully guarded, purified, and judiciously increased; and accordingly he deprecates the wantonness with which it is misused and corrupted by the general public. He has discovered the melancholy fact that many people who are supposed to be well educated cannot read intelligently. *Hinc ille lacrimæ.* He says, p. 21:—

"The very general repugnance for reading anything more solid than the daily newspaper is due mostly to unacquaintance with the meanings of words rather than to unwontedness of the thoughts conveyed, or inherent difficulty of the subject-matters. Reading gives people headache, or they

drop to sleep over a book. The reason is in most cases that the reader has but indifferent knowledge of the language of the book."

We do not take all the credit for having got neither a headache nor an access of sleep from 'Word and Phrase.' The aim of the work is to inculcate the importance of precision in linguistic expression and to give examples of correct and incorrect phraseology. Many of the mistakes recorded are at once amusing and pitiful, and some have been culled not from what the author calls "demi-literature," but from highly respectable publications. Noteworthy are "probably certain," "his place was supplanted," "fruition" by error for "fruitage," "truculent" for "truckling."

*The Vowel-Sounds of the East Yorkshire Folk-Speech.* By the Rev. M. C. F. Morris. (Frowde.)—This pamphlet—a paper read before a local antiquarian society—is more readable than would be supposed from its title, and will certainly not fail to interest East Yorkshire people. Mr. Morris's philology is amateurish, but he is an acute observer of phonetic phenomena, and some of his remarks will be found worthy of note by students of dialectal laws of sound-change. A portion of a letter written in dialect by an old lady of eighty, who had never before attempted to "spell her own talk," is extremely interesting, both in form and substance; the spelling is, from a phonetic point of view, astonishingly good.

*Altenglisches Elementarbuch.* Von Karl D. Trübner.—I. Teil: *Lautehre.* (Heidelberg, Winter.)—Prof. Bülbring frankly confesses in his preface that the title of 'Elementarbuch' given to this work is a misnomer. For beginners the book is, indeed, entirely unsuitable. The first instalment now published contains by far the most minute and systematic account of the phonology of Old English that has yet been given, the space which it occupies being more than half as large again as that which is devoted to the same subject in Prof. Sievers's grammar, although the author's mode of exposition is, on the whole, not less concise than that of his distinguished predecessor. Prof. Bülbring treats all the dialects of Old English, so far as the materials allow, with equal fulness, and with constant reference to common West Germanic and to primitive Germanic. The relative chronology of the various Old English sound-changes has received special attention; indeed, there is hardly a single one of the problems in this department that Prof. Bülbring has not attempted to solve. His novel conclusions may often be questionable, but they are always based on careful thought and original study of the sources. The fact that the book appears as one of a series of professedly elementary grammars is in one respect unfortunate. Although the author has greatly exceeded the limits of size originally prescribed for the works published in the series, the space at his disposal has not been sufficient to allow him to exhibit as fully as is desirable the evidence on which his statements are founded. The dogmatic method of exposition is the right one for an elementary grammar, but in a work addressed to advanced students as little as possible should be allowed to rest on the mere authority of the writer. One of the points with regard to which a statement of reasons might with advantage have been given is the determination of the quality of the Old English vowels. The arguments commonly adduced in favour of the received views are not sufficient to remove all doubt. There is a curious slip in § 357. Prof. Bülbring, in order to eke out the scanty list of examples illustrating the dropping of original final *e* in Germanic, has bethought him of the vocatives of the *o* stems, but unluckily the instance he has quoted is neuter. This oversight, however, seems to stand alone in the book. We do not think that the Northumbrian



*bætsere*, Baptist, has been influenced in form by *bæð*; it is sufficiently accounted for by the Old Irish *baitism*, adopted from *baptizare*; the metathetic *bæstere* agrees curiously with the modern Irish *baisd*, Gaelic *baist*. Among the examples (§ 544) of the West Germanic gemination before *n* there are at least two, *enotta* and *frogga*, which (for different reasons) seem to belong to some other place. The arrangement of the book, considering the extraordinary complexity of the material, is remarkably lucid, and there is an excellent index. We consider that this first instalment of Prof. Bülbring's work is the most important contribution to the knowledge of Old English that has been made since the appearance of the masterly grammar of Sievers.

#### OUR LIBRARY TABLE.

MR. GRANT RICHARDS publishes, under the title *The Strenuous Life*, which is the name of the first essay, nineteen addresses or articles by President Roosevelt. We are able to praise the volume. Although the present President of the United States is a fluent and voluminous writer, who begs every question and does not write for a chosen public, there is a certain charm in his writings. He "provokes" us when he explains at length the advantage to uncivilized nations that lies in conquest by "civilized" peoples. To assume, as President Roosevelt does, without argument that Russia is a civilized power in this connexion is, of course, not to answer the question that to any intelligent reader the assertion suggests. But President Roosevelt writes as a genial, successful man and optimist for those who have life before them, and who are likely to accept his optimist views. He will please the broad public, and he does not deeply offend any public, however narrow. On one class of subjects his writing is useful to all. He inculcates training and preparation as against the too common modern belief that with energy and enthusiasm the amateur is fit for anything. President Roosevelt writes more solidly on military and naval questions than on any others, and his teaching is that of Mr. Spenser Wilkinson and of all sound authorities. He tells the people of his country that unless they are to commit in every future war the blunders and to incur the extravagant expenditure which have marked the Cuban and Philippine war they must establish a proper staff, give their army the chance to exercise in large bodies, and remember that blame should rest not upon untrained commanders of untrained troops, but upon the public which has lamentably failed to remedy in advance evils which have long been pointed out. There are a good many allusions to England in the volume. The President evidently thinks that our army officers are unfit for their work, and, although an advocate of sport, he thinks that we have pushed sports too far. President Roosevelt is certainly thinking of this country when he writes:—

"At one time the Persian kings had to forbid polo, because soldiers neglected their proper duties for the fascinations of the game. We cannot expect the best work from soldiers who have carried to an unhealthy extreme the sports and pastimes which would be healthy if indulged in with moderation, and have neglected to learn as they should the business of their profession."

With regard to both services the President writes:—

"Our navy won because of its preparedness and because of the splendid seamanship and gunnery which had been handed down as traditional in the service, and had been perfected by the most careful work. The army, at the only point where it was seriously opposed, did its work with sheer dogged courage and hard fighting, in spite of an unpreparedness which almost brought disaster upon it, and would without doubt actually have done so had not the defects and shortcomings of the Spanish administration been even greater than our own."

His detailed statements in his essay on military preparedness and unpreparedness, to the effect that crews cannot be improvised, and that to get the best work from them they should be exclusively composed of trained men, have also their importance for ourselves. President Roosevelt's style is not as a rule good, but he finds picturesque expressions from time to time, the result perhaps of memory, from his wide, if somewhat superficial reading; for instance, "Rot by inches in ignoble ease within our borders."

*Mohammed and his Power*, by P. de Lacy Johnstone, "World's Epoch-Makers" (Edinburgh, Clark), is a careful and gracefully-written sketch of the career of the Arab Prophet and the beginnings of Islam. Mr. Johnstone has read his authorities with discrimination. At first he seems to be a good deal under the influence of Prof. Lane-Poole's early and enthusiastic essays, originally prefixed to his edition of Lane's 'Selections from the Koran'; but as the book goes on we find the less sympathetic attitude of Sir W. Muir asserting itself, whilst Sprenger's views, though often referred to, are seldom adopted. We can thoroughly recommend the little volume as a trustworthy and, on the whole, unprejudiced outline of a fascinating subject. The only points on which we think the author is unnecessarily severe upon Mohammed are, the vexed questions of the assassinations at Medina and the persecution of the Jews, the indulgence in wives and the "revelations" about them, and the general theory of "imposture." Mr. Johnstone, we gather, is orthodox, and he concludes one of his interesting chapters with these words:—

"The self-styled Prophet, whether himself sincere or not, is condemned by his 'fruits' as an impostor; nor will the Christian fail to see that by St. John's test he is the Antichrist, 'which denieth the Father and the Son.'"

We do not comprehend how a man can be at the same time "himself sincere" and "an impostor," and Mr. Johnstone's own book shows clearly enough that of all men on earth Mohammed was the last who could be accused of "denying the Father." Apart from the author's personal views on such matters, however, the facts are generally accurate and skilfully arranged. We may mention that "Umr" is not the "correct" form of 'Omar, any more than "Amru" is of 'Amr; the Prophet's mother's name was 'Amina, not Amina; "Abu-Bakr" does not mean "father of the Virgin"; "Bedāwi" is not the true spelling of Bedouin; "hamada" is not the proper form of "to praise"; "Amru's splendid mosque" is certainly not "to this day the chief glory" of Cairo; Burton is far from "alone in preferring the form Mustahill." We agree that Muhallil (not "Mahallil") is the more classical form, but Mustahill is commonly heard and not incorrect. These are trifling blemishes in a painstaking book, which, if in no wise original, is yet a handy synopsis of the chief results of many larger works.

A LITTLE book entitled *New Glimpses of Poe*, by Prof. James A. Harrison (New York, Mansfield & Co.), is

"the outgrowth of a movement among the students and professors of the University of Virginia to do honour to Poe, its most famous alumnus, and remove from his memory the slanders of Griswold and others."

It contains the Constitution of the Poe Memorial Association, which was founded to that end in 1897, and of which Prof. Harrison is secretary; some excellent platinotype reproductions of the bust by Mr. G. J. Zolnay, which was presented by the Association to the University of Virginia; facsimiles of Poe's marriage certificate and of his name in the university register; and several reminiscences of Poe by his contemporaries. The book

hardly pretends to throw any new light on Poe's memory, though it adds something to the biographers' accounts of his college career, but it is an agreeable falsification of the adage that a prophet has no honour in his own university. The librarian of the university thus records his solitary evening in Poe's rooms:—

"It was a cold night in December, and his fire having gone pretty nearly out, by the aid of some tallow candles and the fragments of a small table which he broke up for the purpose, he soon rekindled it."

This was highly characteristic. It seems that the current stories of Poe's disgrace at college are void of foundation. "Among the professors he had the reputation of being a sober, quiet, and orderly young man." A recent investigator assures us that, "from the Proctor's point of view, his record is clean of all college dishonour." Lowell was wrong in supposing that he was ever rusticated, so far as the university records show. Here are two sketches of the poet as he looked to his contemporaries:—

"A poetical figure, if ever there was one, clad in black as was the fashion then—slender—erect—the subtle lines of his face fixed in meditation. I thought him wonderfully handsome, the mouth being the only weak point."

"A compact, well-set man about five feet six inches high, straight as an arrow, easy-gaited, with white linen coat and trousers, black velvet vest and broad Panama hat, features sad, yet finely cut, shapely head, and eyes that were strangely magnetic as you looked into them—this is the image of Edgar Allan Poe most vivid to my mind as I saw him one warm day in Richmond in 1849."

It is curious to learn that Poe attended the lectures of George Long, the famous translator of Marcus Aurelius and historian of the Roman Republic, from whom he may have derived his first attraction

To the glory that was Greece  
And the grandeur that was Rome.

Bernardo and Laurette, by Marguerite Bouvet (Chicago, McClurg & Co.), is a pretty little story of two children who fly from their home in Alsace during the Franco-Prussian War, and make their way on foot to their mother's native village of Sierne in Savoy. There is an element of the miraculous in the safe arrival of these young children, after many days of travelling and protected only by a large dog, at the very place which they wanted to find, and of which they appear never previously to have heard the name. Still more wonderful is it that they should drift to the cottage of their mother's former admirer, an embittered recluse, who, however, receives them with open arms, and brings them up with more than a father's tenderness. How the children repay his love, and how Bernardo becomes a famous sculptor, is told in simple, graceful language, with a proper infusion of sentiment to suit young readers, and these will appreciate the story all the more for its improbabilities. The book is nicely illustrated by Miss Helen Maitland Armstrong.

THE Société Nouvelle de Librairie et d'Édition publishes *L'Œuvre de Millerand: un Ministre Socialiste*, which is a volume on M. Millerand's work since he has been at the Ministry of Commerce, intended to defend him against the attacks of his Socialist friends for having become a mere ordinary middle-class minister, and to act as a sort of election address.

WE have on our table *Helps to the Attainment of Hindustani Idiom*, by the Rev. W. Hooper (Christian Literature Society for India),—*An Introduction to Psychology*, by M. W. Calkins (Macmillan),—*Phototherapy*, by Prof. N. R. Finsen, translated from the German by J. H. Squire, M.D. (Arnold),—*The Naturalist's Directory, 1902-3* (Upcott Gill),—*The Antiquary*, Vol. XXXVII. (Stock),—*A Late Repentance*, by T. W. Speight (Digby & Long),—*Sordid Amok!* by a Common



Centurion (Wright & Jones).—*Fatalism, True and False*, by W. Henry-Miller (Greening).—*The Woman He Chose*, by R. M. Kennedy (Digby & Long).—*Deacon and Actress*, by A. C. Gunter (White & Co.).—*Clare Nugent*, by E. O'Connor Morris (Digby & Long).—*The Vision of Dante Alighieri*, translated by H. F. Cary: Part III., *Paradise* (Methuen).—*Turquoise and Iron*, by L. Josaphare (Stevens & Brown).—*Alfred the Great: a Chronicle Play in Six Scenes*, by W. H. Pinder (Stock).—*A Goodly Heritage*, by G. M. Forde (Skeffington).—*The Teaching of Jesus*, by G. B. Stevens, D.D. (Macmillan).—*A Call to Arms*, by H. G. Groser (A. Melrose).—*A Book of Common Worship* (Putnam). Among New Editions we have *The Exploration of Australia*, by A. F. Calvert, 2 vols. (Dean).—*Logic, Deductive and Inductive*, by C. Read (Grant Richards).—*Our Irish Song-Birds*, by the Rev. C. W. Benson (Simpkin).—*Elements of Botany*, by W. J. Browne (J. Heywood).—*Christus Victor*, by H. N. Dodge (Putnam).—*The Imperial Health Manual*, edited by A. Roche (Baillière, Tindall & Cox).

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## A. PATCHETT MARTIN.

WE regret to hear of the death on the 15th inst. at Tenerife of Mr. Patchett Martin, who has done more perhaps than any one else to make literary Australia known to us in England. Mr. Patchett Martin, who was only fifty-one, had been seriously ill for some time past. He had been a Victorian journalist. On settling in this country he was able both to naturalize among us a more accurate view of Australian politics than had previously prevailed, and to make the young writers of Australia known to that English literary world in which many of them have since met with remarkable success.

Mr. Patchett Martin was, to speak generally, what may be called an Imperialist, but he knew Australia too well to believe, with many less-instructed Imperialists in the mother-country, that Australian opinion will ever accept a legislative union or is keen for even milder forms of federal relations. He had edited the excellent *Melbourne Review*, had written 'Australia and the Empire' (published in Edinburgh), and a 'Life of Robert Lowe' (Lord Sherbrooke), and had contributed to many volumes of essays and stories. A little volume of his called 'Fernshawe' is an English edition of a collection of essays and poems which appeared also in Australia, and which was mainly composed of reprints from the Australian press. Mr. Patchett Martin was one of the first to make known Adam Lindsay Gordon, for whose work he had a high admiration. He leaves a widow, who is herself well known also in the Anglo-Australian literary world.

## THE LONDON LIBRARY CATALOGUE.

THE following is the final list of queries which have arisen during the preparation of the new catalogue now in the press. All ordinary books of reference and catalogues have been consulted, and if there is a query about an apparently well-known person it is because there is disagreement between two or more authorities. Will persons who are kind enough to answer these queries give the

exact source of their information, without which no statement can be accepted?

(1) Wanted full Christian names and particulars of:—

Lévy (le Président de). *Journal Histor. ou Fastes de Louis XV.* 2 vols. 1766.

St. Marie (Count). *Algeria in 1845.* 1846.

Scott (Col.). K.S.F., K.C. *Journal in the Esmailia of Abd-el-Kader, &c.* 1842.

Smith (Edgar). Letter to the Chancellor of the Exchequer proposing that Public Stocks should be rendered Transferable, &c. 1852.

Stewarton ( ). *Revolutionary Plutarch. Fourth edition, 1805. The Female Revolutionary Plutarch, 1806. Memoirs of Talleyrand. 1805. Secret History of the Court and Cabinet of St. Cloud.* 1806.

Walker (Mrs.). *Eastern Life and Scenery, with Excursions in Asia Minor, &c.* 2 vols. 1886.

Warren (le Comte Edouard de). *L'Inde Anglaise en 1843.* 3 tomes. 1844.

Wickham (J. A.). *Synopsis of Doctrine of Baptism.* 1850.

Williams (D. E.). *Life and Correspondence of Sir T. Lawrence.* 2 vols. 1831.

Williamson (A.). *British Industries and Foreign Competition.* 1894.

Wilson (Mrs. R. F.). *The Christian Brothers.* 1883.

Wood (C. F.). *Yachting Cruise in the South Seas.* 1875.

Wyde (A. B.). '83 to '87 in the Soudan. 1888.

(2) Who are the authors of the following?—

Commonplace Arguments against Administration, with Answers. 1780. (? Richard Tickell.)

Scenes and Adventures in Spain. 1835-40. By Poco Mas. 2 vols. 1845.

State of the Nation. 1765. (? D. Hartley, M.P.)

Viking, The. By M. R. 1879.

Volunteer. The True History of the Origin of our Volunteer Army. 1867.

Vonved the Dane. 1861.

Warm Corners in Egypt. By 'One who was in Them.' 1886.

White Witch, The. 1884.

Whitecross and the Bench. By author of 'Five Years' Penal Servitude.' 1879.

Wild Flowers from the Glens. By E. L. L. 1840. (? Eliza Lynn Linton.)

(3) Are these the same person?—

Douglas (J. W.). *World of Insects.* 1856.

Douglas (John William). *British Hemiptera.* Vol. I. 1865.

Rutherford (John). *Fenian Conspiracy.* 1877.

Rutherford (John). *The Troubadours.* 1878.

Stead (Alfred). *How to grow Peaches.* 1886.

Stead (Alfred) and Mackenzie (W. D.). *South Africa.* 1900.

Stuart (J. M.). *Ancient Goldfields of Africa.* 1891.

Stuart (J. Maitland). *How No. 1 became 1½ in Norway.* 1890.

Taylor (Augustus). *Poems.* 1874.

Taylor (John William Augustus). *Translator of Vinet (A. R.), 'Solitude Recommended.'* 1841.

Westoby (W. A. S.). *Adhesive Postage Stamps of Europe.* 1898-1900.

Westoby (W. A. S.). *Legal Guide for Residents in France.* 1858.

(4) Is the following a pen-name?—

Search (Simon). *Spirit of the Times.* 1790.

C. T. HAGBERG WRIGHT,  
Secretary and Librarian.

## LORD DUFFERIN.

THE brilliant diplomatic successes of Lord Dufferin very naturally threw his literary qualities into the shade, at least in the estimation of the public; but those who knew him felt that if England had gained in him a great public servant, the nineteenth century may have lost in him one of its ablest writers. The few books he published were indeed but a by-play in his life, yet any one who reads the 'Letters from High Latitudes' will see how widely it differs in quality from ordinary books of travel. So brilliant did this work seem on its appearance that many of us can still remember the doubts regarding its authorship. The gay young lord of that day was not suspected of such scholarly attainments, and was supposed to have been helped by some obscure companion. But as he became known the acute insight, the delicate sympathy, the perfect urbanity of the man, spoke for them-



selves. When he entered public life none was popular as he; everybody was ready to give or show him anything. From the Sultan of Turkey, who gave him a firman to carry away the precious inscriptions of Teos which adorn his hall at Clandeboyne, down to the humblest peasant on his estate, all men were conquered by the graces of his soul. He was the most delightful of companions, his extreme courtesy seeming to us somewhat old-fashioned, because it is so rare. He also preserved that literary tone in his conversation which made his language seem studied to our ruder traditions, until we found that it was the natural expression of peculiar refinement. When young he was as handsome as any young man need be, and when old, though frail in figure and not commanding in aspect, he acquired that air of distinction which impressed even those who passed him in the street. He looked the ideal diplomatist in this sense, that men felt at once he had not only been seen, but seen through, all the wiles of men and women, all the tricks of diplomacy, all the emptiness of the pomp of courts and kings. And yet he never became either a sceptic or a cynic. If he lavished his fortune to maintain the splendour of England at foreign courts or in great dependencies of the empire, surely the nation owes him all that debt with interest.

None of the portraits that we know will leave to posterity an adequate idea of his presence. That of Frank Holl gives a simple and delightful gentleman with no evidence of power; that of Benjamin Constant, in its gorgeous robes, represents a commonplace person who might have been a City magnate. Vandyke would, perhaps, have done him justice. But who can picture to us the ever-changing charm of his conversation, ranging from grave to gay, from the heights of speculation to the broad expanse of his myriad experience? He had in his castle not only a great and varied collection of books, but in his sanctum a chosen few, most of them the gifts of great authors, others the favourites of his leisure. These he would survey with a friend, and tell him curiosities about their acquisition and their contents. And any writer might well be proud to see a book of his in this aristocratic company. Even of late years, when increasing deafness (to him surely a greater misfortune than blindness would have been) debarred him from joining in general conversation, he could walk and talk with a single companion without effort, and pour out from his treasures things new and old. Here is an anecdote from his own lips. He was ambassador at St. Petersburg at the time when the rumours of Nihilist plots were in the air, and Russian society was tortured with the tension of horrid expectation. He had just arrived to dinner in the house of another ambassador, when the vague rumour was brought that the Tsar had been blown up in his Winter Palace. He at once proposed to go or send for accurate news, but the assembled diplomats, with their traditional caution, hesitated to take any step, and proposed to wait for news next morning. This was not to his mind. Running downstairs, he caught one of the guests' carriages, and drove to the palace. The gates were open, the guards scattered, the officials distraught, most of the lights blown out. Nevertheless he penetrated the palace, and, passing through empty suites, at last found the Tsar in a room with a single light, with a single companion, in a state of intense excitement. To Lord Dufferin's warm congratulations for his safety he replied with a torrent of statements which no man will ever know, but which urged Lord Dufferin to take his leave with all his wonted courtesy. From that evening no one from without saw the Tsar for three weeks. But next day it went abroad through Russia that in the first panic of the crime the British ambassador, alone of all men, had faced all risks, had despised all precautions, and had

dared to offer his homage of loyalty and friendship to the emperor in his trouble. This quick sympathy, this rapid decision, this perfect tact, made him the greatest of all our great civil servants in his generation. His virtues, as well as the foibles which kept him short of perfection, were all eminently characteristic of his Irish blood. He adds another brilliant name to the roll of splendid Anglo-Irishmen who have been among the foremost builders of the British Empire. M.

FEW hereditary legislators have had as marked and rare literary aptitudes as the late Lord Dufferin. Still fewer could sketch as well as he, and perhaps none was equally expert in using the brush. His skill as a painter has never been made known to the general public, and some of his personal friends alone are aware how fine the portraits are which he has painted of members of his own family.

Lord Dufferin's early years were passed in Italy, his parents living alternately in Florence, Siena, and Naples. His first playfellows were Italians, many being of noble birth. Owing to his youthful education he spoke Italian well and fluently, resembling in this respect Lord Palmerston and Gladstone.

His mother felt that without some training in English before going to Eton he would feel and be treated like a foreigner, so she sent him to a preparatory school kept by Mr. Walton at Hampton-on-Thames, where some of his family were under tuition. While at Eton his father died suddenly. The news reached him in July, 1841, shortly before the holidays began, when he was to start for Ireland to join his father. On the afternoon before the appointed day he said to a friend: "It is very odd, I have every reason to be happy; to-night we have the boats, and to-morrow the holidays begin, and I am going over to my father in Ireland, and yet I feel quite wretched." From Eton he went to Christ Church. He left Oxford with an ordinary degree; but he gave much time during the following years to serious study, which afterwards stood him in good stead.

Succeeding to the peerage at his father's death, he soon began the career which does not concern us here. We may, however, note the historical detail that he distinguished himself by incorporating Upper Burma into the Indian Empire, and anticipated another Power which had contemplated a similar move. His summary action made two steamers which had been built in a French dockyard for navigating the Irawadi of but little value. The late John M. Cook, hearing of this, made an offer for them which was accepted, and for many years they have formed part of his fleet on the Nile.

As Special Commissioner to Egypt in 1882 Lord Dufferin drew up a report on the future government of the country. Though some of his suggestions were severely criticized, the report as a whole was one of the finest State papers which have been produced in our day. In breadth of view and beauty of style it merits a place of honour beside the best writing of Chateaubriand and Macaulay's report on the Indian Penal Code. Indeed, in all his speeches and papers Lord Dufferin showed himself a consummate man of letters.

Of late years he had been known as the Marquess of Dufferin and Ava. The title, however, was not of his own choosing; if his own wishes had prevailed he would have gone down to posterity as the Marquess of Dufferin and Quebec. Besides the books and papers that have already been mentioned, it is interesting to note that before finally taking to his bed he wrote a short commentary on Sheridan's plays, which are about to be published from the original manuscripts.

W. FRASER RAE.

REFERENCES TO DANTE BY ROBERT GREENE.  
Dorney Wood, Burnham, Bucks, February 15, 1902.

SINCE my note on the above subject (printed in to-day's *Athenæum*) was written I have seen an article by Herr Köppel, in the *Zeitschrift für Vergleichende Literaturgeschichte* (vol. iii., 1890), on Dante in English literature during the sixteenth century. Herr Köppel adds another reference from Greene, which is an obvious allusion to the Paolo and Francesca episode in the fifth canto of the 'Inferno'; but, like myself, he has failed to identify the source of the two passages I printed.

PAGET TOYNBEE.

#### THE TARNO RYE.

(FRANCIS HINDES GROOME.)

I HAVE been invited by the editor of the *Athenæum* to write a few words about my late friend and colleague Francis Hindes Groome, who died on the 24th ult., and was buried among his forefathers at Monk Soham in Suffolk. I find the task extremely difficult. Though he died at fifty, he, with the single exception of Borrow, had lived more than any other friend of mine, and perhaps suffered more. Indeed, his was one of the most remarkable and romantic literary lives that, since Borrow's, have been lived in my time.

The son of an Archdeacon of Suffolk, he was born in 1851 at Monk Soham Rectory, where, I believe, his father and his grandfather were born, and where they certainly lived; for—as has been recorded in one of the invaluable registry books of my friend Mr. F. A. Crisp—he belonged to one of the oldest and most distinguished families in Suffolk. He was sent early to Ipswich School, where he was a very popular boy, but never strong and never fond of athletic exercises. His early taste for literature is shown by the fact that with his boy friend Henry Elliot Malden he originated a school magazine called the *Elizabethan*. Like many an organ originated in the outer world, the *Elizabethan* failed because it would not, or could not, bring itself into harmony with the public taste. The boys wanted news of cricket and other games: Groome and his assistant editor gave them literature as far as it was in their power to do so. The Ipswich School was a very good one for those who got into the sixth, as Groome did. The head master, Dr. Holden, was a very fine scholar; and it is no wonder that Groome throughout his life showed a considerable knowledge of and interest in classical literature. That he had a real insight into the structure of Latin verse is seen by a rendering of Tennyson's 'Tithonus,' which Mr. Malden has been so very good as to show me—a rendering for which he got a prize. In 1869 he got prizes for classical literature, Latin prose, Latin elegiacs, and Latin hexameters. But if Dr. Holden exercised much influence over Groome's taste, the assistant master, Mr. Sanderson, certainly exercised more, for Mr. Sanderson was an enthusiastic student of Romany. The influence of the assistant master was soon seen after Groome went up to Oxford. He was ploughed for his "Smalls," and, remaining up for part of the "Long," he went one night to a fair at Oxford at which many gipsies were present—an incident which forms an important part of his gipsy story 'Kriegspiel.' Groome at once struck up an acquaintance with the gipsies at the fair. It occurred also that Mr. Sanderson, after Groome had left Ipswich School, used to go and stay at Monk Soham Rectory every summer for fishing; and this tended to focus Groome's interest in Romany matters. At Göttingen, where he afterwards went, he found himself in a kind of Romany atmosphere, for, owing perhaps to Benfey's having been a Göttingen man, Romany matters were still somewhat rife there in certain sets.



The period from his leaving Göttingen to his appearance in Edinburgh in 1876 as a working literary man of amazing activity, intelligence, and knowledge is the period that he spent among the gipsies. And it is this very period of wild adventure and romance that it is impossible for me to dwell upon here. But on some future occasion I hope to write something about his adventures as a Romany Rye. His first work was on the 'Globe Encyclopædia,' edited by Dr. John Ross. Even at that time he was very delicate and subject to long wearisome periods of illness. During his work on the 'Globe' he fell seriously ill in the middle of the letter S. Things were going very badly with him; but they would have gone much worse had it not been for the affection and generosity of his friend and colleague Prof. H. A. Webster, who, in order to get the work out in time, sat up night after night in Groome's room, writing articles on Sterne, Voltaire, and other subjects. Webster's kindness, and afterwards the kindness of Dr. Patrick, endeared Edinburgh and Scotland to the "Tarno Rye." As Webster was at that time on the staff of the 'Encyclopædia Britannica,' I think, but I do not know, that it was through him that Groome got the commission to write his article 'Gypsies' in that stupendous work. I do not know whether it is the most important, but I do know that it is one of the most thorough and conscientious articles in the entire encyclopædia. This was followed by his being engaged by Messrs. Jack to edit the 'Ordnance Gazetteer of Scotland,' a splendid work, which on its completion was made the subject of a long and elaborate article in the *Athenæum*—an article which was a great means of directing attention to him, as he always declared. Anyhow, people now began to inquire about Groome. In 1880 he brought out 'In Gypsy Tents,' which I shall describe further on. In 1885 he was chosen to join the staff of Messrs. W. & R. Chambers. It is curious to think of the "Tarno Rye," perhaps the most variously equipped literary man in Europe, after such adventures as his, sitting from 10 to 4 every day on the sub-editorial stool. He was perfectly content on that stool, however, owing to the genial kindness of his colleague. As sub-editor under Dr. Patrick, and also as a very copious contributor, he took part in the preparation of the new edition of 'Chambers's Encyclopædia.' He took a large part also in preparing 'Chambers's Gazetteer' and 'Chambers's Biographical Dictionary.' Meanwhile he was writing articles in the 'Dictionary of National Biography,' articles in *Blackwood's Magazine* and the *Bookman*, and also reviews upon special subjects in the *Athenæum*.

This was followed in 1887 by a short Border history, crammed with knowledge. In 1895 his name became really familiar to the general reader by his delightful little volume 'Two Suffolk Friends'—sketches of his father and his father's friend Edward FitzGerald—full of humour and admirable character-drawing.

In 1896 he published his Romany novel 'Kriegspiel,' which did not meet with anything like the success it deserved, although I must say he was himself in some degree answerable for its comparative failure. The origin of the story was this. Shortly after our intimacy I told him that I had written a gipsy story dealing with the East Anglian gipsies and the Welsh gipsies, but that it had been so dinned into me by Borrow that in England there was no interest in the gipsies that I had never found heart to publish it. Groome urged me to let him read it, and he did read it, as far as it was then complete, and took an extremely kind view of it, and urged me to bring it out. But now came another and a new cause for delay in my bringing out 'Aylwin':

Groome himself, who at that time knew more about Romany matters than all other Romany students of my acquaintance put together, showed a remarkable gift as a *raconteur*, and I felt quite sure that he could, if he set to work, write a Romany story—the Romany story of the English language. He strongly resisted the idea for a long time—for two or three years at least—and he was only persuaded to undertake the task at last by my telling him that I would never bring out my story until he brought out one himself. At last he yielded, told me of a plot, a capital one, and set to work upon it. When it was finished he sent the manuscript to me, and I read it through with the greatest interest, and also the greatest care. I found, as I expected to find, that the gipsy chapters were simply perfect, and that it was altogether an extremely clever romance; but I felt also that Groome had given no attention whatever to the structure of a story. Incidents of the most striking and original kind were introduced at the wrong places, and this made them interesting no longer. So persuaded was I that the story only needed recasting to prove a real success that I devoted days, and even weeks, to going through the novel, and indicating where the transpositions should take place. Groome, however, had got so entirely sick of his novel before he had completed it that he refused absolutely to put another hour's work into it; for, as he said, "the writing of it had already been a loss to the pantry." He sent it, as it was, to an eminent firm of publishers, who, knowing Groome and his abilities, would have willingly taken it if they had seen their way to do so. But they could not, for the very reasons that had induced me to recast it, and they declined it. The book was then sent round to publisher after publisher with the same result; and yet there was more fine substance in this novel than in five ordinary stories. It was at last through the good offices of Mr. Coulson Kernahan that it was eventually taken by Messrs. Ward & Lock; and, although it won warm eulogies from such great writers as George Meredith, it never made its way. Its failure distressed me far more than it distressed Groome, for I loved the man, and knew what its success would have been to him. Amiable and charming as Groome was, there was in him a singular vein of dogged obstinacy after he had formed an opinion; and he not only refused to recast his story, but refused to abandon the absurd name of 'Kriegspiel' for a volume of romantic gipsy adventure. I suspect that a large proportion of people who asked for 'Kriegspiel' at Mudie's and Smith's consisted of officers who thought that it was a book on the German war game. I tried to persuade him to begin another gipsy novel, but found it quite impossible to do so. But even then I waited before bringing out my own prose story. I published instead my poem in which was told the story of Rhona Boswell, which, to my own surprise and Groome's, had a success, notwithstanding its gipsy subject. Then I brought out my gipsy story, and accepted its success rather ungratefully, remembering how the greatest gipsy scholar in the world had failed in this line. In 1899 he published 'Gypsy Folk-Tales,' in which he got the aid of the first Romany scholar now living, Mr. John Sampson. And this was followed in 1901 by his edition of 'Lavengro,' which, notwithstanding certain unnecessary carpings at Borrow—such, for instance, as the assertion that the word "dook" is never used in Anglo-Romany for "ghost"—is beyond any doubt the best edition of the book ever published. The introduction gives sketches of all the Romany Ryes and students of Romany, from Andrew Boorde (c. 1490-1549) down to Mr. G. R. Sims and Mr. David MacRitchie. During this time it was becoming painfully perceptible to me that his physical powers were waning,

although for two years that decadence seemed to have no effect upon his mental powers. But at last, while he was working on a book in which he took the deepest interest—the new edition of 'Chambers's Cyclopædia of English Literature'—it became manifest that the general physical depression was sapping the forces of the brain.

But it is personal reminiscences of Groome that I have been invited to write, and I have not yet even begun upon these. Our close friendship dated no further back than 1881—the year in which died the great "Romany Rye." Indeed, it was owing to Borrow's death, coupled with Groome's interest in that same Romany girl Sinfi Lovell, whom the eloquent Romany preacher "Gipsy Smith" has lately been expatiating upon to immense audiences, that I first became acquainted with Groome. Although he has himself in some magazine told the story, it seems necessary for me to retell it here, for I know of no better way of giving the readers of the *Athenæum* a picture of Frank Groome as he lives in my mind.

It was in 1881 that Borrow, who some seven years before went down to Oulton, as he told me, "to die," achieved death. And it devolved upon me as the chief friend of his latest years to write an obituary notice of him in the *Athenæum*. Among the many interesting letters that it brought me from strangers was one from Groome, whose name was familiar to me as the author of the article 'Gypsies' in the 'Encyclopædia Britannica.' But besides this I had read 'In Gypsy Tents,' a picture of the very kind of gipsies I knew myself, those of East Anglia—a picture whose photographic truth had quite startled me. Howsoever much of matter of fact may be worked into 'Lavengro' (and to no one did Borrow talk with so little reticence upon this delicate subject as to me during many a stroll about Wimbledon Common and Richmond Park), I am certain that his first-hand knowledge of gipsy life was quite superficial compared with Groome's during the nine years or so that he was brought into contact with them in Great Britain and on the Continent. Hence a book like 'In Gypsy Tents' has for a student of Romany subjects an interest altogether different from that which Borrow's books command; for while Borrow, the man of genius, throws by the very necessities of his temperament the colours of romance around his gipsies, the characters of 'In Gypsy Tents,' depicted by a man of remarkable talent merely, are as realistic as though painted by Zola, while the wealth of gipsy lore at his command is simply overwhelming. At that time—with the exception of Borrow and the late Sir Richard Burton—the only man of letters with whom I had been brought into contact who knew anything about the gipsies was Tom Taylor, whose picture of Romany life in an anonymous story called 'Gypsy Experiences,' which appeared in the *Illustrated London News* in 1851, and in his play 'Sir Roger de Coverley,' is not only fascinating, but on the whole true. By-the-by, this charming play might be revived now that there is a revived interest in Romany matters. Mr. George Meredith's wonderful 'Kiomi' was a picture, I think, of the only Romany chi he knew; but genius such as his needs little straw for the making of bricks. The letter I received from Groome enclosed a ragged and well-worn cutting from a forgotten anonymous *Athenæum* article of mine, written as far back as 1877, in which I showed acquaintance with gipsydom and described the ascent of Snowdon in the company of Sinfi Lovell, which was afterwards removed bodily to 'Aylwin.' Here is the cutting:—

"We had a striking instance of this some years ago, when crossing Snowdon from Capel Curig, one



morning, with a friend. She was not what is technically called a lady, yet she was both tall and, in her way, handsome, and was far more clever than many of those who might look down upon her; for her speculative and her practical abilities were equally remarkable: besides being the first palmist of her time, she had the reputation of being able to make more clothes pegs in an hour, and sell more, than any other woman in England. The splendour of that 'Snowdon sunrise' was such as we can say, from much experience, can only be seen about once in a lifetime, and could never be given by any pen or pencil. 'You don't seem to enjoy it a bit,' was the irritated remark we could not help making to our friend, who stood quite silent and apparently deaf to the rhapsodies in which we had been indulging, as we both stood looking at the peaks, or rather at the vast masses of billowy vapours enveloping them, as they sometimes boiled and sometimes blazed, shaking, whenever the sun struck one and then another, from amethyst to vermilion, 'shot' now and then with gold. 'Don't injure it, don't I?' said she, removing her pipe. 'You injure talking about it, I injure lettin' it soak in.'

Groome asked whether the gipsy mentioned in the cutting was not a certain Romany chi whom he named, and said that he had always wondered who the writer of that article was, and that now he wondered no longer, for he knew him to be the writer of the obituary notice of George Borrow. Interested as I was in his letter, it came at a moment when the illness of a very dear friend of mine threw most other things out of my mind, and it was a good while before I answered it, and told him what I had to tell about my Welsh gipsy experiences and the adventure on Snowdon. I got another letter from him, and this was the beginning of a charming correspondence. After a while I discovered that there were, besides Romany matters, other points of attraction between us. Groome was the son of Edward FitzGerald's intimate friend Robert Hindes Groome, Archdeacon of Suffolk. Now long before the great vogue of Omar Khayyam, and, of course, long before the institution of the Omar Khayyam Club, there was a little group of Omarians of which I was a member. I need not say here who were the others of that group, but it was to them I alluded in the 'Toast to Omar Khayyam,' which years afterwards I printed in the *Athenæum* and have since reprinted in a volume of mine.

After a while it was arranged that he was to come and visit us for a few days at The Pines. When it got wind in the little household here that another Romany Rye, a successor to George Borrow, was to visit us, and when it further became known that he had travelled with Hungarian gipsies, Roumanian gipsies, Roumelian gipsies, &c., I don't know what kind of wild and dishevelled visitor was not expected. Instead of such a guest there appeared one of the neatest and most quiet young gentlemen who had ever presented themselves at the door. No one could possibly have dared to associate Bohemia with him. As a friend remarked who was afterwards invited to meet him at luncheon, "Clergyman's son—suckling for the Church, was stamped upon him from head to foot." I will not deny that so respectable a looking Romany Rye rather disappointed The Pines at first. At that time he was a little over thirty, but owing to his slender, graceful figure, and especially owing to his lithe movements and elastic walk, he seemed to be several years younger.

The subject of Welsh gipsies, and especially of the Romany chi of Snowdon, made us intimate friends in half an hour, and then there were East Anglia, Omar Khayyam, and Edward FitzGerald to talk about!—a delightful new friend for a man who had so lately lost the only other Romany Rye in the world. Owing to his youthful appearance, I christened him there and then the "Tarno Rye," in remembrance of that other "Tarno Rye" whom Rhona Boswell loved. I soon found that, great as was the physical contrast between the Tarno Rye and the original Romany Rye, the

mental contrast was greater still. Both were shy—very shy; but while Borrow's shyness seemed to be born of wariness, the wariness of a man who felt that he was famous and had a part to play before an inquisitive world, Groome's shyness arose from a modesty that was unique.

As a philologist merely, to speak of nothing else, his equipment was ten times that of Borrow, whose temperament may be called anti-academic, and who really knew nothing thoroughly. But while Borrow was for ever displaying his philology, and seemed always far prouder of it than of his fascinating powers as a writer of romantic adventures, Groome's philological stores, like all his other intellectual riches, had to be drawn from him by his interlocutor if they were to be recognized at all. Whenever Borrow enunciated anything showing, as he thought, exceptional philological knowledge or exceptional acquaintance with matters Romany, it was his way always to bring it out with a sort of rustic twinkle of conscious superiority, which in its way, however, was very engaging. From Groome, on the contrary, philological lore would drop, when it did come, as unconsciously as drops of rain that fall. It was the same with his knowledge of Romany matters, which was so vast. Not once in all my close intercourse with him did he display his knowledge of this subject save in answer to some inquiry. The same thing is to be noticed in 'Kriegspiel.' Romany students alone are able by reading between the lines to discover how deep is the hidden knowledge of Romany matters, so full is the story of allusions which are lost upon the general reader—lost, indeed, upon all readers except the very few. I have on a former occasion pointed out one or two of these. For instance, the gipsy villain of the story, Perun, when telling the tale of his crime against the father of the hero who married the Romany chi whom Perun had hoped to marry, makes allusion thus to the dead woman: "And then about her as I have named too often to-day." Had Borrow been alluding to the Romany taboo of the names of the dead, how differently would he have gone to work! how eager would he have been to display and explain his knowledge of this remarkable Romany superstition! The same remark may be made upon the gipsy heroine's sly allusion in 'Kriegspiel' to "Squire Lucas," the Romany equivalent of Baron Munchausen, an allusion which none but a Romany student would understand.

Before luncheon Groome and I took a walk over the common, and along the Portsmouth Road, through the Robin Hood Gate and across Richmond Park, where Borrow and I and Dr. Hake had so often strolled. I wondered what the Gryengroes whom Borrow used to forgothar with would have thought of my new friend. In personal appearance the two Romany Ryes were as unlike as in every point of character they were unlike. Borrow's giant frame made him stand conspicuous wherever he went, Groome's slender, slight body gave an impression of great agility; and the walk of the two great pedestrians was equally contrasted. Borrow's slope over the ground with the loose, long step of a hound I have, on a previous occasion, described; Groome's walk was springy as a gipsy lad's, and as noiseless as a cat's.

Of course, the talk during that walk ran very much upon Borrow, whom Groome had seen once or twice, but whom he did not in the least understand. The two men were antipathetic to each other. It was then that he told me how he had first been thrown across the gipsies, and it was then that he began to open up to me his wonderful record of experiences among them. The talk during that first out of many most delightful strolls ran upon Benfey,

and afterwards upon all kinds of Romany matters. I remember how warm he waxed upon his pet aversion, "Smith of Coalville," as he called him, who, he said, for the purposes of a professional philanthropist, had done infinite mischief to the gipsies by confounding them with all the wandering cockney raff from the slums of London.

On my repeating to him what, among other things, the Romany chi before mentioned said to me during the ascent of Snowdon from Capel Curig, that "to make *kairengroes* (house-dwellers) of full-blooded Romanies was impossible, because they were the cuckoos of the human race, who had no desire to build nests, and were pricked on to move about from one place to another over the earth," Groome's tongue became loosened, and he launched out into a monologue on this subject full of learning and full, as it seemed to me, of original views upon the Romanies.

As an instance of the cuckoo instincts of the true Romany, he told me that in North America—for which land, alas! so many of our best Romanies even in Borrow's time were leaving Gypsy Dell and the grassy lanes of old England—the gipsies have contracted a habit, which is growing rather than waning, of migrating southward in autumn and northward again in spring. He then launched out upon the subject of the wide dispersion of the Romanies not only in Europe—where they are found from almost the extreme north to the extreme south, and from the shores of the Bosphorus to the shores of the Atlantic Ocean—but also from north to south and from east to west in Asia, in Africa, from Egypt to the very south of the Sudan, and in America from Canada to the River Amazon. And he then went on to show how intensely migratory they were over all these vast areas.

So absorbing had been the gipsy talk that I am afraid the waiting luncheon was spoiled. The little luncheon party was composed of fervent admirers of Sir Walter Scott—bigoted admirers, I fear, some of our present-day critics would have dubbed us; and it chanced that we all agreed in pronouncing 'Guy Mannering' to be the most fascinating of all the Wizard's work. Of course Meg Merrilies became at once the centre of the talk. One contended that, great as Meg was as a woman, she was as a gipsy a failure; in short, that Scott's idea of the Scottish gipsy woman was conventional—a fancy portrait in which are depicted some of the loftiest characteristics of the Highland woman rather than of the Scottish gipsy. The true Romany chi can be quite as noble as Meg Merrilies, said one, but great in a different way. From Meg Merrilies the talk naturally turned upon Jane Gordon of Kirk Yetholm, Meg's prototype, who, when an old woman, was ducked to death in the River Eden at Carlisle. Then came the subject of Kirk Yetholm itself, the famous headquarters of the Scotch Romanies; and after this it naturally turned to Kirk Yetholm's most famous inhabitant, old Will Faas, the gipsy king, whose corpse was escorted to Yetholm by three hundred and more donkeys. And upon all these subjects Groome's knowledge was like an inexhaustible fountain; or rather it was like a tap, ready to supply any amount of lore when called upon to do so.

But it was not merely upon Romany subjects that Groome found points of sympathy at The Pines during that first luncheon; there was that other subject before mentioned, Edward FitzGerald and Omar Khayyam. We, a handful of Omarians of those antediluvian days, were perhaps all the more intense in our cult because we believed it to be esoteric. And here was a guest who had been brought into actual personal contact with the wonderful old Fitz. As a child of eight he had seen him—talked with him—been patted on the



head by him. Groome's father, the Archdeacon of Suffolk, was one of Fitz-Gerald's most intimate friends. This was at once a delightful and a powerful link between Frank Groome and those at the luncheon table; and when he heard, as he soon did, the toast to "Omar Khayyâm," none drank that toast with more gusto than he. The fact is, as the Romanies say, that true friendship, like true love, is apt to begin at first sight. But I must stop. Frequently when the "Tarno Rye" came to England his headquarters were at The Pines. Many and delightful were the strolls he and I had together. One day we went to hear a gipsy band supposed to be composed of Roumelian gipsies. After we had listened to several well-executed things Groome sauntered up to one of the performers and spoke to him in Roumelian Romany. The man, although he did not understand Groome, knew that he was speaking Romany of some kind, and began speaking in Hungarian Romany, and was at once responded to by Groome in that variety of the Romany tongue. Groome then turned to another of the performers, and was answered in English Romany. At last he found one, and one only, in the band who was a Roumelian gipsy, and a conversation between them at once began.

This incident affords an illustration of the width as well as the thoroughness of Groome's knowledge of Romany matters. I have affirmed in 'Aylwin' that Sinfì Lovell—a born linguist who could neither read nor write—was the only gipsy who knew both English and Welsh Romany. Groome was one of the few Englishmen who knew the most interesting of all varieties of the Romany tongue. But latterly he talked a great deal of the vast knowledge of the Welsh gipsies, both as to language and folk-lore, possessed by Mr. John Sampson, University Librarian at Liverpool, the scholar who did so much to aid Groome in his last volume on Romany subjects, called 'Gypsy Folk-Tales.' It therefore gives me the greatest pleasure to end these very inadequate words of mine with a beautiful little poem in Welsh Romany by Mr. Sampson upon the death of the "Tarno Rye." In a very few years Welsh Romany will become absolutely extinct, and then this little gem, so full of the Romany feeling, will be greatly prized. I wish I could have written the poem myself, but no man could have written it save Mr. Sampson:—

## STANYAKERÉSKI.

Romano ráia, prala, jinimádro,  
Konyo clumeráva to chikát,  
Shukar java mangi, ta mukáva  
Tut te 'já kamdom ne—kushki rat!

Kamli, savimáski, sas i sarla,  
Baro zi sas tut, sar, tarno rom,  
Lbatán i jivimáski patrín,  
Ta lián o purikeno drom.

Boshadé i chiriklé veshtëndi;  
Sanilé 'pre tuti chal ta chai;  
Muri, puv ta páni tu kaméas  
Dudjeras o sonakó lilai.

Palla 'vena brishin, shil, la baval:  
Sa'o divés tu murshkinés pírdán:  
Ako kino 'vesa, rat avéla,  
Cheros si te kesa tiro tan.

Parl o tamlo merimásko i áni  
Dava tuki miro vast, ta so  
Tu kaméas tire kokoréski  
Mai kamáva—"Te sovés mistó!"

## Translation.

TO FRANCIS HINDS GROOME.

Scholar Gypsy, Brother, Student,  
Peacefully I kiss thy forehead,  
Quietly I depart and leave  
Thee whom I loved—"Good night."

Sunny, smiling was the morning;  
A light heart was thine, as a youth,  
Thou didst strike life's trail  
And take the ancient road.

The birds sang in the woods,  
Man and maid laughed on thee,  
The hills, field, and water thou didst love  
The golden summer illuminated.

Then come the rain, cold, and wind,  
All the day thou hast tramped bravely.  
Now thou growest weary, night comes on,  
It is time to make thy tent.

Across death's dark stream  
I give thee my hand; and what  
Thou wouldst have desired for thyself  
I wish thee—mayst thou sleep well.

THEODORE WATTS-DUNTON.

## Literary Gossip.

MESSRS. LONGMAN have in the press an important book on 'The Old Royal Palace of Whitehall,' by Dr. Edgar Sheppard. The preface points out that the story of the Palace has never been written in detail in spite of its many historical associations. The illustrations will be a special feature of the work, in which the author has had the help of several experts.

IN the *Cornhill Magazine* for March Anthony Hope continues 'The Intrusions of Peggy,' and Mr. A. E. W. Mason 'The Four Feathers.' In 'Calypso and Ulysses' Mr. J. W. Mackail gives a new translation in verse from the fifth book of the *Odyssey*. 'The New Bohemia,' by "An Old Fogey," contrasts the careless joviality of the past with the more sedate lives of the present literary world. 'Arms and the Woman,' by Mr. John Oxenham, is an ingenious story of a double pursuit. Mr. W. B. Yeats writes on 'What is "Popular Poetry"?' and Lady Grove on 'Social Solecisms,' while Major-General T. Maunsell, C.B., records some 'Reminiscences of the Punjab Campaign.' A 'Londoner's Log-Book' is followed by Mrs. Moffat's 'On Safari,' describing a caravan journey in East Africa. Miss Violet Simpson discusses 'School Life a Century Ago,' including a glimpse by an eye-witness of the school described by Charlotte Brontë in 'Jane Eyre,' while 'A Free Trader in Letters' contrasts the gains and responsibilities of a literary and a City man.

THE February *Blackwood* opens with a political satire in verse, entitled 'The Cham of Tartary,' and other outstanding contributions are: 'The Romance of a Scots Family,' by Mr. Hugh Clifford, the story of George Ross, who discovered and settled the Cocos Keeling Islands; 'On the Heels of De Wet—Bee Line to Britstown'; 'The English Regalia and the Honours of Scotland,' by Sir H. Maxwell; and a poem, 'Divided,' by Moira O'Neill. 'Impressment for Transport in India' discloses a state of affairs scarcely credible; 'Among the Fife Miners' deals with the social and home life of the collier class, 'Army Reform' with the measures that are being taken for the improvement of the army, and 'A Railroad to India' with the German concession for a railway from the Mediterranean to the Persian Gulf; 'Old Tom Lansdon' is a humorous character-sketch; 'Musings without Method' treats of Cecil Rhodes and Lord Dufferin; and an article on the Japanese Alliance closes the number.

*Macmillan's Magazine* for March contains an article by the Hon. J. W. Fortescue, entitled 'The Close of a Great War,' in which the author urges the country to avoid in these days errors committed by our rulers at the time of the American rebellion. Mr. C. W. James writes of 'Edward FitzGerald on Music and Musicians'; an anonymous author discusses the influence exercised by Samuel Richardson on the work of Mr. George Meredith; and 'Who wrote "Paradise Lost"?' by W. H. T., is inspired by

the renewed outbreak of the Shakespeare-Bacon craze. The same number has an article on 'Sir William Molesworth and the Colonial Reformers,' and Mr. William Palmer describes the dangers and hardships of 'Shepherding on the Fells in Winter.' Mr. John Oxenham and Mr. Harold Bindloss contribute complete stories, called respectively 'The Legion of the Lost' (of military interest) and 'The Ruler of Taroika' (a tale of the South Seas); and Mr. Ernest G. Henham, in 'A Type of the Town,' gives a sketch of a London literary derelict.

DR. PROTHERO made a gratifying announcement this week in his presidential address to the Royal Historical Society. During two years past, under the auspices of the Society, an influential committee has been engaged in securing advanced historical teaching in London for the increasing class of post-graduate students. The Committee now offer an endowment for a lectureship at the London School of Economics for three years of 100*l.* a year in historical method and criticism, due to private generosity. Within the last few days Mr. Passmore Edwards has intimated his intention of endowing a second lectureship on the same footing. The scheme for a Creighton professorship of history in the University of London should be advanced by this excellent beginning.

MESSRS. J. M. DENT & Co. will publish a volume of essays from the *Saturday Review*, under the title of 'Recreations and Reflections.' They are varied in character, and among the authors are Mr. Swinburne, Mr. Stephen Gwynn, Mr. W. H. Hudson, Mr. Harold Hodge, Mr. Hilaire Belloc, Mr. Cunningham Graham, Mr. Arthur Symonds, Mr. Churton Collins, and Mr. Max Beer-bohm.

A POSTHUMOUS book is announced for publication on Friday of next week by Messrs. Duckworth & Co. This is 'The Road-mender,' by Michael Fairless, who died in August of last year at a very early age. The present volume consists of papers from the *Pilot*.

'FRIENDS THAT FAIL NOT,' by Mr. Cecil Headlam, which Messrs. Hurst & Blackett have in the press, is a series of essays which have appeared in *Literature*. The subjects, treated generally from the bookish point of view, include umbrellas, oaths, tobacco, street cries, and Hindu philosophy—rather a wide field, but Mr. Headlam has done and seen many things.

LAST Wednesday Liberal journalism lost one of its best-known exponents in Mr. P. W. Clayden, who died at the age of seventy-four. Besides his long term of work for thirty years on the *Daily News*, he wrote a number of books, including two gossip volumes on Samuel Rogers; 'England under Lord Beaconsfield in 1880,' a skilful arrangement of political facts; and 'England under the Coalition in 1892.' He was also a warm supporter of the International Press movement.

WE have also to regret the death of Sir William Leng, the well-known proprietor and editor of the *Sheffield Daily Telegraph*, which owes much to his enterprise and energy.

MESSRS. LONGMAN have in the press a book entitled 'The German Empire of To-



day,' by an author who wishes to be anonymous. It will deal in broad outlines with the formation of the present empire up to 1871 and with its subsequent development up to 1900, and will also place before the British public the latest information on such subjects as the army, navy, commercial and colonial policy, colonial possessions, national education, and German finances.

MR. T. FISHER UNWIN will shortly issue a novel by Mr. Herbert M. Farrington, entitled 'The Rise and Progress of Betty Marlen.' The story deals with the fortunes of a woman who has wealth, but no social position. She desires, above all things, to get into county society, and her machinations to attain this end are described.

MR. WARWICK BOND, who is editing Lyly's works for the Delegates of the Clarendon Press, has not only found many interesting unprinted letters which continue the dramatist's life to the year 1605, but has identified as Lyly's several masques printed in Nichols's 'Progresses of Queen Elizabeth.' Their authorship has hitherto been unsuspected; but Lyly's claim to them is undoubted, for they contain a host of his special turns and phrases and his peculiar mistakes in classical mythology. Mr. Warwick Bond's will be the first real edition of Lyly's plays, as Fairholt never collated the original quartos for his two-volume edition of 1858, which is full of mistakes. Mr. Bond's edition of the 'Works' will be in three volumes.

MR. NUTT will publish shortly 'Liadain and Cuirithir,' an Irish love story of the ninth century, for the first time edited and translated by Prof. Kuno Meyer.

A FURTHER portion of the library of the late Earl of Orford will come up for sale at Messrs. Sotheby, Wilkinson & Hodge's on March 14th. A previous selection, sold at the same house in June, 1895, is memorable in having included a copy of the celebrated Elzevir 'Le Pâtissier François' (1655), and a matchless copy of the Second Folio Shakespeare. The books which are to be sold next month are chiefly in beautiful bindings, with the arms of the former celebrated possessors, among whom may be mentioned Grolier, Madamede Pompadour, a number of members of the royal families of England and France, Marguerite de Valois, the Cardinal Duke of York, and other persons of eminence. One of the most interesting books in the sale is the Cardinal Duke of York's own copy of the 'Hore' (Rome, 1756), as it was under his supervision that it was published; the old Italian red morocco bears the Cardinal's arms (England with a crescent). There is a charming example of Geoffrey Tory's binding, executed for Francis I. (Colin's 1540 edition of Martial); a very fine specimen of Clovis Eve with the device of Marguerite de Valois (lot 187), and a choice specimen of Grolier (lot 203), the whole forming as choice a selection as could be desired.

DR. NEWMAN HALL, the successor to Rowland Hill and Sherman at Surrey Chapel, who died on Tuesday last at the age of eighty-six, was in early years associated with the press, his father being the proprietor of the *Maidstone Journal*. Having gone through the routine of the printing office, he taught himself Odell's

shorthand, and became reporter to the paper; in that capacity he reported the last speech delivered by Wilberforce. Dr. Hall was the author of many booklets which had large sales, one of them being translated into forty languages, with an entire circulation of over four million copies. In the 'Rivulet' controversy, when Dr. Campbell in the *British Banner* violently condemned Mr. Lynch's collection of hymns as containing "negative theology," Newman Hall boldly defended Lynch, and at the present time many of the hymns are sung in Congregational churches. Dr. Newman Hall's brother, Mr. E. Pickard Hall, for ten years had the practical management at Oxford of the Clarendon Press.

LAST week we mentioned Tennyson's poem on 'Helen's Tower.' It is interesting to remember that Browning also wrote a sonnet and sent it to Lord Dufferin as a dedication to the Tower, which was thus celebrated by both the chief poets of the day, a unique record, we imagine, for a private edifice.

*Temple Bar* for March contains some extracts from the 'Poetry of a Scottish Pedlar' (James Macfarlan), with a brief account of the poet by Mr. Thomas Bayne. The complete stories in the number are 'In Silence,' by Mr. John Oxenham; 'Brown Eyes,' by Miss Craigie Halkett; 'Bullwhack Joe,' by Mr. R. B. Townshend; and 'A Lack of Appreciation,' by Mr. Edward Shaw. Commander Shore contributes a paper entitled 'Napoleon and the Handy Man,' in which we are reminded of Napoleon's reluctant tribute to the excellences of the British sailor; Miss Dora M. Jones gives a *résumé* of the 'Life and Work of Pasteur'; and Tycho Brahe receives a seasonable tribute. The serials by Miss Broughton and Miss Simpson are continued.

MR. WILLIAM KIDD, who has just completed a fifty years' connexion with the book trade in Dundee, will shortly publish an important 'History of Ancient Dundee from the Earliest Times,' upon which he has been engaged for many years. The book will contain a series of special articles on Dundee as it existed at different periods, a history of the spinning trade, and Mr. T. Y. Miller's history of the local printing trade. It will be illustrated by a large number of views, including many rare old engravings. Mr. Kidd has just issued for private circulation an interesting little book on 'The Dundee Market Crosses and Tolbooths.'

A THREE-DAYS' exhibition illustrative of the history of Denbighshire and Flintshire is to be held at Rhyl during the last week of April. The organizing secretary (Miss Mary Williams, of Bodelwyddan) is inviting loan contributions of objects of archaeological and historical interest, and a special effort is being made to bring together a thoroughly representative collection of portraits of the post-Tudor worthies of these counties. Popular lectures on the various periods illustrated by the exhibits will be delivered each day, the first being by Prof. Boyd Dawkins.

MR. W. R. WILLIAMS, author of the 'Parliamentary History of Wales' and 'The Judges of the Great Sessions,' has compiled, and will shortly issue to subscribers, a

volume containing biographical and genealogical notices of all the members of Parliament for England from 1708 to 1832. The dates of the commissions and the official record of the service members will form a special feature of the work. Mr. Williams is his own publisher, his address being Talybont, Breconshire.

MESSRS. J. M. DENT & Co. announce for early publication a new novel of Lancashire life by Mr. John Garrett Leigh, author of 'God's Greeting.' It will be entitled 'Will o' the Wisp.'

PROF. ERNST WÜLFING, of Bonn, has sent to press for the Early English Text Society his edition of the unique Laud MS. 'Troy-Book.' It is in 18,658 four-measure lines, and is based on the mediæval romances Dares and Dictys, who, the translator assures us, fought in all the battles between the Trojans and Greeks.

WE heartily join in the congratulations with which the *doyen* of the French Academy, M. Ernest Legouvé, entered on his ninety-sixth year on Saturday last. M. Legouvé is, we believe, the oldest living author, and was born on Feb. 15th, 1807. His first publication, a poem dealing with the discovery of printing, came out in 1827, and won for its author the Academy prize. His works in poetry, prose, and the drama form a very long list; he is, perhaps, now best remembered as Scribe's collaborator in 'Adrienne Lecouvreur,' 1849. His 'Soixante Ans de Souvenirs' appeared some sixteen years ago. M. Legouvé was elected to the Academy in 1855, succeeding to the chair of Ancelot; and, although he has long ceased to write, he enjoys good health and undiminished faculties at his residence in the Rue Saint-Marc, Paris.

THE death of Madame Gagneur this week in Paris removes another of the brilliant literary women who may be said to have adorned the Third Republic. Louise Mignerot was born in 1837, and when only about eighteen years of age she published a pamphlet on 'Les Associations Ouvrières' which brought her into the notice of M. Wladimir Gagneur, the well-known politician and economist, who married her a few months after making her acquaintance. Madame Gagneur was always an uncompromising Republican, and the series of romances which began with 'Une Expiation' in 1859 enjoyed a great popularity, perhaps largely on account of their Socialist and anti-clerical character. The bitterest of all was 'La Croisade Noire,' 1865, which excited the furious anger of the Clerical party. 'Le Roman d'un Prêtre,' published as a *feuilleton* in the *Tribune*, caused that journal to be seized by the authorities on the appearance of the twenty-sixth instalment, November 7th, 1876. Of her other books mention may be made of 'Le Calvaire des Femmes,' 1867; 'Les Forçats du Mariage,' 1869; 'Chair à Canon,' 1872; and 'Les Droits du Mari,' 1876.

THE death is announced of Dr. Emil Hartmeyer, proprietor and editor of the *Ham-burger Nachrichten*, in his eighty-second year. It was he who, in 1890, placed his paper unreservedly at the disposal of Bismarck, who required an organ in which he could make known his views to the German nation,



but found all other journals closed against him. Dr. Hartmeyer, who inherited the *Nachrichten* from his father, is succeeded as editor by his grandson Hermann Hartmeyer, his only son having predeceased him.

WE note the publication of the following Parliamentary Papers: Special Reports on Educational Subjects: Vol. VII. Rural Education in France (1s. 4d.); and the Annual Statistical Report of the University of Glasgow for the Year 1900-1 (2d.).

## SCIENCE

### BOTANICAL LITERATURE.

*The Book of Bulbs.* By S. Arnott. (Lane.)—This is one of the handbooks of practical gardening issued under the editorship of Mr. Harry Roberts. The editor contributes an introductory paragraph on the nature and conformation of bulbs in general, taking the word *bulb* not in its strict botanical sense, but in the wider acceptance common among gardeners. The bulk of the book is compiled by Mr. S. Arnott, a well-known cultivator of large experience and tried judgment. He begins with aconites and ends with Zephyranthes, and within the compass of a hundred pages manages to condense a very large amount of valuable information. It is easy to see that the writer deals with his subject from actual experience and knowledge, and is not dependent on the scissors and paste so copiously used in some garden books of the day. Personally we should have considered it better to stick to the clearly defined bulbous plants and not have introduced such plants as aconites, anemones, or pæonies. The omission of these non-bulbous plants, or their relegation to a separate volume, would have left more space for the bulbs proper. The author is evidently so full of his subject that he deserves more space for it. There is no index, but this omission is partly compensated for by the alphabetical arrangement. The subdivision into chapters is made without much or any reference to their contents. The first ten or eleven chapters are all devoted to hardy bulbs, without any distinction beyond the letters of the alphabet or the number of pages. As a condensed encyclopædia of "bulbous" plants the book may be heartily commended to the amateur gardener.

*Formal Gardens in England and Scotland.* By Inigo Triggs. Part I. (Batsford.)—This is the first part of what promises to be a work of great interest to architects, to those who do not think the title "formal gardens" a solecism, and who still admire topiary work. The introductory pages, giving a condensed history of gardening in Britain, are well done, and they are followed by a number of plans drawn to scale and of well-executed illustrations. The topiary work is often ridiculous, if not hideous and inappropriate, as witness plates 23, 48, and 76. In this last picture the contrast between the clipped shrubs in the foreground and the adjacent natural trees is almost painful. The garden gates and their piers are often very beautiful, but then these are purely architectural features which the gardener could neither make nor mar. The illustrations of lead or stone vases are also excellent. There is no text descriptive of the plates now issued, but that is promised in the third part. Enough is already published to show that this will be a very valuable book to architects and those called on to design and furnish architectural gardens.

*Old-Time Gardens.* Newly set forth by Alice Morse Earle. (Macmillan & Co.)—We own to having felt a preliminary prejudice against this book when we found that before we could gain an idea of its contents we had to cut nearly five

hundred pages. We had not gone far, however, before we experienced the delights of old time, and had our sympathies aroused and our pleasure excited. The result was that it took a long time to cut those pages. And so it will be, we venture to say, with any one who has a love for the garden, a passion for flowers, a relish for literature, and a taste for poetry. So much rubbish has of late been put before garden-lovers that this book comes as a fragrant refresher. There is a good deal of it (not too much), but the contents are as variegated as in a "mixed border." This makes it difficult to analyze. But then the book is so charming that analysis is distasteful and unseemly. It sets out with a sympathetic account of the gardens of New England in colonial times. It proceeds to mention incidentally and to illustrate many of the gardens of present days. Those who are accustomed to think of American horticulture as almost entirely an affair of dollars, cut flowers, and floral devices in more or less questionable taste will be agreeably surprised to find how much of the true garden spirit, apart from the commercial element, exists in the States. Many of the illustrations in this volume might have been taken from the lovely gardens of our own country. Historical reminiscences naturally find a place—here is what is said of the fine garden at Drumthwacket, New Jersey:—

"This garden affords a good example of the accord which should ever exist between the garden and its surroundings. The name Drumthwacket—a wooded hill—is a most felicitous one; the place is part of the original grant to William Penn, and has remained in one family until late in the nineteenth century. From this beautifully wooded hill the terrace garden overlooks the farm-buildings, the linked ponds, the fertile fields and meadows, a serene pastoral view of the peaceful landscape of that vicinity—yet it was once the scene of fiercest battle. For the Drumthwacket farm is [was] the battle ground of that important encounter of 1777 between the British and the Continental troops, known as the battle of Princeton, the turning-point of the Revolution in which Washington was victorious. To this day cannon-ball and grape-shot are dug up in the Drumthwacket fields. The lodge built in 1696 was, at Washington's request, the shelter for the wounded British officers; and the Washington spring in front of the lodge furnished water to Washington. The group of trees on the left of the upper pond marks the sheltered and honored graves of the British soldiers, where have slept for one hundred and twenty-four years those killed at this memorable encounter. If anything could cement still more closely the affection of the English and American peoples it would be the sight of the tenderly sheltered graves of British soldiers in America, such as these at Drumthwacket and other historical fields on our Eastern coast."

But there is naturally a tinge of melancholy about this citation. The reader may pass on to other chapters on sundials, quaint extracts from the old herbalists, old flower favourites, and gardens of the poets, with delicious extracts from their verse. We have not space to enumerate more. Suffice it to say the garden-lover will find it a delightful book, prettily illustrated, with a good index.

*The Garden of a Commuter's Wife.* Recorded by the Gardener. (Macmillan & Co.)—Who or what a Commuter might be we did not know till we had read some twenty pages of this book, and discovered that the term applied to a resident in the country, who earns his daily bread in the nearest town and returns to his suburban home in the evening. His wife has added to the already too long list of so-called garden books which are of no value to gardeners, and are not likely to rank high from a literary point of view. The success of a few of these books has called forth a host of imitators on both sides of the Atlantic. The present is a very fair sample of its class, full of gossipy nothings, suitable for a schoolgirl's letter to her dearest friend, but of little interest to the general public. It is really of no moment to unsympathetic readers to learn that the lady's dog knew her after an absence of two years or that violets were her mother's flowers. Her impres-

sions of gardeners are not favourable. Here is her portraiture of two, taken as illustrations:—

"They are the old men who have drifted through feebleness to drink, and think that gardening is merely a gentle disturbing of the soil and a tying up of vines in the opposite direction to which they desire to go, like the usual unqualified curate's idea of the ministry.....The most trying type of all, however, is the know it all individual, who after spending a few months in potting cuttings for a florist and mowing dooryards [sic] advertises: 'Wanted a position by a graduate gardener to take entire charge of a gentleman's place. Can milk.' He doesn't say *will* milk, mind you."

We should hope, for the sake of the garden, that he will not. If a man is to be Jack-of-all-trades it is not surprising if he is not a master of any. Another quotation to illustrate the nature of the book, and we will leave it for the gratification of readers with half an hour to spare:—

"In England, city or country, it is the universal custom to wear low bodices to even informal dinners, but that does not make it a suitable habit to introduce amid New England rigours."

But what is comfort to fashion?

### SOCIETIES.

ROYAL.—Feb. 13.—Sir W. Huggins, President, in the chair.—The following papers were read: 'On the Sub-Mechanics of the Universe,' by Prof. O. Reynolds; 'On Chemical Dynamics and Statics in Light,' by Dr. M. Wilderman; 'Preliminary Note on a Method of calculating Solubilities, Equilibrium Constants of Chemical Reactions, and Latent Heat of Vaporization,' by Dr. A. Findlay; and 'The Refractive Indices of Fluorite, Quartz, and Calcite,' by Mr. J. W. Gifford.

GEOLOGICAL.—Feb. 5.—Mr. J. J. H. Teall, President, in the chair.—Messrs. F. J. Dixon, G. E. Lawton, F. H. Molesworth, and H. K. Slater were elected Fellows.—Mr. H. Bauerman exhibited a remarkable crystal of cinnabar from the mercury mines in the province of Kwei-chau, China.—The following communications were read: 'The Matrix of the Suffolk Chalky Boulder Clay,' by the Rev. Edwin Hill; and 'On the Relation of Certain Breccias to the Physical Geography of their Age,' by Prof. T. G. Bonney.

SOCIETY OF ANTIQUARIES.—Feb. 13.—Viscount Dillon, President, in the chair.—Mr. Philip Norman, Treasurer, read a paper on the destroyed church of St. Michael, Wood Street. This was a church of early foundation, and was one of seven in the City dedicated in honour of St. Michael. It stood on the west side of Wood Street, with Huggin Lane on the south. From his will, made in 1422 and proved in 1429/30, it appears that John Broun, saddler, left a vacant piece of land (previously occupied by a house) immediately west of the church, for the purpose of enlarging it and adding a belfry. The mediæval structure was partly burnt in the Great Fire, and rebuilt by Wren. On the final destruction of the church in 1897-8, the lower part of the fifteenth-century tower built on Broun's land was found almost intact, and it appeared that for the body of his church Wren had utilized the former foundations. Among interesting relics which came to light were specimens of fourteenth-century glass in good preservation and encaustic tiles. Mr. Norman showed views and relics of the ancient building, and pointed out that its ground plan resembled that of the destroyed church of St. Martin Outwich. It had a square east end, and most likely a south aisle of the same width as the tower. He also said a few words about the recently destroyed church of St. Michael Bassishaw, which had preserved mediæval remains of almost equal importance.—Mr. C. Pretorius read a short report as Local Secretary for North Wales, with special reference to the excavation of some early graves in Anglesey. He also exhibited three pretty examples of embroidered purses of the sixteenth and seventeenth centuries.

LINNEAN.—Feb. 6.—Prof. S. H. Vines, President, in the chair.—Mr. G. E. Bott was admitted, and Messrs. R. L. Griffiths and T. W. Saunders were elected Fellows.—Prof. Reynolds Green exhibited some primroses which showed the rare phenomenon of sepalody. The corolla was green, and the limbs of the petals were rugose and of a texture almost comparable with that of the foliage leaves. He also showed another specimen in which the calyx as well as the corolla was petaloid. Both specimens were received from a garden in the north of England.—Messrs. H. and J. Groves exhibited a series of British hybrid batrachian *Ranunculi*, including *R.*



*peltatus* × *lenormandi* (R. hiltoni, H. and J. Groves), *R. baudotii* × *dronetii*, *R. baudotii* × *heterophyllus*, and *R. peltatus* × *trichophyllus*, together with specimens of their supposed parents. They pointed out that the hybrids were usually characterized (1) by being intermediate in appearance between the two parents, having some of the distinctive characters of each, but with a more vigorous vegetative growth, and (2) by the fruit being mostly abortive and the peduncles not becoming recurved.—A discussion followed, in which Prof. Farmer, Mr. F. Darwin, Prof. Dendy, Mr. Holmes, Mr. Clement Reid, and the President took part.—Mr. Francis Darwin read a paper 'On a Method of Investigating the Gravitational Sensitiveness of the Root-tip,' showing the apparatus used, and lantern-slides of seedlings under experiment. Confining himself to the modern development of the question, the author remarked that, the observations of Czapek and of Pfeffer having been contradicted by Wachtel, it had become desirable to confirm these observations by employing a different method. The apparatus used consisted of a counter-balanced lever 53 cm. long, able to turn in any direction by being mounted on knife-edges. Seedlings of the bean and the pea were employed, and glass tubes, straws, and dandelion scape were in turn used to contain the root-tip, and, by the aid of certain mechanical appliances, to prevent the root slipping out of the tube. The tip being fixed, the remaining part of the root and the hypocotyl became curved in varying degrees, due to the continued stimulation of the root-tip. The result has been confirmation of the observations made both by Czapek and by Pfeffer.—On the conclusion of the paper some remarks were made by Prof. Reynolds Green and Prof. Farmer.—Dr. D. H. Scott gave an account (illustrated by lantern-slides) of 'An Extinct Family of Ferns'—the Botryopteridae, our knowledge of which is primarily due to the researches of M. Renault. The vegetative organs and sporangia of the type-genus *Botryopteris* were described, and two British Palæozoic species, *B. hirsuta*, Will., and *B. ramosa*, Will., were added to the genus on the ground of their anatomical structure. The genus *Zygopteris*, also known with some degree of completeness, was next dealt with, and the structure of the British species *Z. grayi*, Will., described in some detail. Reasons were given for including other genera (such as *Anachoropteris*, *Asterochlæna*, and *Tubicaulis*) in the family, while a close connexion with *Diplolabis* and *Corynepteris* was also regarded as probable. The affinities of the group were discussed in conclusion, points of agreement with *Hymenophyllaceæ*, *Osmundaceæ*, *Ophioglossaceæ*, and other families of ferns being pointed out. Heterospory, believed by M. Renault to exist in *Botryopteris* and *Zygopteris*, was not regarded as established, and affinities were sought rather among homosporous Filices.—A discussion followed, in which Messrs. C. B. Clarke, F. W. Oliver, W. C. Worsdell, and A. G. Tansley took part.

ENTOMOLOGICAL.—Feb. 5.—Canon Fowler, President, in the chair.—The President announced that he had appointed Mr. F. Du Cane Godman, Prof. E. B. Poulton, and Dr. D. Sharp as Vice-Presidents for the session.—Dr. Norman Joy was elected a Fellow.—Prof. Poulton exhibited with lantern a series of slides belonging to Prof. Meldola, made from actual specimens by the three-colour process, illustrative of mimicry in British and exotic Lepidoptera and Hymenoptera. He also exhibited the several specimens from which the lantern-slides had been prepared.—Mr. C. G. Barrett exhibited a series of the perfect insect of *Glottula fusca*, Hpsn., together with ears of maize (called mealies in South Africa), showing the damage done by the full-grown larva of the species, which lives in the first place in the stem, eating the pith from the ground, afterwards attacking the cobs, and eating from the inside into the bases of the unripe grains, which then change colour and shrivel up. He also exhibited specimens and figures of South African Lepidoptera received from Miss Frances Barrett, of Buntingville, Transkei.—Mr. W. L. Distant exhibited two specimens of *Coleoptera* which he had received alive from the Transvaal—one *Anthia thoracica*, Thunb., now dead; the other, *Brachycerus granosus*, Gyll., still living. These insects had been sent him by Mr. Robert Service, of Dumfries, who received them from Sergeant Peter Dunn, of the volunteer company of the Scottish Borderers. The genus *Anthia* extends to the Southern Palearctic region, and there seems little doubt that these species could be easily acclimatized here. All they require at home is the ruin of a good palm or orchid house.—Mr. R. Adkin exhibited a series of *Acidalia aersata*. The parent moth (a banded female, the male parent not being known) was taken at Lewisham in June, 1900. Of the resulting larvæ about one-half fed-up rapidly, and produced imagines in the autumn of the same year—a very unusual circumstance; the remainder hibernated and produced imagines in June of the

following year, thus occupying the normal time in completing their metamorphoses.—The proportion of individuals following the female parent in the two portions of the brood was almost equal, but in point of sex the disparity was great.—Mr. G. C. Champion exhibited long series of *Leptura stragulata*, Germ., and *Strangalia pubescens*, Fabr., from the pine-forests of Aragon and Castile, showing the great variation in colour of the two species in these districts, whereas the allied forms occurring in the same places—viz., *L. rubra*, Linn., *L. distigma*, Chapr., *L. unipunctata*, Fabr., and *L. sanguinolenta*, Linn.—were perfectly constant; also *Dermestes aurichalceus*, Küst., which he and Dr. Chapman had found everywhere in abundance in the old nests of the processionary moth (*Cnethocampa processionæ*, Linn.) on the pines in these forests.—Dr. T. A. Chapman exhibited, in illustration of his paper 'On a New Subfamily of Pyralidæ,' living larvæ of *Hypotia corticalis*, Schiff, as well as preserved larvæ, pupa-cases, imagines, and prepared wings to show the neurations of that species.—Mr. E. Meyrick communicated 'Descriptions of New Australasian Lepidoptera.'—Mr. W. F. Kirby communicated a 'Report on a Collection of African Locustidæ, chiefly from the Transvaal,' made by Mr. W. L. Distant.

METEOROLOGICAL.—Feb. 19.—Mr. W. H. Dines, President, in the chair.—Ten new Fellows were elected.—Mr. E. Mawley submitted his report on the phenological observations for 1901. He showed that as affecting vegetation the weather was chiefly remarkable for the scanty rainfall during the growing period of the year. The deficiency was not confined to any part of the British Isles, but was more keenly felt in the English counties than in either Scotland or Ireland. Wild plants came into flower very late, but not quite so late as in the previous phenological year, which was an exceptionally backward one. The swallow, cuckoo, and other spring migrants were, as a rule, rather behind their usual dates in reaching these islands. The crops of wheat, barley, and oats were all more or less above average in Scotland and Ireland. On the other hand, in England, although there was a fair yield of wheat, that of barley and oats was very deficient. Hay proved everywhere a small crop, and especially so in the southern districts of England. Beans, peas, turnips, swedes, mangolds, and potatoes were all more or less under average in England, but either good or fairly good elsewhere. The yield of hops proved singularly abundant. Apples, pears, and plums were below average, especially apples, but the small fruits as a rule yielded well. If farm and garden crops are taken together, seldom has there been a less bountiful year.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 18.—Mr. C. Hawksley, President, in the chair.—The paper read was 'Electrical Traction on Railways,' by Messrs. W. M. Mordey and B. M. Jenkin.

SOCIETY OF ARTS.—Feb. 17.—Sir G. Bird-wood in the chair.—Mr. Cyril Davenport delivered the second of his course of Cantor Lectures on 'Personal Jewellery from Prehistoric Times,' dealing with ear-rings, nose-rings, toe-rings, lip-rings, and finger-rings, ecclesiastical, royal, and military rings, posy and gimmel rings and ring anecdotes, mediæval talismanic rings, and mourning, puzzle, and watch rings. The lecture was illustrated by lantern photographs prepared and coloured by the lecturer.

Feb. 18.—Lord Strathcona and Mount Royal in the chair.—A paper on 'The French Canadians and their Relationship to the Crown' was read before the Colonial Section by Mr. W. T. R. Preston, the Canadian Emigration Commissioner.—A discussion followed.

Feb. 19.—General Sir G. Wentworth Higginson in the chair.—A paper on 'The Use of Balloons in War' was read by Mr. Eric Stuart Bruce, who illustrated his lecture with experiments and lantern-slides.

MATHEMATICAL.—Feb. 13.—Dr. Hobson, President, in the chair.—Prof. Lamb read a paper on Boussinesq's problem.—Messrs. Love, Hargreaves, Cunningham, and Macdonald, and the President took part in the ensuing discussion.—Mr. Alfred Young read his second paper on 'Quantitative Substitutional Analysis.'—The following papers were communicated by the President: 'On the Density of Linear Sets of Points' and 'On Closed Sets of Points defined as the Limit of a Sequence of Sets of Points,' by Mr. W. H. Young.—'On Plane Cubics,' by Prof. A. C. Dixon.—'On the Wave Surface of a Dynamical Medium Æolotropic in all Respects,' by Prof. Bromwich.—and 'Elementary Proof of a Theorem for Functions of Several Variables,' by Dr. H. F. Baker.

PHYSICAL.—Feb. 14.—Annual Meeting.—Mr. T. H. Blakesley, V.P., in the chair.—The officers and Council for the year were elected.—Prof. S. P. Langley and Prof. H. A. Lorentz were elected Honorary Fellows, to fill the vacancies caused by the deaths of Prof. Rowland and Dr. Koenig. The President of the German Physical Society was elected an ex-officio Fellow of the Society.—The Secretary read the President's address, which commenced with some particulars of the life and work of Rowland, Koenig, Langley, and Lorentz. On January 11th a telegram was sent in the name of the Society to Prof. Hittorf, congratulating him upon the jubilee of his professoriate. The work of translation, revision, and production of an English version of Gilbert's 'De Magnete' has been completed, and a copy of the book presented to the Society by the President. The remainder of the address dealt with the refusal of the law of this country to recognize as valid matter for the granting of letters patent anything which may have been brought before any of the learned or scientific societies. In the United States a man may appeal to the fact of his having read such a paper in proof of his subsequent claim to receive a valid patent for his invention. The law in this country works very inequitably. As examples, the invention of the microphone by the late Prof. Hughes, the President's invention of the "astigmeter," and the invention of wireless telegraphy by Prof. Lodge were given.—An ordinary meeting was then held, at which Mr. Littlewood exhibited an Atwood's machine.

#### MEETINGS NEXT WEEK.

- MON. London Institution, 5.—'Inert Gases of the Atmosphere,' Prof. W. Ramsay.  
— Institute of Actuaries, 5½.—'Some Notes on the Net-Premium Method of Valuation,' Mr. S. G. Warner.  
— Society of Arts, 8.—'Personal Jewellery from Prehistoric Times,' Lecture III., Mr. Cyril Davenport. (Cantor Lectures.)  
— Surveyors' Institution, 8.—'Electric Railways and Street Compensations,' Mr. R. Berkeley.  
— Geographical, 8½.—'The Voyage of the Antarctic Ship Discovery,' the President, Mr. G. Murray, and Dr. H. R. Mill.  
TUES. Royal Institution, 3.—'The Temperature of the Atmosphere,' Lecture I., Mr. W. N. Shaw.  
— Hellenic, 5.—'Humour in Greek Art,' Mr. A. H. Smith.  
— Institution of Civil Engineers, 8.—'Discussion on 'Electrical Traction on Railways.''  
WED. United Service Institution, 3.—'Is a Second-Class or Smaller Battle-Ship Desirable?' Admiral Sir J. O. Hopkins.  
— Folk-lore, 8.—'The Letter of Toledo,' Dr. Gaster.  
— Geological, 8.—'Some Gaps in the Lias,' Mr. E. A. Walford.  
— 'The Origin of the River-System of South Wales and its Connection with that of the Severn and Thames,' Mr. A. Strahan.  
— Society of Arts, 8.—'Recent Inventions in Weaving Machinery,' Prof. R. Beaumont.  
THURS. Royal Institution, 3.—'Scotland's Contribution to the Empire,' Lecture I., Sir H. Craik.  
— Royal, 4½.  
— Society of Arts, 4½.—'The Industrial Development of India,' Mr. Nilkanth B. Wagle.  
— London Institution, 6.—'Schubert, Schumann, and Franz,' Mr. C. Arnbruster.  
— Institution of Electrical Engineers, 8.  
— Society of Antiquaries, 8½.—'Excavations on the Site of St. Augustine's Abbey, Canterbury,' Mr. Sebastian Evans.  
FRI. United Service Institution, 3.—'Amalgamation of Bearer Company and Field Hospital as a Military Unit,' Staff-Sergeant H. Stapleton.  
— Institution of Civil Engineers, 8.—'Indicating High-Speed Steam-Engines,' Mr. A. M. Arter. (Students' Meeting.)  
— Royal Institution, 9.—'Gold-Mining in Klondyke,' Prof. H. A. Niers.  
SAT. Royal Institution, 3.—'Some Electrical Developments,' Lecture III., Lord Rayleigh.

#### Science Gossip.

MR. FREDERICK PURSER, Fellow and Tutor of Trinity College, Dublin, has been appointed Professor of Natural Philosophy in place of Dr. Tarleton, co-opted on the governing board of the College.

THE Scottish Natural History Society had a special meeting last week in order to hear a lecture on 'The Cambrian Fauna of the North-West of Scotland,' by Mr. Benjamin N. Peach, F.G.S. The lecturer dwelt mainly upon the fact, first pointed out by Galter, that the Cambrian rocks of the North-West Highlands contain a fauna unlike that in corresponding strata in England and Wales and the rest of Europe, but almost identical with that of the Cambrian rocks of Newfoundland and North-Eastern America. From this and from other data he inferred that in Cambrian times a continent extended across what is now the North Atlantic, and that there was free migration along its shore-lines between the two areas, while a deep clear sea intervened between them and the Cambrian areas of England and the rest of Europe, preventing migration from one side to the other.

SOME reports have recently been received of the Russian exploring expedition organized by the Russian Imperial Geographical Society in 1899, for an extensive tour in Tibet and Mongolia. The head of this expedition is Lieut. Kcz'off. His main object was to



get to Lhasa. Rumour has for some time been busy about the fate of this officer and his party, but M. Lessar has recently received some satisfactory intelligence which tends to confirm the statement that Tibet, outside Lhasa, is as safe as Regent Street. Last June the expedition returned in safety to Tsaidam, where it had left reserve stores in charge of three Russian soldiers. The only information as to what it accomplished is that it explored much of Eastern Tibet and reached the "Russian" lake at the head of the Yellow River. The explorers were to have left Tsaidam in August for Kiachta, which they were expected to reach a few weeks ago; but no announcement has yet been made of their arrival.

In a recent number of the *Astrophysical Journal* Prof. Perrine gives an account of the results obtained by the party sent from the Lick Observatory to Sumatra to watch the total eclipse of the sun on May 17th last. Some of the photographs were very good, notwithstanding the presence of clouds during part of the time; and an examination of the plates has shown the existence of disturbances in certain areas of the inner part of the corona, which were especially marked in the neighbourhood of protuberances. One of these in particular, small in size and compact in form, was surrounded by a disturbed area roughly resembling an inverted cone of large angle. The apex of this area was not visible, being apparently situated below the chromospheric layer which showed itself on the limb; but from its virtual position a number of irregular streamers and masses of matter radiated, as if propelled by some explosive force, and a long, thread-like prominence to the south of this point seemed to originate from the same source. Above and around this region the corona appeared to be composed of broken, irregular masses, very similar to those depicted on the photographs of the Orion and other nebulae.

WE have received the first number of vol. xxxi. of the *Memorie della Società degli Spettroscopisti Italiani*. It contains a note by Prof. Mascari on the results of the solar observations obtained at Catania during the year 1901, and a continuation (from R.A. 6<sup>h</sup> to 12<sup>h</sup>) of the catalogue of the places of the reference stars to be used in the reduction of the astrophotographic zone 46° to 55° north declination.

A SUPPLEMENTARY Report on Chemical Instruction and Chemical Industries in Germany has just been issued in the series of Diplomatic and Consular Reports, at the price of 1d.

## FINE ARTS

### ROMAN ARCHAEOLOGY.

*New Tales of Old Rome.* By Rodolfo Lanciani. Profusely illustrated. (Macmillan & Co.)—*The Destruction of Ancient Rome: a Sketch of the History of the Monuments.* (Same author and publishers.)—No man living knows more about the archaeology of ancient Rome than Prof. Lanciani, and he has eminently the faculty of interesting. The long series of works in English which he has written attest the breadth of his knowledge and his popularity. Chiefly the interest of his works is due to the fact that he has been a part of the things he writes of; for a generation past he has been present at every excavation of note, and has superintended not a few, whilst he has a unique knowledge of the vast mass of unedited documents which repose in the great libraries of Italy. He seems never to come to the end of his stores: each name brings up a host of allusions and illustrations. From the scholar's standpoint this is a fault. The great map and the 'Ruins and Excavations' excepted, his works are not whole or complete; archaeological gossip they may fairly

be called, but charming gossip, and to be depended upon as accurate records of fact. We come here and there upon inaccuracies of detail, such as the name "Chronos" for Cronos, or the extraordinary suggestion as to the origin of the Svastika ('New Tales,' pp. 185, 118); but these are apart from the subject of the book. So, perhaps, is the fanciful passage on the beauty of temple sites (94), or the euhemeristic interpretation of the shrine of Mars as a "seismic observatory" (78). There is also at times too great a readiness to state probability as fact (pp. 63, 64, 66). Yet for all this, and for all the occasional Americanisms, such as "back of" for *behind*, the books remain charming. Both deal with the same matter to some extent, but with a difference. The 'New Tales' are the records of recent excavations, together with digressions suggested by them. This book contains a succinct account of most (but not all) of the recent discoveries in the Forum, including the Black Stone and the tomb of Romulus. In his general estimate of their importance we think that Prof. Lanciani, sanguine though he is, is not too much so. Whether he does not go too far in suggesting that the ancient inscription found in the same place establishes the authority of Livy may perhaps be doubted; it is true, however, that all recent discoveries, both in Italy and in Greece, have gone to confirm traditions as against hypercriticism. It is impossible with so discursive a book to give anything like a connected idea of the contents. We see here a paragraph on pepper, then a page on the cremation of Julius Cæsar; modern sacred groves and wayside shrines are traced to their heathen origin; St. Paul's tomb is identified, his portrait authenticated; the dens of Mithras are illuminated, the sunken ship of Nemi is raised; the traces found in Rome of the English, the Scotch, and the Jews are extricated. These last three subjects are especially interesting, a chapter being devoted to each. No reader will close the book without desiring to learn more of the Roman archives. All through we have records of excavations and what was found in them. It will astonish readers to learn how many of the choice treasures of our museums come from one or two favoured spots, such as Hadrian's Villa. The illustrations are full of interest; they include sites, statues, details, bird's-eye views taken from balloons, reproductions of rare old prints and portraits. We have seldom seen a more striking figure than that of Pope Innocent XI., given opposite p. 288. We have to add that the index is not full enough.—'The Destruction of Ancient Rome' describes the various sacks and depredations which have laid Rome waste, and the efforts, even more destructive, of Popes and Christian vandals to destroy what the soldiers had spared. It is heart-breaking to read how many ancient remains stood intact until three or four centuries ago. The book is written on a new plan, and is especially useful to those who wish to know what at any given date was to be seen in Rome, and what has become of the remains of the classic buildings. It deals particularly with Rome in and after the fifth century. Information is taken from the writer's experience, from itineraries, from unpublished MSS., from every source under the sun. It will be news to many that some of the spoils of Rome have been used in Westminster Abbey. As before, we cannot criticize the book as a whole, because of its discursive form; but the records of discovery and treasure-trove are fascinating. The illustrations are valuable; we may mention in chief Balthasar Jenichen's view of Rome in the sixteenth century.

### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 10th inst. and four following days the

Beaufoy collection of engravings, including the following. F. Bartolozzi: The Months, after W. Hamilton (set of twelve), 61l.; Queen Marie Christine, after the Chevalier Roslin, 36l.; Countess Spencer, after Reynolds (lot 181), 52l. R. Brookshaw: M. Masson, the tennis player, after Mortimer, 31l. R. Cooper: Napoleon Bonaparte ("Adieu, Malmaison"), after Isabey, 31l. W. Dickinson: The Duke of York, and The Duchess of York, after Hoppner (a pair), 44l. V. Green: General Green, after Peel, 54l.; Thomas Coke, Earl of Leicester, after Zincke, and Henry Laurens, after Copley, 48l. L. Schiavonetti: Marchioness Camden, after Reynolds, 84l. J. R. Smith: Miss Carter, after himself, 67l.; Miss Cumberland, after Romney, 134l. P. W. Tomkins: Girl shelling Peas, after Bigg, 33l. W. Ward: Henry Callender, after L. F. Abbott (lot 568), 56l.; the same (lot 569), 51l.; the same (lot 570), 31l.; The Coquette at her Toilette, after Morland (lot 575), 57l.; the same (lot 576), 126l. T. Watson: Lady Rushout and Children, after D. Gardner, 43l. C. Wilkin: Viscountess St. Asaph, after Hoppner, 45l.

The following pictures by the late John Brett were sold by the same firm on the 15th inst.: South Stack Lighthouse, 152l.; Isles of the Sirens, 110l.; Pearly Summer, 110l.

Messrs. Branch & Leete sold at Liverpool on the 13th and 14th inst. the following. Drawings: Birket Foster, The Pet Donkey, 54l.; Feeding the Ducks, 53l.; Street Scene, with Cathedral, 64l.; At the Fountain, 68l.; Washing Day, 66l.; An Old Circular Tower, 64l. Pictures: J. Hardy, After the Day's Sport, 215l. Heywood Hardy, The Lord of the Manor, 120l.; The Gamekeeper, 120l. Engravings: Musidora, by Laguillermie, after Gainsborough, 29l. Parti Perdu, by Bracquemond, after Meissonier, 37l. Nature, by S. Cousins, after Lawrence, 53l.

Some high prices have recently been paid for modern French pictures at the dispersal in New York of the collection of Mr. Milliken: Corot, St. Sébastien, 100,000fr.; a small landscape by Millet, 41,250fr.; Degas, Derrière la Scène, 30,500fr.; Manet, La Façade de la Cathédrale de Rouen, 20,000fr., and two others by the same artist, Le Port de Boulogne, 35,250fr., and Le Fumeur, 15,500fr. The sale included a portrait of Giorgio Cornaro, attributed to Titian, but much disputed, which, however, found a buyer at 210,000fr.

### Fine-Art Gossip.

BESIDES the interesting exhibition of Miss Mary Barton's water-colours of Irish scenery at the Fine-Art Society's rooms in Bond Street, there is yet another series of Mr. Elgood's gardens. It is astonishing how popular Mr. Elgood's drawings are; nearly all of them are sold. They are a good example of English water-colour art at its prettiest. They are completely wanting in breadth, and can best be seen at the distance of a few inches. It is curious, too, to note how the skies are all painted, apparently, with the same saucerful of blue.

TO-DAY is the private view of some engravings by Valentine Green, shown by Messrs. Colnaghi in Pall Mall.

MESSRS. AGNEW are exhibiting at their galleries some good things, old and new, in water-colour, which are worth a visit.

MR. R. GUTEKUNST is showing at his gallery, from February 25th to March 27th, a selection of old and new etchings by Anders L. Zorn.

THERE is now on exhibition in Messrs. Lawrie's galleries, St. Vincent Street, Glasgow, an interesting collection of twenty-two pictures by Eugene Dekkert. This artist's leanings are towards the Dutch School, and he is attracted by such far-distant places as Dordrecht and St. Monans, the old tumble-down Fisheshire village whose ancient church and quaint red-roofed



houses have formed the subjects of so many canvases. The finest picture in the present collection is, indeed, one of St. Monans, seen under a grey sky. 'Low Tide at St. Monans,' exhibited in the Institute last year, is also in the collection. Of Dordrecht there are several pictures, mostly of its canals, boats, and bridges.

THE Royal Scottish Academy has just filled up the four vacancies caused by the deaths of Sir Noel Paton, Mr. J. B. McDonald, and Mr. G. W. Johnstone, and by the removal to London of Mr. John Lavery. Three Associates from the painter class and one Associate from the architect class have been elected. Mr. G. Washington Browne, the designer of the Edinburgh Public Library, is the architect chosen; while the three painters are Mr. Thomas Scott, Mr. George Henry, and Mr. R. B. Nisbet. Mr. Scott works in water-colour, and is a native of the Border district, the picturesque scenes and traditions of which have mainly engaged his attention. Mr. Henry is one of the leading exponents of the Glasgow School, and best at naturalistic impressions of landscape. Mr. Nisbet is an Edinburgh man, who, beginning with oils, has taken entirely to water-colour.

ART journals have become so numerous in this and other countries that a new one often fails to excite much interest. A few words of commendation may, however, be cordially extended to *Les Arts*, which has just made its appearance in Paris as a monthly, the publishers being MM. Manzi, Joyant & Cie., successors to Goupil & Cie. *Les Arts* is unlike anything else in the field; it claims to be a monthly review of museums, collections, and exhibitions. The first number opens with an exceedingly appropriate paper by M. André Michel, 'Du Bon Usage des Œuvres d'Art'; but the chief article, dealing with the wonderful collection of Mr. Alfred de Rothschild, is written by M. Paul Villars, and illustrated by twelve carefully executed process reproductions, of which three Gainsboroughs are full-page in size. M. Thiébaud-Sisson contributes a fully illustrated paper on J. C. Cazin; M. Molinier one on the French furniture of the eighteenth century in Mr. Charles Wertheimer's collection; and M. Maurice Hamel on Eugène Delacroix. The first number is distinctly good, and the review starts with prospects of a long life.

THE German papers speak very highly of the four pictures of Mr. Watts at present on exhibition at Cologne. The pictures of Mr. John Lavery and Mr. Rothenstein in one of the Berlin exhibitions have also attracted much attention.

AN interesting loan collection of peasant art is open at the Museum, Charterhouse, Godalming, for the next few weeks. It consists of over 500 articles made by peasants for their own use between 1400 and 1902, from Norway, Sweden, Iceland, Denmark, Russia, &c. Many of the examples show fine designing, and the proportion of poor things is small. To those who do not know the peasant art in the museums at Stockholm, Bergen, Christiania, and Berlin this collection may come as a surprise.

MRS. A. MURRAY SMITH is preparing a book on the monuments and graves in the Abbey, entitled 'The Roll-Call of Westminster Abbey,' which will be published by Messrs. Smith, Elder & Co. before the Coronation. It is to be illustrated by photographs, many of them entirely new. The volume will be in substance an enlarged edition of the sixpenny 'Deanery Guide,' which was compiled by the same author and her sister Mrs. Henry Birchenough.

## MUSIC

### THE WEEK.

BECHSTEIN HALL.—Madame Carreño's Recital.  
ST. JAMES'S HALL.—Handel's 'Alexander Balus.'

MADAME CARREÑO gave a pianoforte recital at the Bechstein Hall on Saturday

afternoon. There are many pianists and many recitals in the course of a season, but only a very few give real satisfaction; it is rare to meet with a pianist who makes one forget the interpreter and think only of the music, but of such is Madame Carreño. Then, again, there are some pianists who are specialists—as, for instance, the late Clara Schumann in her husband's music; Pachmann in Chopin's. They may give good—nay, at times excellent—renderings of works by various masters, but their full powers and sympathy are only brought out when they are interpreting their favourite composer. Madame Carreño's programme included Chopin's Sonata in B minor, Schumann's Fantasia in C, Op. 17, and Beethoven's Sonata in E, Op. 109; and she entered thoroughly into the spirit of the three masters. Her readings were in keeping with musical natures radically different, yet throughout there was a welcome display of individuality. With knowledge of various styles and strong feeling under due restraint, a player infuses character, life, and warmth into the music he or she is performing. The composer's intentions, up to a certain point, must be respected, but unless a reading is to be perfectly cold there must be something of self. What that "self" is is the only question open to discussion; that it can be manifested not merely without harm, but with real advantage to the composer's "self," is felt by many who listen to a great interpreter, but it cannot be explained to those who do not feel it. We were particularly struck with Madame Carreño's rendering of the first movement of the Chopin sonata. There is poetry and charm in the second theme, but there are some dry pages; yet, by her intelligent grasp of the music, and consequently clear phrasing, the pianist made it for the time interesting. Her delivery of the difficult March in the Fantasia was a brilliant triumph. With regard to the Beethoven sonata, we cannot pay Madame Carreño a greater compliment than to say that her reading of the variations was the most poetical and delicate which we have heard since Rubinstein. Her playing of the first two movements seemed to us a trifle flurried.

Handel's oratorio 'Alexander Balus' was performed by the Handel Society at St. James's Hall on Wednesday evening. It was only given a few times during the lifetime of the composer, and failed, for obvious reasons, to achieve the success of its predecessor, 'Judas Maccabæus.' Alexander was not, like Judas, an uncommon hero. The book, by Dr. Morell, who wrote the words for several of Handel's oratorios, is uninteresting, and the music, with some exceptions, is not so exciting as that of 'Judas.' But the powerful chorus "O calumny, on virtue waiting," so dramatic in spirit, so direct in its effects; the reposeful "Here amid the shady woods," with its delicate accompaniment of muted strings; the lovely duet "Hail, wedded love," and the air "Convey me to some peaceful shore," one of Handel's sublimest songs, are in themselves sufficient to justify a revival of the work. We name four of the most striking numbers, but in the rest there is much to interest, both in the music itself and the manner in which it is scored.

'Alexander Balus' was revived two years ago at the annual conference of the Incorporated Society of Musicians, the proportion between voices and instruments being then based on the body of performers which Handel had at the Foundling when he conducted the 'Messiah' for the last time; and as regards the instrumental music the composer's score was faithfully followed. At St. James's Hall an attempt was made to perform the music after the manner of the eighteenth century. Mr. E. G. Croager presided ably, it is true, at the organ, but without a harpsichord part one of Handel's contrasts of tone was lost, to say nothing of the emptiness of certain passages in which that instrument in the composer's time played so important a part. Although, however, there were shortcomings in the manner in which the score was presented, also as regards the performance, Mr. J. S. Liddle, the conductor, deserves much praise. Some of the choral singing was good and expressive. The soloists were Miss Ethel Wood, Miss Georgina Dupuis, Miss Bessie Grant, and Messrs. Samuel Masters and H. Lane Wilson, and of these the first, though not in good voice, achieved fair success; and she was certainly fortunate in that some of the finest airs fell to her lot. A list of works performed at previous concerts was added at the end of the programme-book, and the number of works of Handel which the Society has given since its foundation in 1882 shows that its name is justified. Mr. Otto Goldschmidt certainly rendered good service to Bach by his performances of the B minor Mass; on the whole, however, the Handel Society has done more for Handel than the Bach Society for Bach.

### Musical Gossip.

Mlle. ADELE AUS DER OHE gave a pianoforte recital at the Steinway Hall last Thursday week. The programme included well-known works by Beethoven, Schumann, and Liszt, in the rendering of which there was some good, some uninteresting playing. Mlle. Aus der Ohe appeared also as composer. Her Suite, Op. 2, consisting of four movements, is bright and clever, the Menuet being exceedingly dainty; while of three other pieces the 'Novellette' was thoughtful, and 'Am Springbrunnen' and 'Rustic Dance' attractive.

PROF. HUGO HEERMANN has recently performed a new violin concerto by Herr Richard Strauss at Frankfurt-on-Main.

THE Lincoln and Peterborough Triennial Festival will be held at Lincoln on June 4th and 5th. At an orchestral concert on the first day Sir A. C. Mackenzie will conduct the first performance of the Overture to his 'Cricket on the Hearth.' On the Thursday there will be two oratorio services in the Cathedral. Dr. George J. Bennett, the Cathedral organist, will be the conductor.

WE have no direct communication from Mr. Martin Fallas Shaw, but we hear that he will commence a series of performances of Handel's 'Acis and Galatea' and Purcell's 'Masque of Love' at Mr. Penley's theatre, Great Queen Street, on March 10th.

GLUCK's 'Maienköigin' and Mozart's 'Schauspiel-Direktor' will be revived at Munich under the direction of Hofcapellmeister Stavenhagen. Pergolesi's 'Serva Padrona' is now drawing full houses there, so that, if the other two are equally successful, other revivals may follow. Many operas supposed to be dead are, in fact, unjustly neglected.



THE death is announced of Chevalier Emil Bach, the pianist. An opera of his, 'The Lady of Longford,' was produced by Sir Augustus Harris at Covent Garden, July 21st, 1894.

THE *Allgemeine Musik-Zeitung* of February 14th republishes from the *Berl. Courier* a curiosity. Wagner's 'Tannhäuser' was produced at Dresden in 1845, and both the poem and the music were severely criticized. One cause of complaint was that there was no happy ending—no marriage at the close. Wagner's opera was entitled 'Der Venusberg, oder der Sängerkrieg auf der Wartburg.' But it is said that a drama in five acts with prologue and epilogue was afterwards produced, written by the theatre director Josef Schweitzer, 'Tannhäuser, oder der Deklamationskrieg auf der Wartburg,' and that on the theatre bill appeared the following:—

MOST HONOURED! My husband, the late Josef Schweitzer, wrote this sterling drama, before he was summoned, after taking the blessed sacrament, to that hereafter where he must render account of every sin. He wrote this piece with his heart's blood, and felt the strong power of love without ever having visited the Venusberg. I pray that this play by my late husband be not confused with this opera by Richard Wagner, with whose opinions he had nothing in common. My husband has treated love as something deep, strong, and beautiful, just as he, as a man, felt it, and of this I can bear the best testimony; above all, so that every one who sees his piece may sympathize with the hero Tannhäuser and the heroine Elisabeth, who at the close marry, and do not die, whereby a thoroughly pleasant evening is assured to you who attend the performance. KAROLINE SCHWEITZER, Directress and Successor of the poet of the piece, the late Josef Schweitzer.

#### PERFORMANCES NEXT WEEK.

SUN	Sunday Society's Concert, 3.30, Queen's Hall.
MON.	Sunday League, 7, Queen's Hall.
TUES.	Mr. Charles Bennett's Vocal Recital, 8.30, Bechstein Hall.
WED.	Herr Wilhelm Backhaus, 3, St. James's Hall.
THURS.	Westminster Orchestral Concert, 8, Westminster Town Hall.
FRI.	Artists.
SAT.	Philharmonic Society's Concert, 8, Queen's Hall.
SUN.	Mr. Marmaduke Barton's Pianoforte Recital, 3, St. James's Hall.
MON.	Saturday Popular Concert, 3, St. James's Hall.
TUES.	London Ballad Concert, 3, Queen's Hall.
WED.	Mozart Society's Concert, 3, Portman Rooms.
THURS.	Crystal Palace Concert, 3.30.

#### DRAMA

##### Dramatic Gossip.

'MEMORY'S GARDEN,' a three-act play by Messrs. Albert Chevalier and Tom Gallon, is a crude and amateurish work which obtained on Tuesday at the Comedy a dubious reception. Some well-known actors took part in the representation, and one or two, such as Mr. Mackintosh, Mr. Bassett Roe, and Miss Norah Lancaster, may be said to have distinguished themselves. Subject and treatment were, however, uncomfortable—almost discordant—and the piece seems too weak for the weight thrust upon it.

'A FRIEND IN NEED,' a one-act farce by Mr. Edgar Selwyn, was produced on Monday at the Adelphi, and was played by Miss Madeline Meredith, Mr. Roy Fairchild, and Mr. Winchell Smith.

IN consequence of the relinquishment by Mr. Martin Harvey of the Avenue Theatre, 'Little Lord Fauntleroy,' given previously on afternoons at Wyndham's, has been transferred thither and has constituted during the week the evening entertainment. The cast, including Miss Marion Terry, Miss Kate Phillips, Mr. Dennis, and Mr. Arthur Williams, is practically unchanged.

'THE HEEL OF ACHILLES' has had but a short run at the Globe, and is now replaced by 'Sweet Nell of Old Drury.' At the end of next month the theatre will be closed previous to its demolition under the orders of the London County Council. Of a nest of four theatres at the junction of the Strand, Newcastle Street, and Wych Street, one only, the Strand, will shortly be in existence.

'SHERLOCK HOLMES' will be withdrawn from the Lyceum on April 12th, and the house will on the 14th pass into the hands of Sir Henry Irving, who will open in 'Faust,' with Miss Cecilia Loftus as Marguerite.

A TRANSLATION by Miss Aimée Lowther of 'L'Arlésienne' is said to be in preparation, with a view to its production by Miss Ellen Terry at the Lyceum.

THE run of 'Becky Sharp' comes to a close to-night, and the Prince of Wales's will remain closed for three nights for rehearsals of Mr. Law's 'Country Mouse.' Without satisfying admirers of Thackeray as a competent rendering of his work, 'Becky Sharp' has enjoyed great and well-merited popularity.

SO great has been the success of 'Mice and Men' that Mr. Forbes Robertson has secured the lease of the Lyric up to the close of the summer season.

'MIXED RELATIONS' was suddenly withdrawn from the Royalty, and with it terminated an experiment on the part of Messrs. Herz and Blow which was more bold than judicious. The theatre is now closed, but is not likely to be long in finding a fresh tenant.

'NIKOLA,' an adaptation of Mr. Guy Boothby's story of the same name, is promised for a few weeks hence at the Princess's.

IN addition to Miss Irene Vanbrugh, the company taking part at the Duke of York's in 'The Princess's Nose' will include Miss Ethelwynn Arthur-Jones, Miss Gertrude Kingston, Mr. H. B. Irving, Mr. G. Barker, Mr. Gilbert Hare, Mr. Vibart, and Mr. Lennox Pawle.

THE Crown Theatre, Peckham, opened on Monday with Mr. Charles Glenney and Miss Essex Dane in Mr. Forbes Dawson's one-act play 'Three of a Suit.'

THERE is some talk of the appearance of Madame Réjane at the Royalty in June.

MR. BEERBOHM TREE will, it is said, produce at Her Majesty's a series of Shakspearean plays during Coronation week.

WHILE the Wyndham Theatre is occupied by Mrs. Tree, Mr. Charles Wyndham and Miss Mary Moore will enjoy a well-earned holiday.

SO much compression has been exercised on 'Ulysses' that its performance at Her Majesty's now begins at a quarter past eight o'clock.

MR. CHARLES HAWTREY sails for London on the 8th prox., and expects to appear at the Prince of Wales's on the 21st. His choice of a play in which to reopen has yet to be announced.

THERE are some interesting books and manuscripts of dramatic interest in the five days' sale which Messrs. Sotheby, Wilkinson & Hodge will begin on March 17th. A very good copy of the First Folio Shakspeare, bound by Roger Payne, with the fine ex-libris of Anna Damer by Agnes Berry, 1793, and a sound, clean copy of the Second Folio, may be mentioned. One of the lots consists of 'A Dramatic Register, containing a Summary Account of every Public Place of Amusement where Theatrical or Vocal Performances have been Introduced,' &c., from 1649 to 1803, in fifteen octavo volumes. The 8,000 odd pages are written by Stephen Jones, the friend of Isaac Reed and editor of the 'Biographia Dramatica,' and contain a quantity of unpublished information. Another lot consists of 'Theatrical Records, 1374 to 1700,' also entirely in Jones's autograph. Another excessively rare tract which may be mentioned is 'An Ordinance of the Lords and Commons assembled in Parliament, for the utter Suppression and Abolishing of all Stage-Plays and Interludes,' &c., 1647.

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SATURDAY, MARCH 1, 1902.

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## LITERATURE

*English Coronation Records.* Edited by Leopold G. Wickham Legg. (Constable & Co.)

*The Great Solemnity of the Coronation of the King and Queen of England.* By Douglas Maclean. (Robinson & Co.)

ENGLAND can boast of few more conservative rites and ceremonies than those pertaining to the crowning of her monarchs. Nevertheless, in one particular there is a most striking dissimilarity between modern coronations and those of earlier date. Until the Georges came to the throne English monarchs, with but very few exceptions and those associated with some memorable reason, were crowned within a day or two of the death of their predecessors. The reign of a new sovereign did not begin until his crowning and anointing at the hands of the Church were fulfilled. In those days there was no time for the multitudinous discussions that now take place over every detail of the ceremony and its accompaniments. Westminster Abbey was duly prepared for the striking and imposing rite in several hours instead of weeks, and the ancient Abbey of the Confessor retained in those times the features of a consecrated church, which are almost obliterated by tiers of theatrical staging and galleries.

Among the minor compensations for the prolonged delay incident to a modern act of crowning is the time that it affords for the production of such an important historical treatise as that which has just been produced by Mr. Wickham Legg. In this handsome volume of some 500 pages we find brought together every historical document of importance that bears on the question of English coronations, from that of Aidan in the sixth century down to that of Victoria thirteen centuries later. A considerable proportion of the book is taken from manuscript sources which have been but rarely consulted, whilst not a little is

here printed for the first time. In addition to this the editor has written an able and comprehensive introduction of considerable length.

The first document of importance here cited is an English coronation order taken from a ninth-century pontifical among the Rouen manuscripts. This manuscript has been selected as it contains a far better text than the pontifical of Egbert. It comprises a service for the consecration of a queen consort. In this, as in all like instances throughout the volume, an English translation is given of the original. So invariably was the office of Holy Communion associated with the sacring of kings that the very title of this, the oldest known English order, is 'The Mass for Kings on the Day of their Hallowing.' This is followed by another pre-Norman coronation order of the eleventh century, from a manuscript belonging to Corpus Christi College, Cambridge. It is considered probable that this represents the exact use followed at the crowning of both Harold and the Conqueror. The next is an order of the twelfth century, probably used at the crowning of Henry I. It is taken from a very fine manuscript pontifical in the British Museum. Other of our monarchs of whose coronation orders we find details or interesting particulars set forth are Richard I., Henry III., Edward II., Edward III., Richard II., Richard III., Henry VII., Henry VIII., Charles I., Charles II., James II., William and Mary, George IV., and Victoria.

One of the most curious documents cited at length is the 'Forma et Modus' of the beginning of the fifteenth century, wherein are set forth in a long series of brief paragraphs a description of the whole ceremony of coronation and a list of the principal officers therewith associated. It opens with a direction that the prince about to be crowned was to ride in noble and fitting array, but bareheaded, from the Tower of London to the royal palace of Westminster. He was to be anointed in five places with holy oil, and afterwards again on the head with the special chrism. His head was to be covered after the anointing with a linen coif, and

"so it is to remain till the eighth day after the anointing, on which day the Abbot of Westminster or his deputy shall come to the king and take off the said coif, and shall wash and clean the king's head."

An inventory of the regalia is to be found in a list of relics at the Abbey of Westminster, about 1450, which was drawn up by Sporley, one of the monks. The golden sceptre is named, the gilded wooden rod, the rod with the dove, the iron rod (possibly St. Edward's staff), the golden comb, the spoon for the unction, and the golden crown. There were also the tunic, supertunic, armil (or stole), girdle, and embroidered pall, together with a pair of buskins and a pair of gloves. All these articles and ornaments were used by the Confessor when he was crowned, and "he caused them," in the words of the inventory, "to be preserved in this church for the memory of posterity and for the dignity of the royal coronation."

One of the most striking features of this admirable volume is the excellence and

appropriate character of the numerous illustrations. The most striking of these are the coronation of Harold, from the Bayeux tapestry; the coronation of St. Edmund, from an eleventh-century manuscript in private hands; the coronation of an English king, from Abbot Litlington's Mass Book of the fourteenth century; the coronation of the Confessor, from a Cambridge University Library manuscript; the coronations of Harold and Edith, from the same source; the procession of Edward VI. from the Tower to Westminster, from an old engraving belonging to the Society of Antiquaries; and a facsimile in colours of the crowning of Edward II. from a Corpus Christi College manuscript.

This last illustration has recently appeared, though not in colours, in a publication of the Henry Bradshaw Society. Mr. Legg has made a mistake in simply lettering this illumination as 'An English Coronation of the 14th Century.' It is scarcely possible to conceive that it is the illustration of aught save the sacring of Edward II. Edward is the king named in the order that accompanies the illumination. The date of the manuscript, the style of the ornaments and the hair, and the appearance and age of the enthroned king all unite to put Edward I. and Edward III. out of the question. Moreover, the principal officiating bishop does not wear the pall. In view of the detailed and careful style of the picture it is not easy to believe that the artist omitted the most distinctive and most appreciated vestment used at that time by the Archbishops of Canterbury. This omission is, however, in strict accordance with the ceremonial when Edward II. was crowned, for on that occasion the Bishop of Winchester officiated, being specially commissioned by the Archbishop. Mr. Legg, however, with the assurance of youth, states that "the figure is without doubt the Archbishop of Canterbury." The sole argument in favour of this is that a cross is borne behind him by another bishop, presumably the Bishop of Rochester. But this is in reality of no weight, for a bishop acting for the archbishop by special commission on such an occasion might reasonably be supposed to use the cross of Canterbury as a symbol of the deputed authority.

About the middle of the volume occurs a facsimile page from the Cotton MSS. of exceptional historic value; it is the draft of a new coronation oath, with corrections by Henry VIII. in his own hand. The headstrong and despotic character of that monarch is thus foreshadowed on the very threshold of his reign. The young king's earnest desire was evidently in the direction of watering down all efficient expressions designed to check a monarch's unlimited sway. He attempted to render these safeguards valueless by the introduction of a variety of qualifying phrases, such as "according to hys consciens," "nott prejudiciall to hys crowne," and "in that which honour and equite do require." It is some satisfaction to know, save so far as the king's conscience was concerned, that Henry VIII. was not allowed thus to destroy the solemn verbal precautions against wrongdoing in high quarters, and had eventually to take the oath in accordance with ancient usage.



At the end of the introduction is a long and learned note on the Cap of Maintenance (or Cap of Estate, as it should be more correctly called) from the pen of Mr. St. John Hope. This note ought to prove specially valuable in connexion with the coming coronation, as it explains the origin and use of such caps, not only by the sovereign, but also by peers and peeresses. We are afraid, however, that the historic truths here put forth will not avail to upset the debased precedents of Hanoverian days. The Cap of Estate of a peer has in recent days degenerated into a mere lining for his coronet. The wearing of both cap and coronet by peeresses has been allowed by courtesy at coronations for at least four centuries. To judge from old pictures, portraits, and effigies, a true coronet encircling a lady's head adds comeliness to the wearer and possesses a certain artistic dignity. The modern notion, however, of stitching a tasselled velvet bag inside a coronet of toy dimensions, and perching the same on a wisp of hair drawn up from the centre of the crown (as shown on the Tussaud sort of model now at Norfolk House), is at once feeble in effect and a mere travesty of historic ornament. It would, indeed, be an excellent thing if the peeresses and their advisers would digest the advice supplied by Mr. Hope during the months that will yet elapse before the coming coronation:—

"The custom of the peeresses donning their coronets when the queen is crowned, like the peers at the crowning of the king, is still observed; but it would certainly conduce to the more seemly carrying out of so interesting a ceremony, if the coronets of the peeresses were all divested of the bag and tassel, and made large enough to encircle the head and adorn the wearer. The spectacle of some hundreds of ladies busily engaged, at an important point in a solemn religious ceremony, in securing on their heads with long pins or strings a coronet, sometimes of diminutive size, encircling an unbecoming crimson velvet bonnet, cannot, from any point of view, be described as edifying."

Our second book is good, and has a distinct value apart from the circumstances that have given rise to its production. The arrangement adopted is somewhat awkward. The form and order of Queen Victoria's coronation follow the introduction, whilst the greater part of the book is composed of notes to this particular service. Various historical sections relative to the processions from Westminster Hall, the banquet, the progress from the Tower, the Knights of the Bath, and the king's vigil appear in an appendix. The reason why this sequence is objectionable is because of the apparent implication that the order adopted at the last coronation was the best example. The truth is, as is now admitted by historical students and liturgiologists, that this form was the most meagre and the worst arranged of any of our known coronation offices except that of James II. Mr. Maclean, however, as good as admits the truth of this in his notes, so that our only quarrel is with an awkward arrangement.

The book is not confined to mere historical records, as is the case with the valuable work we have just noticed; it also contains a variety of interesting and authentic gossip, relative to the adjuncts of

successive coronations or to their immediate details. When the Queen took her solemn oath she was directed by the rubric to "lay her right hand upon the Holy Gospel in the Great Bible," which had been before carried in the procession, and was brought from the altar by the archbishop. The book was opened at the Gospel of St. John, and was there kissed by the Queen. This was a comparatively modern use, and the size of the volume makes it singularly awkward for the purpose. No great Bible was carried in the procession until the time of William and Mary. The old use was for our sovereigns to be sworn on an early version of the Gospels, usually known as "King Athelstan's Book." The evidence seems fairly clear that this book was in continuous use at coronations, and reserved for that purpose only, from pre-Norman days down to 1626. This convenient volume contains the Gospel of St. John, with extracts from the other three Evangelists, and an interlinear Saxon version. The thick oak boards of the binding are covered with thin brown leather and ornamented with a crucifix of gilded bronze. It used to be kept in the "chest of the King's Remembrancer, at the Exchequer." It seems to have passed into private hands in the seventeenth century, probably during the Commonwealth, and eventually came into the collection of Lord Ashburnham, from whom it was purchased in 1883 by the trustees of the British Museum. This volume is therefore now once more the property of the kingdom, and is perhaps of greater incidental and historic value than any other book in the nation's vast collection. The King has already accepted the offer of the Bible Society to provide the great book for formal presentation, but this need not in the least interfere with the taking of the oath on King Athelstan's Gospels, which, now that the regalia of Edward the Confessor have all perished, would form a most interesting link with England before the Conquest. It is much to be hoped that those responsible for the ecclesiastical arrangements will have sufficient sense of the fitness of things to see that an ancient and not a modern book is used in the Abbey next June for the oath-taking of Edward VII.

There can, happily, be no doubt that the ceremonial of 1902 will be carried out in a more reverent fashion than was the case during the like functions of the nineteenth century. In 1821 the Dean and Chapter let the whole of the nave of the Abbey to a contractor. For the front seats of the temporary nave galleries ten guineas were charged, although nothing of the actual coronation could be seen. Over the altar itself a gallery was erected, which was a choice place for privileged spectators. The most elementary notions of the Abbey as a place for worship were freely set at naught. Refreshments were openly sold by the contractor's agents. "There were cakes and apples in all the chapels," to quote Mr. Barney Maguire.

An incident mentioned in the 'Reminiscences' of Georgiana, Lady Bloomfield, at the coronation of Queen Victoria is not likely to be repeated; it is almost grotesque in its irreverence. Lady Bloomfield, who was then but sixteen, was in the Abbey

from 7 A.M. to 5 P.M. without moving. "She then descended into the body of the church and received some of the anointing oil, which was being given away, on her handkerchief"!

The homage, after the actual crowning, afforded opportunities for some of the strangest nineteenth-century scenes within the Abbey. It is difficult for the imagination to picture the possibility of excited cheers and counter cheers for Salisbury or Rosebery, for Devonshire or Spencer, round the altar of St. Peter's Abbey; but Macaulay mentions the rival shouts for political leaders at the crowning of William IV., the Tories cheering the Duke of Wellington, "and then our people in revenge cheered Lord Grey and Brougham." Another account says that when Brougham approached to do homage, the members of the House of Commons behaved like unruly schoolboys, "rising *en masse*, waving hats, handkerchiefs, and programmes." In connexion with homage to a newly crowned monarch Mr. Maclean well points out that it is theoretically feudal and connected with the tenure of lands rather than political. Others besides the peers were anciently homagers. It is well, too, to remember that the lords spiritual do, to speak strictly, not homage, but fealty (*fidelitas episcoporum*). The words "homage and allegiance" are left out in their writ of summons to Parliament. The position of bishops is most marked in a coronation ceremony. They do not take precedence on such occasions next after viscounts, for they appear not as peers of the realm, but as the First Estate of the realm. The bishops' fealty comes before the peers' homage, even before that of peers of the blood royal. Laud noted, with regard to this homage or fealty of the bishops in 1626, that "The Arch-Bp. of Cant. did it for all: but everye Bp. should have done it severallye. This was thought fitt to shorten ye Ceremonye." As to the shortening of the ceremony, which has in the last instances been wearisomely prolonged, and thereby lost much of its dignity, by far the best suggestion is that the homage of the peers should take place on the following day in Westminster Hall. This would be in strict accord with twelfth and thirteenth century precedents.

Mr. Cyril Davenport supplies a "note on the binding" as a foreword to this volume. The cover of the book is a dark blue straight-grain morocco, with the royal arms in the centre of a broad and graceful border of Etruscan design. It is a reproduction of the cover of the original royal letter of George IV., dated January 15th, 1823, to Lord Liverpool, presenting his father's magnificent library to the British Museum. We fail, however, to see the appropriateness of such a cover to Mr. Maclean's scholarly treatise on the subject of coronations. In fact, there is something rather meretricious in presenting it in such a wrapper, more particularly as George IV. is currently supposed to have received a very considerable equivalent for his royal "gift."



*Selected Essays and Papers of R. C. Christie.*  
 Edited by W. A. Shaw. (Longmans & Co.)

THE career of the late Chancellor Christie was one to which persons of a scholarly or studious turn will look with feelings of admiration not unmingled with a little envy, as the ideal life for a man of letters who, while cultivating his favourite studies, should at the same time desire not to get wholly out of touch with the world around him, but to be of some service in his generation. As a university professor—or rather several professors—as a successful lawyer, a chairman of quarter sessions, a director of important trading companies, a diocesan official at a time when ecclesiastical questions were abundant and lively, Christie took no mean share in public affairs, while the present volume is of itself enough to testify to the width of his studies and the accuracy of his mind. Possibly one may wish that the scholar had asserted himself a little more over the man of affairs. Surely an efficient chairman could have been found for the Whitworth Company without taking perhaps the one man of his time who could have written that history of Italian thought in the sixteenth century for which, as Prof. Saintsbury has recently reminded us, the world is still waiting.

As it is, the life of Dolet, published when he was fifty years old, remains Christie's solitary book, in the proper sense of the word; for one cannot consider as books the various volumes of materials for history edited and compiled by him, well as the business of editing and compiling was done. The papers in the present collection on Pomponatius, Clenardus, and Vanini, reprinted from the *Quarterly* and *Historical Reviews*, are essays in the same direction as the 'Dolet,' and serve to show the writer's unrivalled knowledge of the men of that period, as do the reviews of books on people like George Buchanan or Sebastian Castellion, or some discussions on points of detail, such as the 'Was Giordano Bruno really Burned?' to which we had occasion to refer the other day, and which we are glad to see included here; but these are after all of the nature of "chips from the workshop," and the work, alas! was never completed.

Christie's interest, one perceives, was in men as men, and in the thoughts that moved them and the work they did. He was no dilettante; nor do we recall any instance, unless it be a passing reference to Buchanan's Latin style, in which he expresses any literary judgment, or pleasure in expression apart from the thing expressed. To this was possibly due the occasional carelessness in the use of English upon which we remarked when reviewing the 'Dolet,' and which appears once or twice in the papers before us. How far it is an editor's duty to emend his author in matters of this sort may be debated; but if—which we are inclined to doubt—Christie really gave, as on p. 145, a Latin epigram with two false quantities in four lines, honesty would surely not forbid the correction, obvious enough, which piety seems to demand. Similarly, when the interval between 1534 and 1578 is called "more than fifty years," the slip is so apparent that no blame could possibly attach to the alteration of two letters in the

numeral. With these trifling exceptions, Dr. Shaw has done his work well. The papers and articles selected for reproduction are excellently adapted to illustrate the writer's method of handling his two favourite subjects, which, indeed, with him were branches of one subject, Renaissance biography and bibliography, while the memoir prefixed to them is just what was wanted as an account of the man. Dr. Shaw brings out fully what we have attempted to indicate—namely, Christie's "intellectual preoccupation" in the study of humanism as a department of the wider study of humanity. Further, he has given a picture of a very charming character, which will be recognized by all who had any personal acquaintance, however slight, with Christie. What could any man wish to have written of him better than the words in which Dr. Shaw sums up?

"In private all his intercourse with me was the expression of a conviction that the wisdom of life lay in reasonableness, in moderation of impulse, in restraint of the strong word, the strong thought, and that the endless petty misunderstandings of life would cease under the régime of a human self-restraint and self-respect, and sympathetic tolerance."

Among the studies of Renaissance worthies contained in this book, perhaps none is pleasanter reading than that which deals with Clenardus, the father of such as write Greek grammars. One gets an idea of the way in which men worked in those days from the account of this scholar's efforts to teach himself Arabic. Arabic texts were hard to come by; an edition of the Koran, printed at Venice, had been duly burnt by order of Clement VII.; in fact, the study of the language lay, and not among Catholics only, under grave suspicion of heterodoxy. However, the infidel tongue had once at least made its appearance in unimpeachable company, when a bishop edited, and a Genoese printer produced, a great Polyglot Psalter:—

"It gave in parallel columns Hebrew, Chaldee, Greek, Arabic, and three Latin versions. Two thousand copies were printed of this magnificent work—the most important that has ever issued from the Presses of Genoa—which long continued to be one of the few books capable of serving as a foundation for the study of Oriental languages, but which is now sought for, especially across the Atlantic, more on account of its curious note to the verse of Psalm xix.—'their sound is gone out into all lands, and their words unto the ends of the world,' giving a life of Columbus, and an account of the discovery of America—than for its philological merits."

For the way in which Clenardus used this work to acquire a knowledge of the Arabic alphabet, much in the same fashion as one would puzzle out a cipher in the "agony column" of a morning paper, readers must turn to the book. We have quoted the passage as one among scores of illustrations of the use which Christie made of his vast bibliographical knowledge to give point and finish to his studies of human history.

Of Christie as a book collector and bibliographer something must be said. People collect books mainly for three reasons. With some it is a form of investment, or at best a concession to fashion. Others really take pleasure in a book as a work of art; they are learned in founts and printers' marks,

and particular about the condition of their copies. Others again begin by studying a subject, and presently find that they like to have as many books dealing with their subject as the length of their purses will allow—sometimes perhaps a few more. These usually end by joining the second class also; but with the first they have no dealings. To treat a book as an instrument of speculation would revolt their finest feelings. Their books are their friends; they may no doubt like to know their previous history, and to see them in sound condition and well clad; but they keep them and cherish them, and are ever glad to grow better and better acquainted with them. Of this class was Christie. He was fortunate in his circumstances, and was thus able, without incurring the charge of extravagance, to secure for his own library many of the rarer books connected with the persons or the topics in which he was interested. In this way he came to possess, as we have said, and as several papers in this volume show, a knowledge of books second perhaps to none of his contemporaries, unless it were Henry Bradshaw; but it would be a mistake to regard him as primarily a "bibliophile." The paper on 'The Relations of the Church to the State in respect of Ecclesiastical Law' and the 'Charge to Churchwardens,' which are included as appendices to the present volume, are sufficient evidence of that.

*Old Diaries.* By Lord Ronald Gower.  
 1881–1901. (Murray.)

THE general public finds books of reminiscences interesting, and Lord Ronald Gower has already published one such work. About twenty years ago, when society journalism was in its infancy, he wrote in the columns of a society paper, and afterwards reprinted with additions, in volume form, some reminiscences which had a considerable success. We cannot profess to approve of literature of this description. The indiscretions of the Greville memoirs as published by Mr. Reeve, of Froude's writings on the Carlyles, and of Lord Malmesbury were all of them reprinted in their time; and the result of such publication is to encourage others to follow what is, in fact, a bad example, as has been pointed out in the notices of many of the writings of Mr. Augustus Hare and others. The valuable material in the book before us is less considerable than that which was drawn upon for the original reminiscences; but there is, of course, a public for the author's occasional conversations with and letters from Queen Victoria, the Empress Frederick, and Bismarck.

A succinct review of Lord Ronald's 'Diaries' is contained in his own preface. "Although they may be dull," he says, "they are free from all intention to give pain to anyone." It is quite true that the searcher for scandalous histories will lose his time in turning over these pages. But though they contain nothing shocking or malicious, many observations are scattered through them which, to say the least, are wanting in good taste, as the following quotations will show, in which we have suppressed the names, though Lord Ronald gives them in full in each case. He accepts the hospitality of an eminent Frenchman: "The dinner a rather



tedious affair, hosts of noisy children and many fat women. Madame de L. [the hostess] a large Creole." He travels with an English Government official, "Mr. W., a worn, weary-looking man of middle age." "It is curious to find how badly even such a man as Sir H. [a distinguished member of the Royal household] speaks that language" (French)—this unkind remark being made by Lord Ronald, who himself writes of "Lettres Athéniens." At Rome he goes to the rooms of an English novelist who "savours too much of the lardy-dardy type of young-man," while an Italian lady and author whom he meets at luncheon "makes as much din as twenty macaws." Although these observations are innocuous, they are calculated to cause annoyance to the persons to whom they are applied, nearly all of whom are still alive. It is quite possible that some of Lord Ronald's friends to whom he vouchsafes praise may be ungrateful for it. There is "Lady K. . . . a nice, amiable, pleasant person," "young Lady T. . . . a most pleasing person," and "that jolly, handsome, middle-aged Mrs. H." Lord Ronald is perhaps too imbued with the spirit of American journalism to understand how impertinent it is to publish these complimentary appreciations of his acquaintance, with their names given in full, however friendly his intent. Even in these days, when the personal paragraphs in the "society" journals are often supplied by the persons described in them, there is a remnant left which on this subject shares the prejudices of the high-bred men and women among whom Lord Ronald was brought up.

Among the more valuable pages to which we have referred there are one or two reminiscences of the Bismarck family which are interesting. To Lord Ronald, crossing the Channel with Count Herbert Bismarck, "it was amusing on reaching Calais to hear him curse the French, their language, their waiters, and even their railway carriages." Later, at Kissingen in 1890, he paid two visits to Prince Bismarck:—

"Referring to Heligoland, the Prince said, 'I hope with all my heart that we shall not have a war with France; but if we do I should have preferred that Heligoland should have belonged to a neutral power,' and he added that that island could only be a source of danger, in the event of a war with France, to Germany; and that it would cost between two and three millions (sterling) to fortify it."

Anecdotes of the political world, like the following, are very rare in the volume. At Florence Lord Ronald meets Sir William Harcourt on his sixty-sixth birthday, and "on the subject of the insect pests of Italy he said he thought them rather a pleasant sensation than otherwise. 'I take them,' he said, 'up between my finger and thumb and they go click, just like the effect of one of Chamberlain's speeches.'"

There is not much that is new about Gladstone, excepting an unintentional sidelight which is thrown on the liability of omniscience to inaccuracy when he and Lord Ronald discuss "a novel by Zola called 'Le Frère Pascal'" (*sic*). There is also a rather funny reminiscence of Gladstone as a mischievous youth squirting from the roof of his parents' house on the coachmen of the people who attended the "routs" given by

the grandmother of Mr. H. Chaplin. Lord Ronald was one of the very few Englishmen who had an equally affectionate and intimate friendship with Gladstone and Disraeli, and it is rather curious, in the face of all that has been said about the connexion of Queen Victoria with the Primrose cult, that in 1890, when at Aix-les-Bains, Her Majesty had quite forgotten the anniversary of April 19th until reminded by Lord Ronald, who sent her a nosegay of primroses by the unwilling hands of Sir Henry Ponsonby. The interesting oases in the diaries would be easier of discovery if the index were more complete.

*Mind in Evolution.* By L. T. Hobhouse. (Macmillan & Co.)

THE aim of Mr. Hobhouse's book is to trace the evolution of mind as it appears in the series of living forms, starting from the phenomena of vitality, proceeding through the different grades of animal intelligence, and ending with man as organized in civil society. This point having been attained, an outlook is indicated towards a proximate future in which human intelligence will consciously direct the process for all mankind. The matter of the book is thus mainly psychological, with sociological suggestions and with ethical applications. Metaphysical questions as to the nature of mind—whether, for example, mind is in reality or only in appearance a natural product, whether the whole process of evolution can be brought under a teleological conception, and so forth—are mostly left aside. The last point is just mentioned at the end, with the suggestion that the whole of things must be somehow conceived as a system, in which "origin and purpose are mutually dependent parts of one scheme." The guiding thought of the book, however, is not metaphysical, but is the scientific conception of continuity. In evolution as it appears—whatever may be its ultimate meaning—there is no break. The problem of philosophical ethics, to which science points the way, is to bring the process as ascertained by experience under an ideal described generally as "humanitarian."

The author does not claim to have written an exhaustive treatise, and some of his views, as he admits, are tentative; but the chapters are well filled with detail, and are arranged so as to give a good general conspectus of the whole development as he conceives it. At the beginning he remarks on the necessity of selecting the movement to observe, if we are to trace out one process through all life. For the definition of the terms "higher" and "lower" he provisionally selects degrees of mind or intelligence as the criterion. Evolution that passes from lower to higher in this sense he calls "orthogenic evolution." This corresponds to the conception of progress, which is not to be found realized everywhere, but only along certain lines, one of which—that in which we are interested—leads to man. The function of mind in relation to life is to organize—to correlate means with end. The question whether consciousness accompanies reflex action and "pure instinct" in the case of animals is left aside as apparently insoluble. Reflex actions in man, it is held, have no necessary connexion with consciousness, although

sensation may accompany them. With instinct, or "hereditary response" in its more complex form, there regularly goes some feeling. Of intelligence proper the main criterion is modification of action in accordance with the results of experience.

"The modified action is not hereditary; it arises in and out of the experience of the animal, and indicates that in some degree the animal can correlate its own past experiences with its subsequent action. . . . In the growth of this power of correlation lies the evolution of Mind."

After some further psychological discussions, Mr. Hobhouse supplies the results of a number of experiments he has made to test the power animals have of learning by perception. His aim was "to measure the influence of perceptual acquisition (learning by perception of results) as distinct from motor acquisition (learning an act by doing it)." Discussing the conditions of experiment, he remarks on "the difficulty of getting an animal to attend to what is going on before his nose." Still, the result seems to be that animals are really capable of perceptual learning. The "basal behaviour: the matrix out of which more adaptive action is hewn," is a miscellaneous random activity into which the animal relapses when his intelligence fails. This, we may observe, seems to be identical with Prof. Bain's "spontaneity," out of which intelligently adapted action arises, by selection of those movements that are associated with a satisfactory result in feeling. Mr. Hobhouse's conclusion as regards attention is that it is not natural, but acquired. To animals at their highest point of development he would assign the "practical idea" and the "practical judgment," *idea* meaning "any mental state, however little analyzed, the function of which is to refer to something not actually perceived." What animals lack is analysis in the origination of their ideas. At the highest, they possess only "concrete experience." They remember "particular events"; but we cannot

"from any external action infer that an animal makes a memory-judgment in the strict sense, *i.e.*, is aware of an event as having taken place at a certain time in the past. . . . What we can say is that a single occurrence often has a permanent effect upon the animal, as shown by its actions after perhaps considerable lapse of time." The animal, that is to say, does not refer the event to a place in a thought "time-series," but "takes note of a single occurrence, and guides his conduct thereby on subsequent occasions." The general result, repeated after further discussion, is

"that the cluster of functions here grouped together under the head of Practical Judgment, are to be found in the animal world below man. That is to say, that animal intelligence at its highest point of development effects a correlation between perceptual and practical relations."

In the higher instincts, "while the ground plan is no doubt determined by heredity, many of its points are grasped by intelligence."

This, of course, is a mere summary. What the general reader will find most interesting is probably Mr. Hobhouse's account of his experiments on the intelligence of cats, dogs, elephants, and monkeys, all carefully described and tabulated. One interesting conclusion is that among these species



intelligence varies more from individual to individual than from kind to kind. The transition from animal to human intelligence is found in the arrival through language at "conceptual thought." Animal "language," where it exists, is merely "an adaptation or employment of concrete experience and the practical judgment." For example:—

"The cat knows in the concrete what she wants, but she has no terms common to her and her master into which she can reduce it, and so make it clear in its completeness at once. What she can do is to impel her master to take the successive steps required, one by one. Her 'language'.....is not analysis of the concrete into its elements whereby it is brought into connexion with a world of ideas common to the two interlocutors."

In children, at last, we arrive at the difficult and important transition "from appropriate exclamation to articulate assertion of fact":—

"When an element common to many experiences is not merely recognised when it appears, but (1) is thought of without being perceived, and (2) is capable of being combined in thought with other elements, it becomes a concept of general meaning and application. To be a general concept, the element must be something for consciousness apart from its perceptual setting, and it must be applicable to a different setting."

And analysis must go beyond the point of distinguishing one concrete object or actual event from other objects or events. The objects and events themselves must be dissected into their component elements, which must be such as

"cannot any one of them be given in perception except as elements in or attributes of the whole which they characterise.....The concept is the thought-function which has mastered this attributive relation, and therefore can construct what is not perceived, nor ever has been perceived, as a whole."

This account, common in outline to all psychologists, does not mean that there is no transition from animal to human intelligence on the line of evolution. What it means is that a definite line can be drawn, the crossing of which marks the arrival at a new stage. Having fixed the place of the human stage, Mr. Hobhouse proceeds to show how conceptual thought expresses itself in systems, political, religious, and so forth, which have their being in relation to human society. It is late in evolution that a point is attained at which the race begins to have insight enough to control its own future development.

"Only when experience is so far systematised that the future is read in the light of the past, does a race begin to move towards the fulfilment of its powers with the certainty of a man who knows where he wishes to arrive, and how to find his way thither."

Here the idea of social "tradition"—due specially to Comte—is ably set forth. "What is peculiar to human intelligence is the rise of tradition as a third force impinging upon the other two"—namely, instinct and the direct experience of the individual.

"Tradition, in the broad sense in which it is here taken, rests of course principally on language, and language, as we have seen, is both the parent and the child of the Universal."

"In fine, in the highest animal species, instinct lays the ground plan of conduct, within which details may be remodelled by individual experience. In the human species, the ground

plan is itself reconstituted by the organised experience of the race."

In progressive order of systematization arise common sense, science, and philosophy, the goal of philosophy being "a system which should embrace all experience."

"We can conceive as not indefinitely remote a stage of knowledge in which the human species should come to understand its own development, its history, conditions, and possibilities, and on the basis of such an understanding should direct its own future, just as an individual who thoroughly understands himself and the conditions of his life may mark out his career for himself."

"It remains for the highest stage to reduce the whole of human experience to a single system, and to make the future of humanity the all-embracing purpose of action."

Comparing the stages of evolution with one another, the author seems to have been especially struck with the waste involved in conflict at the earlier stages. "There may," he says,

"be progress—Orthogenic Evolution—under natural selection, but if so, it must be fortuitous, indirect, and incomparably slow. It is only under the guidance of intelligence that progress can become the normal condition."

"Organised life rests not on internecine rivalry, but on mutual interdependence."

"As soon as the past and present evolution of man are understood as the opening stages of a much nobler growth, as soon as that further growth becomes sufficiently understood to operate upon standards of morality and conceptions of social effort, evolution becomes conscious and full of purpose. Now, if not before, it has a goal, or, if we prefer it, a standard of perfect development to which it moves forward with that orderly unrolling of powers which we find in organic growth. When, further, the previous course of mental evolution is conceived as a process by which the intellectual and moral unity necessary for this growth were prepared, we carve out of the whole of evolution one great process of 'orthogenic evolution,' of which the tendency and direction are one from first to last—the evolution of Mind as the dominating principle in this world."

Within this general ideal there is, of course, room for a variety of opinions. There is no difficulty in agreeing with Mr. Hobhouse that, for example, the State (whether city or country) ought to be regarded as an organ and not as the master of humanity. Oppositions come in when we pass from the general principle to details. A question which the author touches in several places, but incompletely discusses, concerns the proportions in which persuasion and force may be employed to realize the ideal. It is an obvious fact that every living type, low as well as high, struggles to maintain itself as long as it can. Now, if we are to adopt Mr. Hobhouse's teleological method, and look to the end of evolution—to the widest realization of the highest type of social and political order—we may easily fail to agree with him in some of his incidental expressions of opinion. To use the appropriate philosophical image, in "this world" a mixture of mind and necessity has somehow to be realized. More expressly, in politics, national or international, pure and simple persuasion is not ultimate.

#### NEW NOVELS.

*The Cat's-paw.* By B. M. Croker. (Chatto & Windus.)

THE author is generally at home in India or in Ireland; that is to say, her books connected with either usually run easily and comfortably. This is an Anglo-Indian story of an unpretentious and unambitious type, yet she seems to us to present the conditions and circumstances of Anglo-Indian life and its racial characteristics as well as authors who take themselves more seriously. The scene is mostly laid in Southern India. The heroine tells her own story (a method difficult to manage), but tells it well, without undue self-consciousness. Her adventures and misadventures are many and varied, beginning with the unfortunate engagement which takes her to India. She has a course of nursing the plague-stricken, and sees scenes of forest life and country folk and other people of all sorts and conditions, military and civilian. Perhaps the best part of the story is the picture of a third-rate boarding-house in Madras, full of half-caste boarders of both sexes and the many relatives belonging to good Aunt Rosario, who manages it for their sake almost as much as her own. Here we find both vivacity of touch and good humour. The final scenes pass in the palace of an ancient Rani, a plotter against the Government and the political resident and all new-fangled ways.

*The Love of Richard Herrick.* By Arabella Kenealy. (Hutchinson & Co.)

MISS KENEALY'S novel is not wanting in vigour; it is, in fact, riotous with life of a kind. Yet it is a story wanting in charm and good taste, as well as in true artistry. One of the principal characters, a handsome, clever widow (adjectives particularly patronized by the author), has a strain of essential as well as superficial vulgarity of manner and speech. Mrs. Cheselton loves what Americans call taking the floor on the feminine question, out of season as well as in it. Indeed, a sentence culled from this lady's philosophy of life and love serves as a motto on the title-page. She and others talk a great deal about nature, sex, and so forth. The heroine is a painter who loves her art more enthusiastically than wisely, only to find that in so doing she loses her lover. The Duchess of Dolchester (generally called Lady Dolchester) is the most "affable" of duchesses and of women, always ready to ply an acquaintance with tea or chaff, to proffer advice, to soothe the dying, or disentangle the love affairs of the middle classes. And there are half a dozen other types with plenty to say for themselves on the topics of the hour.

*The Trial of Man: an Allegorical Romance.* (Murray.)

ALLEGORY is perhaps the most difficult of all forms of literary art to a beginner. Unfortunately it is so attractive to persons with a message that it is frequently attempted by those whose qualifications are in inverse proportion to their zeal. The present work is a very unromantic romance describing a new Adam and Eve. Martin is a sensitive monk. Wearied by the routine of asceticism (represented as thoroughly bad), he is rapt to



heaven, where he spends a brief sojourn, the delights of which the reader must take on trust. Set on a new planet, with a helpmeet drawn from a different solar system, surrounded by angels to assist and devils to assail him, he falls a victim to pride after winning the victory over other forms of temptation. Except in a few pages of this struggle the story is unattractive. The descriptions of heaven are almost ludicrous in their baldness, and consist mainly in a profusion of colours. A paintbox and the multiplication table are an insufficient equipment for a follower of Dante. The book, however, may be of service, for its wealth of prosaic and unconvincing detail should warn aspirants that work of this sort can only be successfully attempted by persons of a high imagination controlled by a severe sense of humour.

*The Story of Eden.* By Dolf Wyllarde. (Heinemann.)

THE Eden here referred to is situated in the suburbs of Cape Town, which would seem to have an equal claim to that title with the "Hills" of Anglo-Indian fiction. They even possess this additional qualification, that whereas in India the English bride, according to Mr. Kipling, has generally a dubious future before her, in Africa, if we believe Mr. Wyllarde, she has frequently also a far from dubious past behind her. The author is unwise in challenging a comparison on this point between his heroine Margery Cunningham and Mr. Hardy's Tess. In view of all the circumstances it would be almost as reasonable to compare the Lyndall of another African story to Clarissa Harlowe. Margery also differs from Tess in that she keeps her secret, and presumably lives happy ever after: an inartistic ending, which spoils the book for a "problem" novel. There is a good deal of cleverness in the dialogue and characterization, but no real depth, in spite of much ambitious moralizing.

*Truth Dexter.* By Sidney McCall. (Pearson.)

THE plot of 'Truth Dexter,' hackneyed enough in its main outline and full of improbabilities, still shows a good deal of dash and ingenuity, and might have been worked up into a very readable novel. The scene of the story is America, and the contrast between modern city life in Boston and the old-fashioned country life of Alabama is capable of interesting and attractive treatment. But Mr. McCall, who is clearly bent on rousing the emotions of his readers to the highest pitch, has spoilt his material by violence and exaggeration. The book is painfully melodramatic; the characters, with perhaps a partial exception in favour of the heroine, are wholly unconvincing; and though traces of genuine feeling may be discovered at times, they are obscured by the falsities of a stage sentimentalism. The language in its straining for effect often becomes grotesque, not to say unintelligible—e.g., "Her touch alone could char its tokens into the palimpsest of his soul"—and now and then there are strange lapses of grammar, as when we read that "her face was like white flint, out of which is struck sparks of fire, for eyes." Yet with all these

crying faults a kind of energy in intention is sometimes apparent, which makes us think that the author could do better work if he would only exercise some care and restraint in its execution.

#### GERMAN LITERATURE.

*The Forest Schoolmaster.* By Peter Rosegger. Translated by Frances E. Skinner. (Putnam's Sons.)—Perhaps there is no German novelist now alive who has won for himself a more devoted public than Rosegger. He has the knack of striking up a personal friendship, as it were, with his readers, and he has literary gifts of a high and attractive order. He is a born story-teller, he has humour and geniality, he is intensely patriotic, and the strong didactic tendency apparent in all his books never interferes with their interest. It is questionable if he could ever attain to great popularity outside Germany, for he is certainly one of those authors who are best enjoyed on their native soil and in their native tongue, but it is pleasant to see an attempt made to introduce him to English readers. 'The Forest Schoolmaster' is an early work, the earliest, indeed, of his greater novels—it was written more than a quarter of a century ago, and since its publication he has produced some thirty or forty volumes—but in many respects it is equal to his best. It is a book with an atmosphere, the atmosphere of those woods and mountains which Rosegger knows so well and paints so lovingly; the primitive forest-life among the Alps during the early part of last century is rendered with an inimitable truth and freshness, and the story, simple as it is, has depth and interest. The present translation reads on the whole as well as could be expected. Rosegger is unusually difficult to render at all adequately in English; his style is familiar, at times rather obtrusively so, and his *naïveté*, pleasant in the original, is apt to sound a trifle fatuous in translation. Such a character, for instance, as that of Rüpel, the rhymers, can scarcely be made natural or even credible in English. Miss Skinner, however, has combated these difficulties with a great deal of success, and we are grateful to her for bringing Rosegger before the English-speaking public.

*Goethe: Hermann und Dorothea.* Edited by C. A. Buchheim, Ph.D., and Emma S. Buchheim. With an Introduction by Edw. Dowden, LL.D., D.C.L. (Oxford, Clarendon Press.)—It was not granted to Prof. Buchheim to complete this little volume, the last of many editions of the German classics which we owe to his industry. He had, we are told, finished his work upon the notes, but the introduction was left unwritten, and the value of his editions has always consisted pre-eminently in their introductions, which were invariably distinguished by wide and accurate scholarship, lucid statement, and orderly arrangement not frequent in books of this class. Yet, however much we may regret that Prof. Buchheim was unable to achieve his task, we cannot but be thankful that such a competent substitute for him has been found. Prof. Dowden's introduction is singularly graceful and sympathetic, and contains some very happy criticism. For the rest, the text is sound and the notes are careful and serviceable. Miss Buchheim has added greatly to the interest of the volume by prefixing a brief and modest sketch of her father's life.

We have received the eighth and twelfth volumes of Goethe's works in the handy reissue of Meyer's "Klassiker-Ausgaben" which is at present appearing under Prof. Karl Heinemann's supervision (Leipzig, Bibliographisches Institut). The eighth volume contains *Werther* and the *Wahlverwandtschaften*, both of which, we suspect, are rather neglected

in England nowadays. We are accustomed to laugh at 'Werther,' perhaps with a recollection of Thackeray's delicious verses, but that is no reason why we should not read it. It may not be easy to enjoy the book as a whole in the present age, but it has episodes and passages of unsurpassable beauty. The twelfth volume gives us the first two parts of *Dichtung und Wahrheit*, which is, we may hope, better appreciated in this country. A more delightful autobiography—for surely it can be called so—does not exist, so full of ripe wisdom is it, so ample and so free from impertinences, and written in such incomparable prose. Both volumes are furnished with short and sensible introductions, notes sufficient for the ordinary reader, and an excellent selection of references for those who desire to study the works more carefully.

#### REPRINTS.

*The Monastery* is now out in Messrs. Jack's excellent "Edinburgh Waverley." The two volumes both contain striking portraits of Scott: one by Sir J. Watson Gordon (1820) is dignified, but a little heavy; the other by Sir T. Lawrence, finished in 1826, is so good that it ought to be more widely known. It is much happier than Geddes's drawing of Scott, the last frontispiece we saw to a Scott volume.

*The Complete Works of Geoffrey Chaucer*, edited from numerous manuscripts by the Rev. W. W. Skeat (Oxford, Clarendon Press), is the book we reviewed as 'The Student's Chaucer' in 1895, with a new title-page. There is nothing to add now, except that the price of the book has been brought down to a point which leaves no excuse to any student of the English language or literature for being without it. The scholar can now enjoy the luxury of having on his shelves the two best texts of Chaucer for an outlay almost infinitesimal.

In Messrs. Macmillan's truly luxurious edition of Kingsley's works the *Life* is now complete and *Westward Ho!* has begun. A special word of praise is due to the beautiful colour of the binding of these books.

*Social England.* Edited by H. D. Traill and J. S. Mann. Illustrated Edition. Vol. I. (Cassell & Co.)—When in 1894 this work was first reviewed in our columns it was pointed out that, more than most works of the kind, it needed illustration. The task was no light one, for much of the matter was outside the range of ordinary text-books, and the public could not be expected to be grateful for a mere resetting of Strutt and Fairholt and other well-known purveyors of mediæval illustration. Mr. Mann has not, however, fallen into this error; he has found new sources of illustration, and has taken full advantage of the means placed at his disposal by photography. He has perhaps not been severe enough in cutting out a few contested opinions which have ceased even to be doubtful, though, on the other hand, some valuable additions have been made. The book should be in every schoolroom and in every reference library in the country.

The Oxford India-paper Dickens, due to the combined enterprise of Messrs. Chapman & Hall and Mr. Frowde, is being steadily published. The latest volumes are occupied by the *Christmas Stories* and *Bleak House*. The whole set will be complete in seventeen volumes, which means a reduction in price and space that Dickens lovers will easily appreciate.

The attractive pocket edition of Meredith's novels (Constable & Co.) now includes *Sandra Belloni* and *Evan Harrington*, while Messrs. Nelson's handy Scott (a pioneer venture in this style of book) has reached *The Surgeon's Daughter* and *Count Robert of Paris*. In the same "New Century Library" Burns, with



glossary at the end, has appeared.—Another convenient single-volume Burns is edited by Mr. William Wallace for Messrs. Chambers, and contains English glosses at the side of the page, as well as notes and illustrations from the editor's expert hand.—Yet a third Burns, with Carlyle's essay and a glossary, is to be had in Messrs. Newnes's "Thin-Paper Edition," which is delightful in appearance and most compact. The limp leather, which is a feature of this edition, is also used in *The Pilgrim's Progress*, which occupies two neat volumes of the same firm's "Caxton Series."

In the fashionable pott octavo style—large type and fine paper—Mr. Hardy's *Under the Greenwood Tree* is sent us by Messrs. Chatto & Windus, an early work which is slight and little known, though of much greater charm than most recent literary rusticity.

The two editions of Thackeray by Messrs. Macmillan and Messrs. Dent are proceeding. In the former issue, which offers the attractions of the author's illustrations and other features of the first editions, we have *Esmond* and *The Virginians*. Mr. Jerrold writes admirable introductions to Messrs. Dent's dainty edition, and Mr. C. E. Brock's illustrations always interest us by their cleverness. His Miss Fotheringay and Blanche Amory (p. 171, not 176 as the "List" gives it) are good in *Pendennis* (3 vols.), and we find both spirit and grace in the illustrations to *Barry Lyndon*.

Goldsmith's *Plays* and *Poems* and Reade's *Peg Woffington* make a welcome appearance in Messrs. Dent's "Temple Classics," and in the same series "for young people" *Perrault's Fairy Tales* will, we hope, still command the attention earlier generations gave to them.

We have received from Messrs. Methuen several more volumes of the "Little Library." *Northanger Abbey* is edited by Mr. E. V. Lucas, who writes interestingly, though we do not always agree with him. Surely it is too much to say that "'Northanger Abbey' is really the story not of Catherine's love for Henry Tilney, but of her friendship with Isabella Thorpe." The story, in that case, must have ended in the middle of the book. We have noticed one or two misprints, of which the worst is "brought off" for *bought off* (p. 43). Mr. John Buchan contributes a scholarly introduction to *The Compleat Angler*, where he finds "a transcript of old English country life, a study of the folk-heart," and compares it not only with White's 'Selborne,' but with the 'Pilgrim's Progress.' The portrait of Izaak, after Housman, makes a charming frontispiece. Crashaw is known to the average reader by a Latin epigram, not included, of course, in *The English Poems of Richard Crashaw*. His poetry at its best is full of the soaring rapture and mystical fervour of devotion, and, as Mr. Hutton remarks, he is "occasionally, and not so rarely after all, beyond any religious poet in the English language." The notes, especially those on classical matters, are not what they should be. Fortunately, there is nothing *simile aut secundum* to the information (p. 67) that "Dionysius the Areopagite (the follower of one Areopagus) was converted by Paul on Mars Hill at Athens."

#### ORIENTAL LITERATURE.

We can recommend the *Arabic Manual*, by F. E. Crow (Luzac), to missionaries, tourists, and men of business in Syria and Palestine, who find it necessary or convenient to acquire some knowledge of spoken Arabic without having to study the far more difficult and intricate language of literature. The 'Manual,' as Mr. Crow admits, has no classical pretensions. It is meant to be a practical guide, and it answers this purpose admirably. Everything possible has been done to encourage the learner. The Arabic alphabet, which might

have proved a stumbling-block at the outset, is judiciously suppressed (for colloquial Arabic is never written), and the words are transliterated throughout into English characters. The chief grammatical rules are stated clearly and concisely, if not always with scientific exactness. A vocabulary of words likely to occur in ordinary conversation occupies fully a third of the volume, which is completed by a few dialogues in the Damascus dialect. These will be found very useful, and we only regret that their number was not increased.

In *Love and Life behind the Parda* (Freemantle & Co.) Miss Cornelia Sorabji has drawn, evidently from intimate knowledge, a vivid picture of the Indian woman, that veiled heroine, with her quiet strength, her uncomplaining self-sacrifice, her deep affections and pathetic superstitions. Plague, suttee, child-marriage, and other incidents of Indian life are used to illustrate the domestic tragedies resulting from blind subservience to inexorable custom, or from hopeless revolt against it. When we consider that the author is practically writing in a foreign language, she deserves great credit for the skill and taste with which these stories are told. She is best in simple narrative, where her intense sympathy with the people she is writing about finds easy and powerful expression. Occasionally the passages of elaborate word-painting in which she indulges—perhaps too often—suggest rather unhappily a well-known type of dictionary English. One sentence, which is not word-painting, will show what we mean:—

"Parbathi pointed to the bed, and Rebecca approached, being constrained to submit for lack of language, else her initiatory activities would certainly have been devoted to the extrusion of the noise and the introduction of some fresh air."

One feels, however—and this makes all the difference—that Miss Sorabji really has something to say; and if we might wish it had been said more plainly and briefly, we ought to remember that the "Asiatic" style is appropriate, or at least natural enough, in a book by an Indian lady about India. These charming sketches of the "Parda-nishin" will be welcome not only to all who take an interest in the social institutions of India, but to the larger class who amuse or instruct themselves by studying human character. Lord Hobhouse contributes a letter on the legal disabilities of Indian women, due to their seclusion. The remedy lies, he thinks, in giving them free access to recognized lawyers of their own sex.

The art to amuse and edify at once was cultivated in the East long before Horace was heard of, and the double object was openly avowed. In those days it was not considered necessary to disguise a moral, or to leave the text out of the sermon. Mr. Ramaswami Raju has followed the good old fashion in his pleasant collection of *Indian Fables* (Sonnenschein & Co.), every one of which carries a sting in its tail. They are told with humour and spirit, and deserve the welcome which they have received. Mr. F. Carruthers Gould contributes a number of quaint illustrations; he does not appear to be at home with his beasts and birds, though he has often depicted their feelings very happily.

#### STUDIES IN POLITICS.

MR. HERBERT SAMUEL has obtained for his *Liberalism: an Attempt to state the Principles and Proposals of Contemporary Liberalism in England* (Grant Richards), an introduction by Mr. Asquith. This fact led us at first to suspect that possibly the book might be in the Rosebery interest, and this opinion was strengthened when on turning to Home Rule in the index we found only one reference, and that merely to 'Home Rule All Round.' But when we came to read the book we found that there was no ground whatever for our supposi-

tion, and that Home Rule, in spite of the index, is not only fully discussed, but also absolutely maintained as a distinguishing principle of the Liberal Party. This in our opinion is right, inasmuch as the view has the support of the recognized leaders of the party, Sir Henry Campbell-Bannerman and Lord Spencer, and forms, in fact, the main ground of difference between the Liberal party and the Liberal Unionist supporters of the Conservative administration. Another indication of non-association with the special views of Lord Rosebery is to be found in the discussion of conscription. Lord Rosebery recently voted for the views of Lord Wemyss and Lord Newton in favour of compulsory ballot for the militia, and took with him in the House of Lords two other Liberal peers against the Liberal party led by its regular chiefs; and, although Mr. Samuel discusses rather conscription in the ordinary sense of the word than mere militia ballot, we read him as objecting even to the latter, and no doubt this view accurately states general Liberal opinion.

In the introduction by Mr. Asquith there is nothing very striking. He thinks it "a truism to say that the Liberal party inscribes among its permanent watchwords the name of Liberty." A curious literary and historical argument might be based upon this passage. "Liberal" in France now means old Whig; indeed, the people who in France are most like old Tories are styled "Liberals." The most advanced colonial legislation of the colonial Liberal parties is opposed in the name of Liberty by the Conservatives. The recent legislation of Mr. Wise in New South Wales, and the recent legislation suggested by M. Fontaine, the permanent Director of Labour, and ascribed to M. Millerand, the Minister, in France, are examples of modern Liberal legislation which is rather democratic than Liberal in Mr. Asquith's "Liberty" sense of the word. We think that both Mr. Asquith and Mr. Samuel would reply that modern Liberal parties are being largely affected by State-regulation views which are in fact rather Socialist than strictly Liberal. But, curiously enough, while the tendency of Mr. Samuel is to oppose, and the tendency of Mr. Asquith in Parliament to support, modern legislation of this type, it is Mr. Asquith who has used the phrase by which at first sight in such a volume it appears to be condemned as somewhat inconsistent with the main principle of Liberalism—i.e., Liberty. Mr. Samuel's views upon the subject are also marked, perhaps, by some slight confusion. He does not, of course, attempt definitions, but, after discussing municipal trading, he writes:—

"It is their tentative, cautious conclusion in this matter which chiefly separates the Liberals from the Socialists.....To the Socialist the road is not obscure. Without any misgivings he would nationalise and municipalise all industries as fast as the consent of the nation could be gained."

Now it is a curious fact that in this passage Mr. Samuel not only reads out of Liberalism nearly all the younger Liberals, but classes as "Socialists" great numbers of persons who at the present moment, in Glasgow and London, for example, vote on the Conservative side and consider themselves Conservatives. Mr. Samuel himself certainly on this point is at variance with ordinary Liberal opinion, as may be seen by considering a passage on the next page: "The dangers of industrial stagnation, of inefficiency and of corruption make us cautious even of small extensions of State trading." In many matters which Mr. Samuel discusses as though they specially concerned the Liberal party it is difficult in these days to make a party separation. In writing of arbitration and trade disputes, for example, he says:—

"Liberals hold that the State should make the fullest use of the powers which it has already



assumed to establish permanent Boards of voluntary conciliation.....; where no such Board exists, to bring the parties.....to a friendly conference under the presidency of a nominee of the Board of Trade."

This is not a specially Liberal view. The present Act was carried by a Conservative Government, and it was supported on a division by all the Conservatives, and opposed only, if we remember right, by Liberals.

In the discussion on education similar and other difficulties arise. In explaining "the Liberal policy" on education Mr. Herbert Samuel writes:—

"Ultimately, no doubt.....in each district one body, and one only, will supervise, and bring into proper mutual relation all the State-aided schools and colleges of every kind; and the edifice of national education will at last be completed in all its parts."

But this is the Conservative policy. At the present moment the overwhelming majority of Conservatives are in favour of giving the complete control of education in the rural districts to County Councils, and the majority of Liberals in England are fiercely opposed to this policy. The practical difference between Liberals and Conservatives, if we except a few Liberal schoolmasters and educational authorities, turns exclusively on the religious question. The Conservatives would be glad to obtain further assistance from the State or the rates for denominational schools, without accepting the true nationalization or municipalization of such schools. On the other hand, the Liberals are generally anxious to retain School Board schools, which are in the hands of Nonconformist or secular authorities, and to resist all further assistance to denominational schools. Of course, a literary journal sympathizes with the pure educationalists, and with those who are impatient of religious difficulties and Nonconformist views and denominational Church views. But Mr. Samuel is not writing for a literary newspaper. He is explaining the principles of the Liberalism of the day, and, whatever may be our wishes, we imagine that there can be no doubt about the real facts of the case in the mind of any who are acquainted with Liberal and Conservative party opinion in the country as a whole. The scheme of Mr. Samuel's work gives him trouble again when he discusses old-age pensions. He declares that "the arguments in favour of some system of State relief to the aged, more generous and less degrading than that now established by the Poor Law, are held by most Liberals to outweigh by far the arguments against it." Why Liberals? Whatever may be the objections (and we think them most grave) to all the various schemes of old-age pensions, there can surely be little doubt of the fact that most Conservatives, as well as most Liberals—ignorantly it may be, foolishly it may be—entertain the opinion which Mr. Samuel here ascribes to "most Liberals" in particular. When a Committee of the House of Commons pronounced a hasty opinion in favour of old-age pensions those who had the courage to dissent were only, if we remember right, Mr. Courtney and Mr. Lecky. They indeed were both Unionists, but Mr. Courtney has since returned to the Liberal party, and Mr. Lecky is a University member, and University members in such matters are hardly, we fear, representative of party opinion. All the Conservatives and all the Liberals on the Committee joined in the hasty acclamation of the principle which Mr. Samuel ascribes specially to "most Liberals." Our author treats with ability the question—bothersome, of course, to him—of the House of Lords. He inclines towards the opinion that Liberals "prefer the principle of the 'watch-dog' Senate to that of the single Chamber." The examples which Mr. Samuel gives of the utility of a watch-dog Senate are not conclusive. He suggests that a Liberal Govern-

ment might "carry a Women's Suffrage Bill .....distasteful to the people." We doubt whether a Liberal Government will carry adult suffrage until, if ever, the time comes when, as in some colonies, it is carried by universal assent. We doubt whether such a Bill, if carried through the Commons, would at that time be "distasteful to the people." The other examples which our author gives of the utility of the watch-dog Senate are equally disputable. He thinks that conscription, "although strongly opposed by the majority of the nation, might be hurriedly passed into law." If it were, which is unlikely, it certainly would not be rejected, but would be much more likely to be acclaimed, by the watch-dog Senate. So, too, with the third example, Protection. We fear Mr. Samuel has hardly thought out his views in practice, and he is dealing, it must be remembered, with the opinion of the day, and not with speculative matters of the future. There are, certainly, a sufficient number of root-and-branch single-Chamber men in the Liberal party to be able to prevent, by their coalition with the Conservative opponents of change, any considerable modification in the constitution of the House of Lords. Mr. Samuel, although generally writing as a moderate Liberal, a little out of touch with the newer Radicalism, is "advanced" upon one question: graduated income tax. He alludes to, but does not appear to us to dispose of, the difficulty as to how the State is to ascertain, unless it should come to rely upon public declarations by the individual, what dividends passing through banks to John Jones belong to a particular John Jones. Mr. Samuel thinks the difficulty exists equally in the case of small incomes at the present time. This surely is not so. Those incomes derived wholly or mainly from stocks are not numerous, and we believe that where such incomes do exist great practical difficulty is found, even in the present limited number of cases, in obtaining the return of the money which has been collected by banks. When this principle came to be applied to the whole country, and to all the gigantic incomes received through English banks, we believe that this difficulty would be found insuperable in practice; but the point is one of the highest interest which we should be glad to see further treated by our author.

The Librairie Armand Colin publishes *Éléments d'une Psychologie Politique du Peuple Américain*, by Prof. Boutmy. Five chapters on the nation and the State are somewhat wearisome, but the two remaining chapters on religion and on Imperialism are of the highest interest. M. Boutmy traces the development of strange American forms of religious feeling as skilfully as Tocqueville traced the rise of the American political ideas of his time. The chapter on Imperialism is perhaps more disputable, but has even more immediate importance. It opens with a highly controversial statement that Imperialism is a psychological state of which the first signs were seen in Germany "about 1860." This appears to us a most arbitrary date. The Germany of 1860 began no doubt to revive the Prussia of Frederick the Great and the Prussia of after Jena, but French Chauvinism of 1859 was at least as like modern Imperialist Jingoism as was Prussian patriotism of the years which followed 1860. In his incidental remarks upon the Clayton-Bulwer Treaty and our disputes with the United States M. Boutmy entirely ignores the extent to which France was mixed up in those quarrels and espoused our cause, which, indeed, in the discussions with Mr. Blaine in 1880 and the following years were looked upon as European rather than British. France was consulted on every dispatch, and had, and has, in fact, the same treaties with the United States and with Nicaragua as we had. Our author's observations upon the armies of the United States are valuable

and generally sound, but we hardly know what he means by the statement that "the remainder of the forces of the Union, 200,000 men about, has been furnished by volunteers." He must be alluding to the Cuban war, but there is nothing in the passage to show this, and M. Boutmy appears hardly to realize the numbers of the American militia or the absolute recognition in the United States of the duty of all able-bodied men to bear arms in the numbers which may from time to time be called for either by the State governors or by the Federal Government. Among the most useful parts of M. Boutmy's conclusions are those which concern the Presidential power, which he believes must tend to increase.

#### OUR LIBRARY TABLE.

IN *English Villages*, by P. Ditchfield (Methuen & Co.), we do not find much that is original, but it will prove useful as a handy book on a great variety of archaeological and historical subjects, and is for the most part carefully compiled. It contains chapters on prehistoric remains in general, on pit and pile dwellings, on cromlechs, camps, and earthworks, on Roman relics and Anglo-Saxon villages, on English church architecture and Norman castles, on manor-houses and monumental effigies, on village sports and pastimes, and on superstitions and folk-lore. The hundred and odd illustrations that brighten the pages are well chosen, and though a few of them are familiar, nevertheless it is clear that they have been introduced to illustrate the text. There is none of the common writing up to stock pictures. It is the sort of book to prove particularly welcome to the intelligent colonist who may not have the means or opportunity of consulting a large library, and who desires accurate information as to the old days of the old country.

*The King and Queen of Hearts, an 1805 Book for Children*. Written by Charles Lamb. Illustrated by William Mulready. Now reissued in Facsimile. With an Introduction by E. V. Lucas. (Methuen.)—In the *Athenæum* for November 2nd, 1901, Mr. E. V. Lucas, whose edition of Lamb's works lovers of the gentle Elia await with no ordinary interest, gave an account of a discovery which he had made when examining the Ambleside Wordsworth papers: the fruits of that discovery are now before us. To find an unknown work written by Charles Lamb at the age of thirty is necessarily a matter for congratulation: even if the work be a thing of naught, its existence is a biographical fact from which much may perchance be deduced; and if it be a work of characteristic merit, its finder has given us another "joy for ever." In the present case those who love Lamb most warmly and most wisely will find no cause for joy. Probably the element of filthy lucre will have more than any other to do with the rejoicings over the find; for the booklet is to quit the custody of Miss Edith Pollock now that it can do so under the august name of Lamb, and is to be offered through Messrs. Sotheby, Wilkinson & Hodge to the highest bidder. If, like almost every discoverer—for discoverers also are human—Mr. Lucas is anxious to see some merit in the piece he has found, he certainly cannot be charged with gross exaggeration of its value. He says roundly in his introduction that he does not "want to pretend that this little work is of importance in adding anything characteristic to the body of Lamb's writings." He admits it to be "very slight," and to lack the "sweet simplicity," "natural charm," and "dramatic interest" attributed severally to 'Mrs. Leicester's School,' 'Poetry for Children,' and 'Prince Dorus'; but he claims for it "a certain quaint character of its own," and pronounces it to be "another example of Lamb's happy power of coming down from his



heights for the kindly amusement of small comprehensions." Now the pictures of Mulready unquestionably have "a certain quaint character" of their own; but that Lamb's weak and washy comment on them in verse, never good and sometimes execrable, can be fairly described as evidence of anything in the nature of a "happy power" we feel bound to dispute. Looking with critical literality at the text supplied to the pictures, we find it hard to discover evidence of any more important biographical suggestion than that of an unhappy weakness which would not let the good Lamb refuse to come to the aid of a publisher who had a charming set of pictures contributed to "The Copper Plate Series" of books for the young, and wanted a text for the same. We should hesitate even to go with Mr. Lucas so far as to dignify the operation of Elia on the occasion as a trial of his hand at the "pastime" of "writing for children." If we had to imagine the situation we should suppose that the fourteen pictures were sent to Lamb with a request that he would supply half a dozen lines of verse to each of them in an hour or two, and that he did so. He started by thus inappropriately and lamely parodying Milton:—

High on a Throne of state is seen  
She whom all Hearts own for their Queen.

The knave is shown in the second picture looking over the queen's shoulder as she makes the tarts; and of him (called Pambo) it is said that he

Watches each sugary sweet ingredient  
And silyly thinks of an expedient.

The "expedient" was simply to stuff the tarts in his pockets as the queen walked out of the kitchen; but, as Mulready was illustrating the old rhyme, Lamb had to insert twelve lines descriptive of a summer picture and an equestrian portrait of Pambo between his "expedient" couplet and this:—

Thieves! Thieves! Holla, you knavish Jack,  
Cannot the good Queen turn her back  
But you must be so nimble hasty  
To come and steal away her pastry

(No more stop than rhyme at this point.) Nothing could be much less characteristic of Lamb than the legend supplied to the picture of Pambo going off with his pockets stuffed:—

How like a thievish Jack he looks!  
I wish for my part all the cooks  
Would come and baste him with a ladle  
As long as ever they were able,  
To keep his fingers' ends from itching  
After sweet things in the Queen's kitchen.

Macaulay's schoolboy might blush for such rhymes or such sentiments; but the next picture has a still worse verse—a bluff card-king, taking the hand of an elderly-looking crowned Jewess, surmounts the legend:—

When our eighth Harry rul'd this land,  
Sly like this King did Harry stand;  
And just so amorous, sweet, and willing,  
As this Queen stands, stood Anna Bullen.

The purpose of this feeble quatrain can hardly be described as "the kindly amusement of small comprehensions." Where the ancient legend sets forth that the king "beat the knave full sore," and Mulready furnishes one of his best pictures, Lamb says:—

The King lays on his blows so stout,  
The tarts for fear come tumbling out.

After the knave has vowed to steal no more, an obscure pictorial point is explained to mean that he kept a tart for himself while their majesties ate those restored:—

Sly Pambo too has got a share,  
And eats it snug behind the chair.

And the highly moral tale closes on the king and queen in a hilarious state described by the phrase "The tarts have got up in their head," while the knave, whom the picture shows walking away with the negro page who has witnessed against him, is apostrophized thus:—

Now Pambo, is the time for you.  
Beat little Tell-Tale black and blue.

The moral of this episode of literary history is that henceforth we can believe Lamb to have written anything, upon sufficient external evidence such as supports the present ascription. The facsimile of the tiny pamphlet is so well executed that it would be hard indeed to discriminate between its beclouded shiny primrose-coloured wrapper and one which had really seen service in the nursery, and been thumbd with hands not too clean. We hope Mr. Lucas, when giving the piece in his edition of Lamb's works, will give the pictures with the text. They have more intrinsic interest, are essential to the understanding of the doggerel (if it be necessary to understand it), and are the only valid excuse to be pleaded for an artist who, though not one of the masters of the craft of poetry, was *facile princeps* in his own domain, and would have viewed with horror the dissociation of his lines from Mulready's pictures for independent enshrinement among his works.

*Record of the Ninth Jubilee of the University of Glasgow.* (Glasgow, MacLehose.)—We spoke so fully concerning this great feast at the time of its occurrence last June that we may now content ourselves with a brief notice of the book wherein the details are laid by for the use of other universities celebrating similar functions. But of course only the pleasant things are recorded, and the lessons to be drawn from the actual history of the feast will be learnt from the criticism of independent onlookers at the time. The feature which appears at once in the printed list of visitors is the almost total absence of representatives from Germany and Holland, though these countries have as great universities as any in Europe. We cannot but attribute this feature to the fact that the present professors of Glasgow are not familiar, even by correspondence, with the rest of Europe. Many, even of the British delegates, had no personal friend or companion of their studies hailing from Glasgow. Such things occur in waves. When Adam Smith was there, or Lord Kelvin, it was, of course, otherwise. Nor does the present individual want of celebrity at all imply that the collective teaching is not most conscientious and excellent. The orations on the great men of old by various professors are the most interesting feature of the present volume. The details of the work of Adam Smith, of Watt, of Hunter, given by men who perfectly understand and appreciate these great thinkers, are very different from the praises of the bookmaker. But the other complimentary harangues, whether before or after dinner, are hardly worthy of being preserved. They were, of course, only intended as the politenesses of the moment, and some of them veiled in Latin flatteries which might have seemed excessive in English. Two addresses are given in full, those of Edinburgh and of Leo XIII. It is very interesting to compare the Latinity of these addresses—both very ornate. That of the Pope pleases us best, though we do not find it quite easy to translate. That was evidently the opinion of the editors, who very considerably supply a translation. But even here we are not without our hesitations. Here is a sentence:—

"Memoria autem vetera repetentes, utique diversamur apud vos animo per hos dies reique tam utiliter a Nicolao V. Pont. Max. instituta cogitatione delectamur."

And this is the version:—

"Calling the past to remembrance, we do indeed dwell with you in spirit during these days, and we delight in the imagining of the institution so usefully founded by Nicholas V."

Surely the last clause means "we delight in the thought of," &c. How the earlier clause, with its curious *utique*, is to be rendered we leave to our readers. The book concludes with a mediocre college song composed for the occasion.

*Les Communes Françaises au Moyen Age*, par Paul Viollet (Paris, Imprimerie Nationale), is a *tirage à part* from the *Mémoires* of the Académie des Inscriptions et Belles-lettres. In some 160 pages the courageous author lays down general propositions as to the origin, characteristics, members, officials, police, justice, militia, and the rest of mediæval French municipalities. His task is rendered the harder since he employs the word *commune* not in the limited sense of the "sworn commune" of the north and centre, but as including all ordered municipal self-government. Every important centre of population with permanent representatives embodies to his mind the communal idea. M. Viollet therefore ranges all over France, and indeed all over Europe, for his illustrations. He is not so much concerned with the historic growth of municipal institutions as with the juridical analysis of the mediæval municipality according to its different forms. Some may perhaps question whether the time is ripe for such an analysis, even from the jurist's point of view, and will note that before he gets to the end M. Viollet is forced to deal with individual towns one after the other. But all can admire the ease with which he moves amidst the vast literature of his subject, and will welcome the constant references to sources and modern writings, which make the notes as valuable as they are numerous. The brevity of M. Viollet has its attraction, and his self-restraint is equally to be commended. As a summary descriptive account, clearly and forcibly put, of what were the leading features of the administration of a mediæval town, and what sort of place it held in mediæval society, his pamphlet is worthy of study.

MISS CLEMENT's two handsome volumes on *The Eternal City: Rome, its Religious Monuments, Literature, and Art* (Gay & Bird), are of Transatlantic manufacture, and will be welcomed by those tourists from the United States—and they are daily more numerous—who desire to acquire more knowledge of the city they visit than Baedeker affords. The writer's style is animated, and her pages are crowded with excellent illustrations, which add greatly to the attractions of her work. As she does not write for archaeologists it would be unfair to criticize her shortcomings. It is more agreeable to praise the amount of pains she has bestowed on her task and the interesting character of her narrative. She goes over a wide field, and to acquire the necessary knowledge must have cost her a large amount of time and trouble. She is seldom dull, and ever on the alert to furnish her readers with attractive information.

WE have on our table *Tales from the Faerie Queene*, told by C. L. Thomson (Shaldon, Devon, Speight).—*Trees and Shrubs*, by A. B. Buckley (Cassell).—*In the World of Mimes*, by L. Melville (Greening).—*The Pagan's Cup*, by F. Hume (Digby & Long).—*Life and Era of Queen Victoria*, by Mrs. C. Coates (Simpkin).—*A Matter of Sentiment*, by J. S. Winter (White & Co.).—*Bonds of Steel*, by J. S. Fletcher (Digby & Long).—*At Bay!* by R. Ingrestone (Ye Mitre Press, 30, Fetter Lane).—*Life versus Life*, by A. Wardham (Stock).—*The Curse of the Snake*, by Guy Boothby (White & Co.).—*When the Golden Bowl is Broken*, by Aster (Gay & Bird).—*The Forbidden Room*, by P. Allen (Wells Gardner).—*Poems*, by E. M. Alford (Stock).—*Short Visits to the Blessed Sacrament*, compiled by Rev. F. X. Lasance (New York, Benziger).—*Christ our Life, Sermons*, by the Rev. R. C. Moberly, D.D. (Murray).—*Two Hundred Years of the S.P.G., 1701-1900*, by C. F. Pascoe (Society's Office, 19, Delahay Street, S.W.).—*Instructions and Prayers for Catholic Youth* (New York, Benziger).—*The Churchman's Introduction to the Old Testament*, by A. M. Mackay (Methuen).—*The Things Above*, by



George Findlay, D.D. (C. H. Kelly),—and *The Church of Christ*, by E. T. Green (Methuen). Among New Editions we have: *An Introduction to Modern Business Methods*, by F. Hooper and J. Graham (Macmillan),—*The Story of the Inter-University Boat Race*, by W. Peacock (Grant Richards),—*Class-Book of Geology*, by Sir A. Geikie (Macmillan),—*Poison Romances and Poison Mysteries*, by C. J. S. Thompson (The Scientific Press),—*The Young Fur-Traders*, by R. M. Ballantyne (Nelson),—and *Certain Personal Matters*, by H. G. Wells (Fisher Unwin).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Benson (E. W.), *Addresses on the Acts of the Apostles*, imp. 8vo, 2/ net.  
 Churton (W. R.), *Theological Papers and Sermons*, edited by his Brother and Sister, cr. 8vo, 4/8 net.  
 Gee (H.), *The Elizabethan Prayer-Book and Ornaments*, 5/  
 Patterson (G. B.), *Domination and Power*, 8vo, 3/6 net.  
 Marrow of Modern Divinity, in 2 Parts, 1645, 1649, by E. F., edited by C. G. M'Clure, 8vo, 5/ net.  
 Swete (H. B.), *Patristic Study*, cr. 8vo, 2/6 net.  
 Wendt (H. H.), *The Gospel according to St. John*, translated by E. Lummis, 8vo, 7/6  
 Williams (H. C.), *Christ the Centre*, 8vo, 2/6 net.

## Fine Art and Archaeology.

Perkins (T.), *The Cathedral Church of Amiens*, 2/6 net.

## Poetry and the Drama.

Blake (W.), *The Songs of Experience*, roy. 8vo, 5/ net.  
 Bompas (G. C.), *The Problem of the Shakespeare Plays*, 8vo, 3/6 net.  
 Calvert (A. F.), *Bacon and Shakespeare*, roy. 8vo, 5/ net.  
 English Tales in Verse, with Introduction by C. H. Herford, cr. 8vo, 2/ net.  
 Lament of Bābā Tābir, edited and translated by E. Heron-Allen, and rendered into Verse by E. C. Brenton, 4to, boards, 6/ net.  
 Miller (W.), *Willie Winkie*, and other Songs and Poems, edited by R. Ford, 4to, 3/6 net.

## Bibliography.

English Catalogue of Books for 1901, roy. 8vo, 6/ net.

## Philosophy.

Ritchie (D. G.), *Studies in Political and Social Ethics*, cr. 8vo, 4/6

## History and Biography.

Beers (H. A.), *A History of English Romanticism in the Nineteenth Century*, cr. 8vo, 9/ net.  
 Gower (Lord R. S.), *The Tower of London*, Vol. 2, 21/ net.  
 Griffis (W. E.), *Verbeck of Japan: a Citizen of no Country*, cr. 8vo, 6/ net.  
 Owens College Essays, edited by T. F. Tout and J. Tait, 8vo, 12/6 net.

## Geography and Travel.

Adams (C. C.), *A Text-Book of Commercial Geography*, cr. 8vo, 5/ net.  
 Baddeley (M. J. B.), *Bath and Bristol and Forty Miles Round*, 12mo, 5/ net.

British Empire Series: Vol. 5, General, 8vo, 6/  
 Carey (W.), *Travel and Adventures in Tibet*, 8vo, 6/  
 Colquhoun (A.), *The Mastery of the Pacific*, roy. 8vo, 18/ net.  
 International Students' Atlas of Modern Geography, 6/ net.

## Philology.

Edgren (H.) and Burnett (P. H.), *The French and English Word-Book*, 8vo, 10/ net.

## Science.

Brigham (A. P.), *A Text-Book of Geology*, cr. 8vo, 6/ net.  
 Chapman (F.), *The Foraminifera*, 8vo, 9/ net.  
 Fenwick (E. H.), *Obscure Diseases of the Urethra*, 8vo, 6/6  
 Mercier (C.), *A Text-Book of Insanity*, cr. 8vo, 6/ net.  
 Semon (Sir F.), *Some Thoughts on the Principles of Local Treatment in Diseases of the Upper Air Passages*, 8vo, 2/6 net.

## General Literature.

Agnus (O.), *Zike Mouldom*, cr. 8vo, 6/  
 Australian Handbook, 1902, roy. 8vo, 10/6 net.  
 Ballin (Mrs. A. S.), *From Cradle to School*, cr. 8vo, 3/6  
 Cervantes, *Exemplary Novels*, Vol. 1, 1/ net; leather, 2/ net.  
 Denny (C. E.), *The Romance of Upfold Manor*, cr. 8vo, 6/  
 Dodsworth (F.), *Thoroughbred*, cr. 8vo, 2/6  
 Fitzgerald (G. B.), *Dear Paul*, cr. 8vo, 6/  
 Gorky (M.), *Twenty-six Men and a Girl*, cr. 8vo, 2/ net; sewed, 1/6 net. (Greenback Library.)  
 Hume (F.), *Woman: the Sphinx*, cr. 8vo, 6/  
 Hyne (C. J. C.), *Mr. Horrocks, Purser*, cr. 8vo, 6/  
 Kelly's Titled, Landed, and Official Classes, 1902, cr. 8vo, 16/  
 Lewis (T. A.), *The Last Infirmary*, cr. 8vo, 6/  
 Linn (J. W.), *The Second Generation*, cr. 8vo, 6/  
 Reed (T. B.), *My Friend Smith*, cr. 8vo, 3/6  
 Stenikiewicz (H.), *The Knights of the Cross*, cr. 8vo, 3/6  
 Tytler (S.), *Atonement by Proxy*, cr. 8vo, 6/  
 Wilson (G. F.), *A Mirror of Moods*, 16mo, 2/6 net.

## FOREIGN.

## Theology.

Böhlen (E.), *Die Verwandtschaft der jüdisch-christlichen m. der parsischen Eschatologie*, 4m.  
 Grimme (H.), *Psalmenprobleme*, 7m. 20.

## Law.

Gaudentius (A.), *Bibliotheca Juridica Medii Ævi*, Vol. 3, 48m.  
 Tschuprow (A. A.), *Die Feldgemeinschaft*, 8m.

## Fine Art and Archaeology.

Couyba (C. M.), *L'Art et la Démocratie*, 3fr. 50.  
 Katalog der orientalischen Münzen in den königl. Museen zu Berlin, Vol. 2, 20m.

Male (É.), *L'Art Religieux du XIIIe Siècle en France*, 20fr.

Peintres et Aquarellistes Contemporains, 16fr.

Pernice (E.) u. Winter (F.), *Der Hildesheimer Silberfund der königl. Museen zu Berlin*, 50m.

Spiegelberg (W.), *Die demotischen Papyrus der Strassburger Bibliothek*, 60m.

## Poetry.

Hugo (V.), *Dernière Gerbe*, 6fr.

## History and Biography.

Bienstock (J. W.), *Tolstoi et les Doukhobors*, 3fr. 50.

Burggraf (J.), *Goethe u. Schiller*, 5m.

Chevrier (E.), *Histoire de la Marine Française depuis les Débuts de la Monarchie jusqu'au Traité de Paix de 1763*, 7fr. 50.

Ganem (H.), *Les Sultans Ottomans*, 3fr. 50.

Kahn (G.), *Symbolistes et Décadents*, 3fr. 50.

Marche (C. la), *L'Épée et le Duel*, 5fr.

Politische Correspondenz Friedrich's des Grossen, Vol. 27, 15m.

Reynaud (P.), *La Civilisation Paléenne et la Religion*, 3fr. 50.

Vogüé (E. M. de), *Pages d'Histoire*, 3fr. 50.

## Philology.

Fick (A.), *Das alte Lied vom Zorne Achills aus der Ilias ausgeschieden u. metrisch übers.*, 3m.

Gerzon (J.), *Die jüdisch-deutsche Sprache*, 2m. 50.

Lalita Vistara, *Leben u. Lehre des Çakya-Buddha: Part 1*, Text, 24m.

## Science.

Delpeuch (M.), *La Navigation Sous-Marine à travers les Siècles*, 7fr. 50.

## General Literature.

Ferval (C.), *L'Autre Amour*, 3fr. 50.

Nalin (B.), *En Foire*, 3fr. 50.

## DR. S. R. GARDINER.

WORLD-WIDE as Dr. Gardiner's reputation as an historian is, only those who knew him intimately as a man can rightly appreciate the loss which has befallen the world of letters by his death. To the outside public he was, or seemed, a scholar aloof and retired, engrossed in one lifelong task, preoccupied in it to the exclusion of every other interest. To those few who knew him more closely he revealed a nature of the most warm and tender humanity, genial, gentle, superbly true. So human was he, so round, so open to every advance and interest, that it always remained a matter of wonder that in his historical work his view should be so rigidly self-limited and his task so unbendingly pursued. How could a man of such warmth of heart and openness of mind be to all appearance so pre-eminently a man of one idea in history, willing to sink every other consideration before that of the completion of one historical work?

For such dualism of nature there is doubtless an explanation somewhere, though probably no one could now give that explanation completely. It must, however, be that he had early in life thought out for himself his own ideal and method of historical work, and that, having thought it out, he never swerved from it. The dogged, devoted consistency of his historical labour was the outcome of an intellectual conviction; his warmth of heart and gentleness of nature were inborn, and they remained to the end. Seldom has a man of simpler intellectual purpose and of simpler, purer, warmer nature adorned the annals of history.

But what was the method thus early thought out? On this point we venture to think that there has been and still is much misapprehension abroad, and that it was this misapprehension which led to the slowness of recognition accorded to his work, and thereby rendered the struggles of his early manhood harder. In a general way, Dr. Gardiner is supposed to have been devoted to microscopic historic truth. In a less general way, and in other quarters, he was supposed to be permeated with an enthusiasm for Cromwell, from whom he claimed descent. Both ideas involve a misconception, the latter especially. His method and his principle were to put himself in the position, without the partisanship, of a contemporary, and to watch events as they unfolded under his gaze. His own knowledge of succeeding events he deliberately put out of his mind. His business and his desire were to explain the evolution of events internally, as the process of that evolu-

tion went on under his gaze, or rather in his translated experience. So completely did he adopt this principle of investigation that he refused time and time again to consider evidence or historical material that was in advance, even by a twelvemonth, of the particular point of investigation which he had reached. If he was working at the year 1653 he would decline the offer of material relating to 1654. "I am not ready for that yet," he would say, in his inexpressibly gentle way. What he meant by these words was that he wished to follow the evolution of events as if the future was hidden and unknown to him. In other words, he insisted on reading history forwards. Ordinary historians insist on reading it backwards. Rightly estimated, Dr. Gardiner's attitude and historical method amount to this: "I will put myself in the position of a contemporary. Without passion or preconception I will get at the truth of every event of importance as I see it happen before my eyes. That clarified, unimpassioned truth I will tell to the world with such power of exposition and such skill of handling and grouping as I possess." When once the real course of events has been thus ascertained, and set forth in an unimpassioned narrative, the self-imposed limitations of method fall away, and the historian emerges in his personality to rise above his subject, to look down upon it and all round it, from his vantage point of a later time and a different sky. It stands to reason that no man living in the twentieth century and writing of the civil wars of the seventeenth century can blot from his mind his general knowledge of later events; and that general knowledge will colour his philosophy when, pausing awhile in his narrative, he broods over and generalizes upon the events the origin of which he has traced. Over and over again in his work Gardiner shows us a width of view, a broadness of generalization, a wisdom of appreciation, that are absolutely incompatible with his self-assumed position of a contemporary. Whence, then, do they proceed? for there they are. Simply from his wide knowledge and his trained professional instinct. His historical work is, in other words, a combination of (1) the most absolutely truthful and sincere process of deduction of fact; (2) broad, luminous, and skilled historical exposition. If the truth of this statement is properly appreciated, it will be found to contain the highest commendation that can be extended to any historian's work, and to furnish a complete answer to those misconceptions of "microscopic research" and of "Cromwell worship" of which we have heard. His research was no more microscopic than chemical research is microscopic, and any pretended charge of Cromwell worship is simply an untruth. To the last the one great difficulty he felt was the right understanding of Cromwell's character and aims, and he often confessed that difficulty in private.

There is one unfortunate result which the historical world has to lament as a consequence of Gardiner's rigidly conserved historical method. He did not work in advance of his proofs, so to say. As he lived the experience of the past from day to day, so he wrote it from day to day. Composition was limited by research, and when research ceased, it ceased too. So it is probable that there is very little left to the world in anything like a forward state of what would have been his concluding volume. Before his illness of February of last year he had come to a definite understanding with Dr. C. H. Firth as to the limits of his work. He had decided to stop with the death of Cromwell—not, as is generally supposed, to go on to the Restoration—leaving it to Dr. Firth to carry on an independent work from that time forward. As Dr. Firth is Dr. Gardiner's literary executor,



there is reason to hope that the concluding volume of the 'Commonwealth and Protectorate' will be written on the lines of the three volumes already issued, and that it will appear with Dr. Gardiner's name on the title-page.

Samuel Rawson Gardiner was born at Ropley, near Alresford, Hants, on the 4th of March, 1829, the son of Mr. Rawson Boddam Gardiner and Margaret, the second daughter of Mr. William Baring Gould. There was a tradition in the family that paternally the Gardiners were descended from Henry Cromwell, fourth son of the Protector, and the historian himself was sufficiently interested to enlist the sympathetic services of the late Col. Chester in the elucidation of it. By means of the proofs which Dr. Gardiner put in his hands Col. Chester succeeded in completing and verifying the descent, though Dr. Gardiner always declined to allow the facts to be given to the world.

The future historian was educated at Winchester as a Commoner, and thence proceeded to Christ Church in 1847. In 1850 he was elected a student of Christ Church, and in the following Easter obtained a first class in Lit. Hum. It was not until 1884, more than thirty years later, that he proceeded M.A. The reason of this delay and of the resignation of the Christ Church studentship, and of his early severance from the University, was that he joined the Irvingite Church. Liberal as Oxford thought itself in 1853, it drew the line at the Irvingites. Whether any bitterness remained in so gentle a nature as Dr. Gardiner's on the score of this treatment we cannot say, but he subsequently manifested repugnance at the thought of living in Oxford. It was not until his fame had been established in the great world outside that Oxford did itself the honour of winning him back.

After resigning his studentship Gardiner married, moved to London, and almost at once set himself to work on what was to prove his life's task, a history of England from 1603 to 1660. At irregular intervals this work appeared, in successive instalments of two volumes each, as follows: in 1863, 'A History of England from the Accession of James I. to the disgrace of Chief Justice Coke,' 1603-16, 2 vols.; 1869, 'Prince Charles and the Spanish Marriage,' 2 vols.; 1875, 'A History of England under the Duke of Buckingham and Charles I.,' 1624-8, 2 vols.; 1877, 'The Personal Government of Charles I.,' 1628-37, 2 vols.; 1881, 'The Fall of the Monarchy of Charles I.,' 1637-42, 2 vols.

In 1883 the whole of these separate books were combined into one continuous work—a second edition in cheaper form—under the title of 'A History of England from the Accession of James I. to the Outbreak of the Civil War,' 1603-42, 10 vols.

Accustomed as we are in England to a cold reception of solid historical work, it is not surprising that the earlier instalments of this great work had hardly any sale. They were jobbed off as waste paper, and the second-hand market is now reaping a tardy harvest out of the scarcity of the earlier issues.

But nothing daunted the historian, not even the indifference of the reading public. He worked silently and steadily on, and by the time the second edition was published his books commanded a wide sale. But between the inception of the task in 1855 and the turning of the tide of national appreciation indicated in this demand for a second edition in 1883, twenty-eight years of the best of his life had passed away—years during which he had been with his left hand doing historical work of the highest type, and with his right earning his bread. What that means in the way of struggle, deferred hope, and dogged faith only those can tell who have been called upon to do the same, even if only for a paltry

five or ten years. No ultimate recognition can ever compensate for the strain of such a struggle, and it is melancholy to think that that strain may have caused the ultimate physical breakdown. During most of the time covered by this publication Dr. Gardiner was engaged in the teaching of history. He was Professor of History at King's College, London, from 1871 to 1885, and from 1880 to 1894 lecturer in history for the London Society for the Extension of University Teaching. Subsequently, in 1896, he delivered the first Ford Lectures in Oxford. Nor does this represent the total of his bread-winning work. He was examiner in history for the London University until 1901, and in the Final History School at Oxford from 1886 to 1889. Last, but not least, of this drudgery was the text-book writing which he undertook. Apart from the two volumes which appeared from his pen in the series of 'Epochs of Modern History'—viz., 'The Thirty Years' War' (1874) and 'The First Two Stuarts' (1876)—he compiled an 'Outline of English History' (1881-3) and a 'Student's History of England' (three parts, 1891). To this latter was subsequently appended his 'School Atlas of English History.' In addition to this he contributed an excellent 'Introduction to English History' as his portion of a work on the sources of English history produced jointly with Mr. Bass Mullinger in 1881. To this list of text-books must be added, finally, his 'Constitutional Documents of the Puritan Revolution,' which passed through two editions, and his monograph on Cromwell, published by Messrs. Goupil & Co.

With the recognition, however, which was at last accorded his work by the public, both in England and abroad, came a change in the attitude of the powers that be. He was made an honorary student of Christ Church (his old college) in 1878. In 1882 Gladstone conferred on him a Civil List pension. Two years later All Souls' elected him to a research fellowship, and when that fellowship terminated in 1892 Merton was only too proud to secure him as a Fellow, subsequently re-electing him to a second term. This fellowship he held at the time of his death. The crowning official distinction of his life was contained in an offer by Lord Rosebery of the Regius Professorship of Modern History at Oxford on the death of Froude in 1894. Out of regard solely for his life's work, against which he was pitting his life's strength, he declined the offer, being determined that nothing should be allowed to interrupt the completion of his history. Finally, in the following year Oxford conferred upon him the degree of D.C.L. Edinburgh had previously made him LL.D. and Göttingen Ph.D.

Such official and academic distinctions had been only too richly won and too tardily conferred. It is grievous to think that had they come earlier Dr. Gardiner might have been saved from the drudgery of lecturing and text-book writing.

As it was, however, his history was pursued with steady, unrelenting application and courage. The second section of it, covering the Civil War period, was given to the world at slightly shorter intervals in three separate volumes, published respectively in 1886, 1889, and 1891. Subsequently this section was republished in cheaper form in four volumes, uniform with the preceding ten volumes. The third section, which would have concluded this monumental work, dealt with the Commonwealth and the Protectorate. Of this section he lived to publish three volumes, which appeared separately in 1894, 1897, and 1901. These volumes cover together the years 1648-1656. On the same scale there would have been needed two more volumes to carry the history to the Restoration, and at one time Dr. Gardiner contemplated two such concluding volumes. But, as has been previously

intimated, he at last decided to end, not at the Restoration, but at the death of Oliver Cromwell, and it is, therefore, probable that a single volume more would have crowned the work. Even to the last, when smitten down, he still cherished the hope of finishing it.

Only those who are acquainted with the fathomless ocean of material which exists, bearing on the history of this period, can form the slightest conception of the research, the compression and literary skill needed for such work. In his researches Dr. Gardiner worked in the national archives of France, Spain, Italy, the Netherlands, and Sweden; he steadily ploughed his way through the pamphlet literature of the period (pamphlet literature of which those 30,000 Thomason tracts that broke Carlyle's spirit were but a part); he mastered all the national sources, whether in print or manuscript, and made local and topographical inquiry for the elucidation of battle plans. At the Record Office he read through not merely the originals of the State Papers Domestic (declining to be satisfied with the printed calendar), but also the uncalendared State Papers Foreign. This latter item alone is calculated to strike absolute dismay or wonder into the mind of any man who knows what the State Papers Foreign for the years 1600-60 at the Record Office amount to in mere bulk alone—apart from the difficulty of handwriting and language. To cope with the latter he acquired a knowledge of the Spanish, French, Italian, German, Dutch, and Swedish languages. It will be a long time before the annals of English history produce another such example of patient, orderly labour, of comprehensive and lucid exposition.

More than this. He was not satisfied to compress his research into the form of one masterly narrative alone. Wherever possible he made his proofs, his documents, accessible to the student. Accordingly, parallel with his great history he produced a long series of editions of documents bearing on this or that phase of his period. For the Camden Society he edited seventeen collections of papers of the period, and had in preparation five similar issues. For the Scottish History Society he edited 'Letters and Papers illustrating the Relations between Charles II. and Scotland in 1650' (1894), and for the Navy Records Society 'Letters and Papers relating to the First Dutch War' (1899). Finally, in his 'What the Gunpowder Plot Was' (1897) he published a complete answer to Father Gerard's attempted disproof of the plot.

Even so the record of Dr. Gardiner's labours is not completed. For eleven years, 1890-1901, he was editor of the *English Historical Review*, besides contributing to it several notes and papers. When to this long list are added a numerous series of important articles throughout the entire length of the 'Dictionary of National Biography,' and many reviews, including work in the *Athenæum*, it is impossible to repress a feeling akin to amazement at his fertility and the physical strength as well as mental courage which could carry him through such labours to within a week of his seventy-third year.

In February of last year, shortly after the publication of his last volume, he was seized with a severe paralytic stroke. Yet such was his strength that he rallied, and for a year appeared to be recovering. But last Sunday night a relapse occurred, and the end came suddenly and peacefully.

Dr. Gardiner was twice married: first to Isabella, youngest daughter of Edward Irving, the founder of the Catholic Apostolic Church; and secondly to Miss Bertha Meriton Cordery, who survives him.



## THE VICTOR HUGO CENTENARY.

THE six days of fêtes and ceremonies in honour of the centenary of the birth of Victor Hugo, beginning on Tuesday last and ending to-morrow (Sunday), have been conceived on that magnificent and generous scale for which the Parisians are so justly celebrated, and which would have been congenial to Hugo's own nature. Theatrical is, perhaps, the most appropriate term to apply to them. On Monday there was a grand reception of, and lunch to, some 1,500 delegates, French and foreign, with a grand concert, consisting largely of music founded on works by Hugo. At the École Polytechnique M. Duruy, the French historian, delivered one of the inevitable orations on Hugo; and at the Odéon, in addition to an address by M. Clovis Hugues, there was a grand centenary performance, with numerous selections from Hugo. On Wednesday the most imposing ceremony of all, the gathering at the Panthéon, with President Loubet and suite, various distinguished speakers, and a hymn to Victor Hugo sung by Delmas, passed off (as such things nearly always pass off in Paris) without a hitch. In the afternoon the President unveiled the great—shall we say grandiose?—monument to Hugo by Barrias? A *grande soirée* at the Hôtel de Ville formed the chief feature of Thursday's festivities; on Friday the foreign and other delegates visited the various Paris sights, finishing with a lunch at the Hôtel de Ville, where to-day (Saturday) the dissipation will consist of a ball. It is worthy of note that Hugo celebrations were taking place simultaneously in most of the big cities of Europe, notably at Milan and Madrid.

## CHAUCEUR'S PSEUSTIS AND GLASCURION.

IN 'The House of Fame' (1228) we read: "And of Athenes dan Pseustis." The identity of Pseustis is left in some doubt in my note on the line. I there cite the opinion of Willert, that

"there is here an allusion to the so-called 'Ecloga Theoduli,' a Latin poem of the seventh or eighth century, wherein the shepherd Pseustis and the shepherdess Alithia [who represent Falsehood and Truth] contend about heathendom and Christianity."

I had no opportunity till lately of consulting the 'Ecloga,' but a perusal of it leaves no doubt of the matter. It is really a poem written in imitation of Virgil's third eclogue, in which Phronësis (the *e* is short) plays the part of Palæmon, or umpire. Pseustis, the shepherd, begins with four hexameters concerning a heathen myth; Alithia replies with four hexameters concerning a personage mentioned in Hebrew history. Thus they proceed in alternate quatrains till their themes are exhausted, when Phronësis (very differently from Palæmon) declares Pseustis to be utterly vanquished. Nevertheless, Chaucer takes him to represent the principal speaker in the poem, because he *begins* the contest, and thus, in every case, proposes the argument.

An edition entitled 'Sanctissima explanatio Theoduli, cum Commento,' was printed by Wynkyn de Worde in 1515, and (previously) by Pynson. There is a modern edition by I. G. S. Schwabe, Altenburgi, 1773.

The point that fixes the allusion is the reference "of Athenes"; in fact, Chaucer's line is condensed from the description of Pseustis in the prologue. I quote the first four lines:—

*Ethiopum terras iam feruida torruit æstas,  
In canero solis dum uoluitur aureus axis;  
Comperaturque suas tilie sub amena capellas  
Natus ab Athenis pastor, cognomine Pseustis.*

The fourth line, being so near the beginning, evidently drew Chaucer's attention, and we may now fairly include the 'Ecloga Theoduli' amongst the books which Chaucer must have seen.

As to Glascurion, otherwise Glasgerion, or Glaskeriane (in Gawain Douglas), see my note

to 'The House of Fame,' l. 1208. I have now to add that, in the 'Modern Languages Association of America for 1901,' p. 450, we are referred to the 'Literary Remains of the Rev. T. Price,' 1854, i. 152, for a mention of "Y bardd Glas Keraint," i.e., the bard Glas Geraint. Stokes (in Fick's 'Wörterbuch,' 1894, part ii. p. 112) identifies the Welsh Gereint or Geraint with the Latinized form Gerontius, and suggests a possible relationship with Greek γέρον. The fate of a Gerontius is recorded in the thirty-first chapter of Gibbon. A Geruntius, the son of Elidurus, figures as a fabulous king of Britain (foot-note to p. 30 of Ellis's reprint of 'Fabyan's Chronicles'). It is curious to find a mention (on the same page) of "Blegabridus, who so far excelled in musycke all minstrels and poetes before his time, that he seemed to be as it were a god of that scyence." But where is his record in 'The House of Fame'? WALTER W. SKEAT.

## BALLADS.

THE reviewer of Prof. Gummere's 'Beginnings of Poetry' (*Athenæum*, February 22nd) mentions me as a "thick-and-thin supporter of the folk origin of ballads, who appears to believe that the existing ballads sprang direct 'from the very heart of the people,'" and so forth. What is the date, may I ask, of my work thus quoted? One would no longer say anything so sweeping about "existing ballads." It is curious that modern English students of folk-lore have said so little about ballads, while so many writers who are no folk-lorists have said so much. To myself it appears that the study of literary origins, as of all origins, ought to begin in the anthropological field, and I hope to read what Prof. Gummere has to say on this matter. In the meantime, if I ever wrote that all existing ballads "sprang direct from the very heart of the people," I withdraw the remark, and would prefer to be judged by my more recent and better informed observations on the subject. A. LANG.

\* \* The reference was to Mr. Lang's article on Ballads in the 'Encyclopædia Britannica' (1875). But if he has modified his views since, as a man may reasonably do in a quarter of a century, we have no quarrel with him.

## 'NEW GLIMPSES OF POE.'

PROF. HARRISON'S 'New Glimpses,' noticed in the last number of the *Athenæum*, do not appear to offer much fresh material about Edgar Poe. The account of the poet's last night at the University of Virginia is from the statement furnished to me by the late Mr. W. Wertenbaker, and is given in full in my 'Life and Letters of Edgar Poe,' first published in 1880, and now included in the "Minerva Library of Famous Books." Nearly every fellow student and professor alive thirty years ago who had known Poe at the Charlottesville University, as well as those people who really knew him in later life, assisted me in my biography of the poet. Amongst others Profs. George Long and T. H. Key communicated their quota to my story. It is just seventy-six years since Poe matriculated, and it is almost certain that not a single man who knew him then is now alive.

JOHN H. INGRAM.

## CHARLES KENT.

THE genial presence of Charles Kent, who died at his house on Campden Hill last Sunday, will be missed by many friends. To the modern generation he was, perhaps, best known as an authority on Dickens, whose last letter was addressed to him, and is preserved in the British Museum; but in his long life he was a diligent editor, both of periodicals and books, and a valued contributor of singularly various matter to *Blackwood's Magazine*, 'The Dic-

tionary of National Biography,' *Household Words*, &c. He married the daughter of Murdo Young of the *Sun*, editing that paper from 1845 to 1870, and the *Weekly Register* from 1874 to 1881. Mythology, politics, biography—nothing came amiss to his pen, his most sympathetic work being on Leigh Hunt, Dickens, and Lytton. He was awarded a pension of 100*l.* a year in 1887, and, having been born November 3rd, 1823, had a long career of work.

## SALES.

MESSRS. HODGSON & Co. included in their sale last week: Reeve and Sowerby's *Conchologia Iconica*, 20 vols., 80*l.* Curtis's *British Entomology*, 8 vols., 13*l.* *Microscopical Journal*, 1861-97, 42*l.* 5*s.* Sander's *Reichenbachia*, 4 vols. (3 in numbers), 14*l.* Curtis's *Botanical Magazine*, 102 vols., 34*l.* 10*s.* *Alpine Journal*, 1864-93, 24*l.* 10*s.* Kipling's *Works*, *édition de luxe*, 21 vols., 12*l.* 15*s.* South Kensington Museum Catalogues, 7 vols., 12*l.* Frankau's *Eighteenth-Century Colour Prints*, 16*l.* 10*s.* Pitt Rivers's *Excavations in Cranborne Chase*, &c., 6 vols., 9*l.* Hentzner's *Journey into England*, presentation copy from Horace Walpole, 9*l.* 10*s.* Milton's *Paradise Lost*, with the seventh title-page, 1669, 14*l.* 10*s.*; and *Paradise Regained*, with the rare "Licensed" leaf, 14*l.* The sale also included an autograph letter from Charles Lamb and one from Shelley, which realized 10*l.* 5*s.* and 11*l.* respectively.

Messrs. Sotheby, Wilkinson & Hodge sold last week the following books: FitzGerald's *Jami*, first edition, slightly defective, 1856, 11*l.* 5*s.* Dickens, *Address* (No. 2) extracted from the 'Pickwick Papers' relating to the death of Seymour, 1836, 5*l.* 10*s.* Original *Deeds*, 41*l.* *Drawings of Costumes* (602), 26*l.* Fraser's *Family of Wemyss*, 1888, 10*l.* 15*s.* Spenser's *Faerie Queene*, Vol. I., 1596, Vol. II., 1590, 46*l.* *Military Costumes* (foreign), 10 vols., 16*l.* Audsley's *Ornamental Arts of Japan*, 2 vols., 1882-4, 10*l.* The *Jesuit Relations*, 73 vols., 1896-1901, 31*l.* Sir Thos. Lawrence's *Works*, engraved by Cousins, 50 plates, H. Graves & Co., 100*l.* Ackermann's *Colleges of Winchester*, &c., 1816, 19*l.* 10*s.* *Times Encyclopædia Britannica*, 13*l.* 10*s.* Hasted's *Kent*, 4 vols., 1778-99, 22*l.* 10*s.*

## 'SEPOY GENERALS.'

February 27th, 1902.

THE author of 'Sepoy Generals,' out of twenty slips or mistakes pointed out in the review of his book, protests against five, in which instances he thinks the reviewer is mistaken. The use of the word "kopje" in descriptions of Tipu Sahib's movements is not included, it being a matter of taste rather than of accuracy.

Mr. Forrest speaks of the spelling of Farnavis as "Fadnavis," which he prefers. The old way of spelling the title was Furnaveese, and the word is a compound of the Arabic *fard* and the Persian *navis*; *fardnavis*=secretary. Fadnavis is probably a local form.

Next, he defends his spelling "Mahadji" instead of Mahādaji, the correct form, by explaining that the *a* is often dropped in writing. It may be so, for the word is often written Mahdaji or Madhaji, but I have never before seen the form used by the author.

In the third case there is no question that to add "clan" after "Khel" is superfluous. Moreover, of the six clans of Khāibar Afridis the only name approaching to "Malekom" is Malikdin, as was suggested in the review.

In the fourth case Herbert Edwardes knew better than to write "zumboorhu," though possibly in haste of writing his *k* might resemble an *h* and mislead a reader unfamiliar with the word. Agnew, however, would have made no such mistake; but he, poor fellow, was murdered before the letter was written.



It may be found on p. 100 of the 'Memorials of Sir Herbert Edwardes,' vol. i., and contains the following: "I have one Infantry regiment and four extra companies, two Horse Artillery guns, twenty zumbourks," so that Edwardes's letter was competently prepared for publication. The word is well known; it is derived from zambúr, a hornet, and has been spelt in many ways with fair representation of its sound, which is not conveyed by the form adopted by the author. The rule not to alter the spelling of quotations is quite sound, but should not prevent the revision of evident slips of the pen.

As for the fifth and last point, the evidence is before readers, who may be left to draw their own conclusions. THE REVIEWER.

### Literary Gossip.

'A FOREIGN VIEW OF ENGLAND IN THE REIGNS OF GEORGE I. AND GEORGE II.' will be published by Mr. Murray in the first week in April. It consists of a series of letters written during the years 1725-9 by M. César de Saussure, who came over to England for an educational visit, and wrote a continuous and detailed account of what he saw and did. He had introductions to the best society in London, and one of the principal features of his narrative is a minute account of the coronation of George II.

In a few days Messrs. Longman will issue 'Some Unpublished Letters of Horace Walpole,' edited by Sir Spencer Walpole. The letters, thirty in number, were addressed to Thomas Walpole, who was so argumentative as to be nicknamed "the dissenting minister." A portrait of the writer and another of Madame du Deffand will appear in the volume, and notes at the bottom of the page explain the incisive brevity of the correspondence where needed.

'A HISTORY OF ANCIENT EGYPT,' by Dr. Wallis Budge, Keeper of Egyptian and Assyrian Antiquities at the British Museum, is now passing through the press, and will, it is hoped, appear soon. It forms part of the series of "Handbooks on Egypt and Chaldaea," issued by Messrs. Kegan Paul & Co., and finishes with the reign of Cleopatra. Special attention has been paid to the earliest dynastic period, and the illustrations are many and valuable.

KATHARINE TYNAN will have two new volumes ready during the spring. The first, to be published at an early date by Mr. A. H. Bullen, is entitled 'The Handsome Quaker, and other Stories.' The second is 'The King's Woman,' a novel, which is to be published in April by Messrs. Hurst & Blackett.

THE De La More Press will publish in a few days a new volume of ballads and lyrics by Dora Sigerson (Mrs. Clement Shorter) under the title of 'The Woman who went to Hell.' The format of the volume is peculiarly attractive. The book is printed on hand-made paper, the colotype frontispiece being from a design by Miss Blanche Mac-Manus.

THE death occurred on the 19th ult., in the seventy-sixth year of his age, of Thomas Tyler. The most important of his writings is a treatise on the book Ecclesiastes, in which he points out the influence of the Greek philosophy to be traced in the teaching of Koheleth. Mr. Tyler's work was

first published in 1874, and a second improved edition appeared in 1899. Many papers on Biblical and other subjects, separately or in transactions and reviews, emanated from his pen; and an edition of Shakspeare's 'Sonnets,' with notes and an introduction, appeared in 1890, which (as is noted in the *Athenæum* of July 26th in that year) "certainly marks an important stage in the progress of Shakspearean criticism." In that Mr. Tyler took a special interest, and one of his detached papers is on the philosophy of 'Hamlet.' Archæology, too, was a favourite study with him; and his lectures on the 'Hittites and their Inscriptions' at the British Museum will long be remembered by those who heard them. Mr. Tyler was an occasional contributor to the *Athenæum*.

A BIOGRAPHY of the late Marquess of Dufferin and Ava is being written by Mr. C. Black, and will be published in the early spring by Messrs. Hutchinson & Co. The work was well advanced before the Marquess's death, and Mr. Black had the advantage of preparing it in personal communication with the late peer, who himself revised portions of the work only a few months ago. It will cover the whole period of his life and will be fully illustrated.

MR. NUTT has in the press for immediate publication 'The Ethical Treatises of Berachya, son of Rabbi Natronai Hanakdan, being the Compendium and the Masref,' now edited for the first time from MSS. at Parma and Munich, with an English translation, introduction, notes, &c., and three facsimiles, by Mr. Hermann Gollancz.

THE Council of the Royal Historical Society have decided that the publications of the Society shall in future be issued only to Fellows and Subscribing Libraries. This measure was considered necessary in the interests of the Fellowship of the Society, owing to a considerable demand through the trade for volumes of the "Camden Series." A very large quantity of bound and unbound stock, representing the surplus copies of more than 200 publications issued by the Society, has now been destroyed.

HOLOGRAPH manuscripts of the late William Morris are very scarce, and, so far as we remember, nothing beyond an occasional autograph letter has found its way into the sale-room. The late Mr. F. S. Ellis was known to be the fortunate possessor of several Morris manuscripts, but, with the exception of three, these were sold privately by his executors. The three exceptions will come up for sale at Messrs. Sotheby, Wilkinson & Hodge's on March 21st. The most important of these is the complete MS. of 'A Dream of John Ball,' in 95 pages, quarto, bound in Kelmescott vellum. The second is the autograph MS. of 'The Friendship of Amis and Amile,' "done out of the French into English," and extending to 19 pages, foolscap. The third lot consists of the author's original autograph MSS. of five lectures on art subjects, covering in all about 137 pages, and bound in one volume, Kelmescott vellum. The previous day's sale (March 20th) includes a remarkably interesting book, which contains copies of 67 letters written by Lord Nelson to various persons from September, 1796, to July, 1797, all

referring to naval operations, and some of them said to be entirely unpublished.

WE are promised another book on the Indian Mutiny. Messrs. W. & R. Chambers have in the press, under the title of 'Delhi—1857,' a fresh narrative of its siege, assault, and capture, as given in the diary and correspondence of the late Col. Keith Young, C.B., Judge-Advocate-General, Bengal. The book is edited, with memoir and introduction, by General Sir Henry W. Norman and Mrs. Keith Young. A copious general index, condensed diary of the principal events of the siege, index of regiments, and map of India have been added by Col. Young's daughter.

MR. INGLIS ALLEN, author of 'A Varsity Man,' has just completed a new volume of fiction to which he has given the title of 'A Graduate in Love.' It will be published during the spring by Messrs. Pearson.

MR. GEORGE H. ELY, who has already given us useful translations of M. de Maulde's 'Women of the Renaissance' and 'The Art of Life,' has just done a translation of the same writer's 'Life of Gretano,' one of the saints of the Renaissance. It will appear in Messrs. Duckworth's series. Mr. Ely is a member of Messrs. Blackie's literary staff in Glasgow.

A NEW building is to be erected at Harvard University and devoted to philosophical studies. It will bear the name of Emerson Hall, in honour of Ralph Waldo Emerson.

WE regret to hear of the death of Mr. John Molyneux, for the past twenty-one years manager to the Scottish Religious Tract and Book Society, Edinburgh, in his forty-eighth year. He was born in County Antrim, and trained in the office of the Bible and Colportage Society, Belfast. He was married to a daughter of the late Robert Anderson, of Oliphant, Anderson & Ferrier.

At the last monthly meeting of the Booksellers' Provident Institution, Mr. C. J. Longman in the chair, the sum of 107*l.* 8*s.* 4*d.* was voted for the relief of fifty-six members and widows of members.

THE next publication of the Villon Society will be the 'Collected Poems of Mr. John Payne.' In addition to Mr. Payne's published poems, which have for some years been out of print, the new issue, which is now in the press and will form two substantial volumes, corresponding in size and style with the Villon edition of 'The Thousand and One Nights,' will include a reprint of the many poems contributed to various periodicals. The whole will, it is estimated, contain some 25,000 lines, or more than half as much again as the contents of the three volumes of Hafiz.

MAX ADELER has written a humorous story for the March number of the *Leisure Hour*, entitled 'The Persecution of John P. Tadcaster.'

THE report of the Booksellers' Holiday Home just issued is satisfactory. No fewer than 1,600 persons have visited it since it was opened. The Home contains an excellent library, and everything is well managed. The balance sheet shows the expenses to be most moderate.

IN the second of the course of six lectures on 'History and Romance in Fourteenth-



Century Scotland,' now being delivered in the University of Glasgow, on the invitation of the Senate, by Mr. Neilson, he claimed on sigillary, heraldic, and charter grounds to have definitively identified Galleroun in the 'Awntrys of Arthure' with Sir Robert Erskine; his companion, the crowned lady, with Queen Johanna of Scotland; and the "freke on a Fresone" with Huchown himself, Sir Hew of Eglintoun. The poem, thus interpreted, contains a very curious and only half-allegorical narrative of the embassy of the queen and Erskine to Edward III. in the summer of 1358, with Sir Hew in their train, as vouched by State papers of the time. All this makes the argument for the identity of the poet unexpectedly direct, besides helping with the dates. An additional alliterative proposition of interest is made in the *Antiquary* for March by an article designed to prove that 'Morte Arthure' contains undeniable if indirect descriptions of the battle of Crecy and the Winchelsea seafight of 1350.

THE Hon. Oliver Borthwick will preside at the dinner at the Hotel Cecil on Saturday, May 3rd, to celebrate the completion of Readers' Pension No. 3. This pension is of 20% a year, the amount suggested by Lord Glenesk in 1897, when presiding at the dinner to commemorate the establishment of Readers' Pension No. 2, which is only 10% a year. It may be worth recalling that her late Majesty gave a donation of ten pounds towards each of these pensions. The London Association of Correctors of the Press hope at the forthcoming dinner to complete another pension of a pound a month for one of their members.

THE Victor Hugo centenary, in addition to calling into existence an enormous quantity of new editions and reprints of his works, to say nothing of Hugo articles, will probably have the excellent effect of easing various French publishers of much unsold stock. One of the most notable enterprises in this connexion is the magnificent "Édition Nationale," in forty-three volumes, quarto, with 2,500 engravings. The publishers are offering the vellum edition of this at 750 francs instead of 1,290 francs; the Japanese paper edition at 2,500 francs instead of 4,300 francs; and the intermediate editions at similar reductions, all on the monthly instalment system of payment. Another firm (Rouff et Cie.) is issuing the complete works of Hugo, "L'Édition la Plus Jolie et la Moins Chère," at 25 centimes per volume, two volumes appearing each week, commencing with February 18th. Six million volumes of this edition have already been sold. A special number of the *Revue Universelle*, consisting of fifty-six pages and comprising eighty-four engravings, is devoted to Hugo; whilst a considerable portion of No. 6 of *Lectures Modernes* is taken up with an article on Hugo, with fifty-six illustrations, by M. Armand Dayot. The publisher Fasquelle is bringing out a series of critical studies on the dramatic works of Hugo by Théophile Gautier.

A SOCIÉTÉ DANTE ALIGHIERI has just been founded in Paris. It is, in effect, an offshoot of another society started some dozen years since with the object of extending a knowledge of the Italian language. The Italian ambassador at Paris, Count Tornielli, has

been elected President of the Dante Alighieri Society, whilst several of the more distinguished members of the Italian colony in Paris have been elected to various posts. While speaking of Dante we may add a word of welcome and commendation to the new catalogue of Signor Leo S. Olschki, of Florence, entitled 'Letteratura Dantesca,' which enumerates 746 books relating to and editions of the great Italian poet. This admirable catalogue contains a number of facsimiles and reproductions from very early editions of the 'Divina Commedia,' accompanied by full bibliographical details and references to Hain.

THE following Parliamentary Papers have recently been issued: Scotch Education Department, Code of Regulations for Day Schools (4½d.); University Education, Ireland, Second Report of the Commissioners (½d.), and Minutes of Evidence taken in November and December, 1901 (3s. 6d.); and, in the Endowed Charities Series, a Report on the Birkbeck Schools and the William Ellis Schools (1d.).

## SCIENCE

*Psychology, Normal and Morbid.* By C. A. Mercier, M.B. (Sonnenschein & Co.)

THIS is a big book, written primarily for students of alienism. "No work on normal psychology gives the student any help in settling the preliminary question of what a delusion is," says Dr. Mercier in his preface. Our remembrance of text-books in psychology includes very considerable discussion of abnormal mental states; in fact, this study is laid down as one of the means whereby due conceptions of normal psychology are to be obtained, and, somewhat strangely, we find on p. 415 that it is not necessary to "discuss the anomalies [of dynamic memory] separately in a work on psychology." But there is room for more workers in this field, and Dr. Mercier's book is deeply interesting to all psychologists—nay, more, to all interested in any of the moral sciences; for there is scarcely any important topic in psychology, logic, and epistemology which does not meet with some attention in his pages. The author claims to have improved our conception of the syllogism, to have overthrown the contentions of mathematicians as to probability, to have gone some way to reduce the antagonism between determinism and free will, and to have advanced a new theory of emotion. And perhaps the greatest interest to moral science students lies in the fact that the plan and method of the work frankly admit the great value of classical psychology, an admission which, if made at all, is rather grudgingly conceded by the medical schools.

We must all of us, however critical and reconstructive, admit much without inquiry, but some admissions are too easily made. "It would scarcely be too fanciful a view to regard the succession of organisms in a race as a continuous body subject to the influence of distorting agents" (p. 379). "And the mode of its action is determined by its structure" (p. 380). We promptly ask, Is the question of use-inheritance settled? and, Does structure always precede function? Nor should the Darwinian conception of

variation be so uncritically accepted. "A race of organisms is varying at random in all directions" (p. 306). Have we no reason, after the work of Dr. Pearson, to doubt, if not to reject, this statement? "Under the selection of Willing none but beneficial acts are performed" (p. 306). But races as well as individuals rush willingly to extinction, and the violent optimism implied is now pretty generally discredited.

The conception of centrality in mental build is, perhaps, rather overworked. We are reminded of Dr. Hughlings Jackson's doctrine of higher and lower level centres. There is more than mere analogy between this conception and the allocation of the soul to the pineal gland, of which one used to hear so much. Moreover, it might have been well, in a rediscussion of general mental build, to have taken account of Mr. McDougall's papers in *Mind*, where a different scheme is advanced, though here, as elsewhere, the psychology is the more certain, and the physiology, in large measure, based speculatively upon it.

We think there is some neglect of the teachings of later evolutionary thought; the constancy and inevitability of certain sensations under given external conditions are too readily taken for granted, and a normal type is too hastily set up. Sensations differ widely as the individual and the race change, and deficiency is not necessarily disorder. Sometimes the psychology is a little belated. On p. 35 we read that visual apprehension of distance "is in reality compounded of innumerable sensations of muscular strain"; and on p. 7, "So long as the vibrations impinge upon the retina, so long the sensation of light endures. When the impact ceases the sensation ceases."

We suggest that the author has, in criticizing the logical doctrine of probability, overlooked the fact that it applies to the degree of belief that we *ought* to entertain. It is not stated that we do entertain such a balanced expectation; hope and fear will pack a ballot-box as well as a jury; and Dr. Mercier very rightly calls attention to disturbing psychological factors. "The limitless tossings of coins, &c., have never been executed," p. 179, "and have, therefore, never been experiences at all." But we may remember Prof. Jevons's work in this direction, and may perhaps suggest that science helps us to find out what we do not know by what we do.

The syllogism receives very considerable treatment. It has long been dethroned from its proud position as the type of all reasoning. Dr. Mercier, with constant use of the unfortunate major premiss, "All men are mortal," attacks it once more. There is much interesting criticism of Mill, and we are finally relieved from difficulty by a description of the syllogism as a process of comparison and assimilation of relations. It is important to note, however, that in his explanation of illicit major the author himself falls back upon inclusion and exclusion. "While it is asserted that conifers exclude the whole of wheat, it is not asserted that they include the whole of evergreens." We have no objection to the description of the syllogism as a process of comparison and assimilation of relations, except its vagueness, and the practical superiority of the view of inclusion



and exclusion as a working doctrine. We are with the author when he says the inference is not finished when it is stated that "all men are mortal," and that the conclusion to the particular man "may be actually and *bonâ fide* a new truth not immediately apparent to the man who is cognizant of the former" (pp. 82, 83).

Dr. Mercier takes the psychosis view of emotion—that emotions are very complex states made up of thought and feeling variously compounded:—

"Every emotion depends, for its origin and nature, entirely upon the character of the thought on which it pivots."

"Fear is felt only upon the cognition of some fearful agent threatening the organism."

"Without the cognition no emotion is experienced."

There is much justifiable criticism of the view which makes emotion entirely dependent upon inrushes from the periphery, an extreme view which we believe Prof. James, who argued for it, does not now hold.

But whilst we agree that emotions become very complex in time, the complexity is added to what, at first, may be much more purely and simply emotional. The shuddering dread of we know not what, which all of us have experienced at times, does not seem to owe much to cognition. Anger which strikes at the first presented object is none the less anger because it has not become clearly defined and purposive. Admiration, again, is often enough diminished by knowledge of the admired object.

Nor is Grant Allen's view, that pleasure is integrative and pain disintegrative, with the implication that pain and pleasure are infallible guides to the welfare of the organism, to be uncritically accepted. Pleasure arises when our purposes are in process of fulfilment, and pain when we are thwarted; but in the strictest and most literal sense the well-being of the organism may be advanced by the pain and diminished by the pleasure.

The treatment of memory is interesting, but the distinction between ideation and perception cannot, we think, be resolved into a wider or narrower excitement of nervous tissue on the same levels. At least it would have been well to include, in what claims to be a new theory of memory, some consideration of Prof. Ward's work in *Mind* on 'Assimilation and Association,' where the question of a separate physiological seat for ideas is discussed.

Generally speaking, we find too much "barrel-organism" in this section, too much of the operation of structural memories, though we are glad some recognition of the control of purposive activity is made. This activity, by the way, prevents structural memories from working themselves out, and selects and recouples mnemonic elements, modifying them in the process, as Dr. Stout has pointed out in his chapter on 'Relative Suggestion' ('Analytic Psychology'). Moreover, the view which "regards perception as the addition, by suggestive association, of a cluster of memories to a sensation" is now very seriously questioned.

With Dr. Mercier volition is nothing but desire plus exaggerated attention. We think that desire does not become volition without a belief in the possibility of what we

desire to do, and we think that voluntary acts are by the author confounded with ideomotor ones. We regret that we cannot follow out the author's argument in detail. He enlarges upon the conception of "saturation point" (p. 26), and criticizes the dictum "practice makes perfect." In this criticism we are entirely with him. The brilliant university scholar who goes "stale," and whose only hope is a cessation of his usual mental activities, is a case in point. We are particularly concerned to press this, since the opposite doctrine, that, given time enough and teaching enough, you can teach anybody anything, has worked incalculable harm in educational theory, and is an unverifiable corollary from the equally baseless doctrine of the natural equality of man.

#### GEOGRAPHICAL LITERATURE.

WE have received Vol. V., *Canada*; Part I., *New France, of A Historical Geography of the British Colonies*, by C. P. Lucas, C.B. (Oxford, Clarendon Press), which is really an historical sketch illustrated by maps. These maps would be greatly improved if they had a thin cloth backing. As it is, they can seldom be used without giving way at the sides. The text is carefully and clearly written, being a good compilation from competent authorities. Mr. Lucas needlessly goes out of his way to apologize for the blunders of General Braddock, and he writes far too slightly of Washington and Franklin. He says that Washington, after his surrender at Fort Necessity, "crawled back over the mountains, defeated and undone." His fellow-countrymen retained their admiration for him, while their confidence in his capacity suffered no abatement in the hour of failure, and Mr. Lucas might have easily found a less contemptuous and a more correct phrase in which to characterize Washington's retreat. He writes that "history has been unkind to General Braddock," and that obloquy was "heaped upon his name," owing to the disaster at Fort Duquesne. He attributes the disparagement of Braddock to "the spiteful gossip" of Horace Walpole, and to the statements of Franklin, who was "never a lover of the mother country." Though Walpole was not born to fill the part of a good-natured man, yet he was as little "spiteful" as the journalist of our day who contributes some of the gossip current in society, and he was as untrustworthy as any of them. As for Franklin, he was a warm lover of the mother country before his temper was soured by harsh treatment, and till after the Government in the mother country had left no blunder to be committed in America. Mr. Lucas is right, however, in deprecating the supineness of the southern and middle colonies when they were threatened with attack from the Indians or the French, and he justly praises the northern colonies for their self-reliance and vigour. It is, indeed, because these colonies trusted to themselves, instead of calling for help in their hour of need, that they were conspicuous in the struggle for independence. It is neither polished nor good English to write that it is not wonderful that Braddock's troops "should be stampeded," and it is strange to read in a book which is not from an American pen about "raising vegetables."

*The Dawn of Modern Geography.* By C. Raymond Beazley. Part II. (Murray).—In his second volume Mr. Beazley deals with the history of geography from the beginning of the tenth century to the middle of the thirteenth. Within this period the impetus to discovery was fourfold: first, the expansion of the Northmen; secondly, pilgrim travel, culminating in the Crusades; thirdly, the remarkable series of embassies from Christendom to Mongolia; and

fourthly, the steady growth of commercial activity. The Norse discoveries were important not merely in themselves, but also as a sign and a cause of the awakening of Europe from the mental and physical apathy of the dark ages. Westwards across the Atlantic to Greenland, and perhaps even to Massachusetts; south to the Mediterranean, and eastwards into Russia, the Northern adventurers pushed their way. Of their discoveries the most romantic was that of Vinland, or Wineland, which, if we regard the Vinland legends as trustworthy, must be identified with some portion of the North American coast, somewhere on the coast of Massachusetts or Nova Scotia. Mr. Beazley discusses critically the different forms of the Vinland legend, each of which presents difficulties which have given rise to some very pretty controversy. One set of critics, represented by an historical society which shall be nameless, goes so far as to hold that "there is the same sort of reason for believing in Leif Ericson that there is for believing in the existence of Agamemnon," while at the opposite pole are the rather uncritical enthusiasts who have discovered inscribed rocks and other concrete evidences of Norse colonization. With regard to the Dighton rock inscription on the Taunton river in Massachusetts, Mr. Beazley is no doubt aware that as long ago as 1789 George Washington, when shown a facsimile at Harvard, at once detected its Indian origin. Almost equal in interest to the Norse discoveries are the great trans-continental journeys made in the thirteenth century by emissaries from Christendom to the Tartar hordes. In 1206 a Mongol chief took the title of Ghenghiz Khan, and established the centre of his power at Karakorum—which we are surprised to find omitted from the index—on the northern margin of the great Mongolian desert, in about the latitude of Paris. The imagination of Europe in the thirteenth century was vividly haunted by the Yellow peril, and the rapid expansion of the Mongol power eastwards undoubtedly constituted a real menace to Europe. Diplomatic missions, semi-political, semi-religious, were dispatched by the Pope and subsequently by St. Louis of France, and to these we owe the narratives of Carpini and Rubruquis, which are still most entertaining reading and deserve to be better known. Politically these embassies accomplished nothing, but from the geographical point of view they permanently widened the horizon of Europe. Commercial travel tended in the same direction, and has supplied a mass of material to the historian of mediæval geography. With the extension of geographical knowledge there was naturally enough a corresponding development of cartography. The chief maps of the time are figured and discussed. Mr. Beazley's work is throughout scholarly and critical; he succeeds in being picturesque without ceasing to be accurate, and he is concise without becoming dull.

*Atlas Archéologique de l'Indo-Chine: Monuments du Champa et du Cambodge.* Par le Capitaine E. Lunet de Lajouquière. "Publications de l'École Française d'Extrême-Orient." (Paris, Leroux.)—This atlas is based on the sheets of the 'Carte de l'Indo-Chine,' on the scale of 1:500,000, now in course of publication. The present issue is coloured to show the position of the relics of ancient civilizations that have been discovered since the French have undertaken a survey of their possessions in the Far East. It consists of four maps—South and North Annam and South and North Cambodia. A general map of the whole of Indo China is given as an index. In addition to the maps there are tables supplying further archaeological information with regard to the sites indicated.

The title of *Maps, their Uses and Construction*, by G. James Morrison, C.E. (Stanford), is misleading, for the author merely deals with map projections, and is absolutely silent with regard to those features the delineation of which con-



stitutes a map, even in the absence of a projection. His account of the principal projections is generally lucid, and even the practical cartographer may learn something from a perusal of his popular treatise.

#### SOCIETIES.

ROYAL.—Feb. 20.—Sir W. Huggins, President, in the chair.—The following papers were read: 'On Pure Cultures of a Uredine *Puccinia dispersa* (Eriks.),' by Prof. H. M. Ward.—'On the Physics and Physiology of Protoplasmic Streaming in Plants,' by Dr. A. J. Ewart.—'On a Pair of Ciliated Grooves in the Brain of the Ammocoete, apparently serving to promote the Circulation of the Fluid in the Brain-cavity,' by Prof. A. Dendy.—'On the Interpretation of Photographic Records of the Response of Nerve obtained with the Capillary Electrometer,' by Mr. G. J. Burch.—'Note on the Anomalous Dispersion of Sodium Vapour,' by Prof. W. H. Julius.—and 'Note on Mr. Bateson's Paper "Heredity, Differentiation, and other Conceptions of Biology": a Consideration of Prof. Karl Pearson's paper "On the Principle of Homotyposis,"' by Prof. Karl Pearson.

ASTRONOMICAL.—Feb. 14.—*Annual Meeting*.—Dr. J. W. L. Glaisher, President, in the chair.—The Secretaries read the Annual Report of the Council, containing obituaries of deceased Fellows and Associates, reports of British and colonial observatories, and notes on the progress of astronomy during the past year.—The Society's Gold Medal was presented to Prof. J. C. Kapteyn, of Groningen, and the Jackson-Gwilt (bronze) Medal to the Rev. T. D. Anderson, of Edinburgh, as mentioned in our Science Gossip of February 15th.—The ballot was taken for the officers and Council for the ensuing year.

GEOLOGICAL.—Feb. 21.—*Annual Meeting*.—The officers were appointed as follows: *President*, Prof. C. Lapworth; *Vice-Presidents*, Sir A. Geikie, Mr. J. E. Marr, Prof. H. A. Miers, and Prof. H. G. Seeley; *Secretaries*, Mr. R. S. Herries and Prof. W. W. Watts; *Foreign Secretary*, Sir J. Evans; and *Treasurer*, Dr. W. T. Blanford.—The following awards of medals and funds were made: The Wollaston Medal to Magister Friedrich Schmidt, of St. Petersburg; the Murchison Medal to Mr. F. W. Harmer; the Lyell Medals to Prof. Anton Fritsch and Mr. R. Lydekker; the Wollaston Fund to Mr. L. J. Spencer; the Murchison Fund to Mr. T. H. Holland; the Lyell Geological Fund to Dr. Whetton Hind; and the Barlow-Jameson Fund to Mr. W. Maynard Hutchings.—The President delivered his anniversary address, which dealt chiefly with the evolution of ideas during the nineteenth century as to the genesis and classification of sedimentary and metamorphic rocks.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Feb. 19.—Dr. W. de Gray Birch, Hon. Treasurer, in the chair.—Mr. A. R. Goddard, of Bedford, exhibited a piece of Roman mortar found near the site of the Roman villa which has just been unearthed in Greenwich Park.—Dr. Winstone exhibited an elegantly shaped, wrought-iron, two-branch candle-holder, 7 in. high, the branches measuring 3 in. across from centre to centre, said to have been found in the Thames, together with some ancient keys, which were also exhibited. In the churchwardens' accounts of the royal parish of St. Martin-in-the-Fields from 1525 to 1603 there are numerous entries of receipts for lights at funerals, the first entry being for 4d. for small lights at the burial of a child. It was thought the branch in question was for the purpose of holding the small lights used on such occasions.—Mrs. Collier read a paper on 'St. Christopher and some Representations of Him in English Churches,' which was illustrated by several engravings, etchings, and coloured prints. It seems that St. Christopher may claim the distinction of being more frequently represented in cathedrals, abbeys, and churches in this country than any other saint, excepting only St. Mary the Virgin. So far as Mrs. Collier's researches have gone, she has discovered as many as 183 representations of the subject in various parts of the country, chiefly as wall paintings. The paper dealt at length with the history (authentic and apocryphal) of the saint, and pointed out the cause of the great popularity he received, although for the first few centuries after his death he was treated with comparative neglect. Apparently there were not many churches dedicated to St. Christopher; there was, however, one in London in Threadneedle Street, which was pulled down to make room for the Bank of England in the latter part of the eighteenth century.—In the discussion which followed the paper Mr. Gould, Mr. Patrick, Mr. Compton,

the Chairman, and Mr. Goddard took part, the last named remarking that the churches at Bartlow in Essex and Llantwit in Wales are dedicated to St. Christopher.

NUMISMATIC.—Feb. 20.—Sir H. H. Howorth in the chair.—The Chairman exhibited a memorial medal of William Pitt, dated 1806, and struck in three metals: gold, platinum, and copper.—Dr. Coddington showed dirhems of the Persian Mongul rulers Abu Said and Sati Beg, on which the Hijra era is expressed by the word *halaliya*, i.e., lunar, in distinction from the dates (also given on the coins) in the Khania era, which was a solar one.—Mr. W. C. Boyd exhibited a copper coin of Licinius I., struck at Siscia, and having on the reverse the legend VOT. XX within a wreath, and around CAESARVM NOSTROR: an unpublished legend of this reign.—Mr. W. J. Hocking showed a shilling and a sixpence of the new coinage, the former having on the reverse the lion standing on the crown, the type of the so-called "lion shilling" of 1826; and Mr. F. A. Walters a specimen of the rare Aquitaine groat of Edward the Black Prince.—Mr. A. E. Copp read a paper on medals, by Simon Passe, of James I., Queen Anne, and their son Charles, and of Charles alone as Prince of Wales; and he also gave an account of an engraved plaque bearing the portrait and arms of Johann Wilhelm Dilich, a native of Frankfurt, which he attributed to Michel le Blond.—Mr. L. A. Lawrence communicated a paper on some so-called *sede vacante* coins struck at Canterbury. These coins were generally believed to have been struck during the interval between the death of one archbishop and the investment of his successor, and very probably in the interval between Wulfred and Ceolnoth, A.D. 832-3. From evidence supplied by one of the moneys (Oba), Mr. Lawrence is of opinion that these coins are of a somewhat earlier date, and in consequence not *sede vacante* coins. He places their date about A.D. 825, and it was in that year that Ecgbert of Wessex deposed Baldred and annexed Kent to Wessex.

ZOOLOGICAL.—Feb. 18.—Prof. G. B. Howes, V.P., in the chair.—Mr. L. W. Byrne pointed out that the supposed new sucker-fish which had been described by Mr. E. W. L. Holt and himself before the Society on November 15th, 1898, as *Lepadogaster stictopteryx* was, in reality, not a new species, but was identical with *L. microcephalus*, Brook.—Mr. W. B. Tegetmeier exhibited and made remarks upon the skull of a supposed hybrid between the sheep and the pig, named "cuino" by the inhabitants of Mexico, where it is stated to be extensively reared as an agricultural animal. The skull was clearly that of a pig.—Dr. C. I. Forsyth Major exhibited and made remarks upon some remains of voles from the Upper Val d'Arno and from the Norwich Crag, representing *Microtus pliocenicus*, Maj., and *Microtus intermedius*, Newt. Dr. Forsyth Major considered that they belonged to a distinct genus, which he proposed to name *Mimomys*.—Mr. R. Lydekker exhibited, on behalf of Mr. Rowland Ward, two pairs of antlers and a skull of an elk from Siberia (beyond the Altai). Mr. Lydekker pointed out that, although belonging to adult animals (as the dentition of the skull indicated), the antlers had practically no palmation—a characteristic which induced him to propose the specific name *Alces bedfordiae* for the Siberian elk.—Dr. Forsyth Major gave a description of *Mustela palaeattica*, Weith., from the Upper Miocene of Pikermi and Samos, based chiefly on an almost perfect skull from Pikermi in the Turin Museum. He insisted upon the musteline characters of the skull and teeth of the fossil species, which, on the strength of Weithofer's description, had been placed in the genus *Meles* by Schlosser, and in a new genus (*Promeles*) of the Melinae by Von Zittel.—Mr. Oldfield Thomas read a description of two new rodents discovered by Mr. P. O. Simons near Potosi, Bolivia. The one proposed to be called *Neotodon simonsi* was allied to Octodon, but had simpler teeth, without enamel infoldings, and a bushy tail, the size and external appearance being much those of *Neotoma cinerea*. The second, called *Andinomys edax*, was allied to Phyllotis, but had much larger, more complicated, and highly hypsodont teeth; in general appearance it was like a large Phyllotis, such as *Ph. darwini*. Its head and body measured 160 mm. and its tail 145 mm. Mr. Thomas also read a paper on some new mammals from Northern Nyasaland, which had been contributed to the National Museum by Commissioner Alfred Sharpe and Col. Manning. The species described were (1) *Colobus sharpei*, coloured like *C. palliatus*, but with larger skull and thicker fur; (2) *Helogale varia*, with the head dark grey, much darker than the body, from Lake Mweru; (3) *H. victorina*, with yellow belly and feet, from the Victoria Nyanza; and (4) *Funisciurus zulei*, a squirrel somewhat like *F. cepapi*, but with a pale

tawny back and greyish-white feet, from Lake Mweru.—Mr. Boulenger made remarks on the characters of the very young form of *Polypterus*, connecting the early stage recently discovered by Mr. Budgett with the more advanced stages described by Dr. Steindachner and himself. Characters were pointed out by which the young of *Polypterus lapradii*, *congius*, *endlicheri*, *weckii*, *senegalus*, and *palmas* could be distinguished. Special attention was drawn to young specimens of *P. lapradii* from Nigeria, in which the external gills measured up to one-third of the total length. Mr. Boulenger also drew attention to a new snake of the genus *Psammophis*, from Cape Colony, of which a specimen had been presented to the British Museum by Dr. G. Leighton. The name *P. leightoni* was proposed for this new species.—Mr. F. E. Beddard read a paper dealing with the tuft of vibrissae commonly met with upon the wrist of mammals belonging to the orders Lemuroidea, Carnivora, Rodentia, and Marsupialia. It was pointed out that this structure was found in both sexes, and in a large proportion of the genera and species belonging to the mammalian groups mentioned. As to other orders of mammals, the only ungulate in which they had been discovered was stated to be Hyrax; of edentates, the armadillos alone possessed these vibrissae upon the wrist.

PHILOLOGICAL.—Feb. 7.—Mr. I. Gollancz in the chair.—The Rev. J. Batchelor read a paper on 'The Language and Customs of the Ainu of the Northern Island of Japan.' The reader has been a missionary there for more than twenty years, and is the first reducer of the Ainu language to writing. The Ainu are the aboriginal race of Japan, and from their speech alone can most of the Japanese names of cities, rivers, mountains (as Fuji, fire) be explained. The Ainu of Saghalien differ only in dialect from those of Yezo; their customs are nearly identical, and their religion is the same. The Ainu language is Aryan, the roots being modified by suffixes and prefixes. The word Ainu means man or men; woman is *mat-ainu*, female man. Though the Japanese call the Ainu "Aino," and say this means "of the middle, mongrel," both word and meaning are mere late inventions. Mr. Savage Landor's derivation of Ainu from *Hainum*, "they with hair," is an amusing joke; there is no such word in the language, and it is an impossible form. The Ainu language is all but dead. It has no MSS. or inscriptions. The people are adopting the speech of their rulers, the Japanese; and in speaking to young people Mr. Batchelor had, in 1900, to use correct Japanese, though in talking to older folk of fifty and upwards he had to talk Ainu. His MS. Ainu dictionary now contains 11,000 words, and he is continually adding to it. The vowels are sounded as in Italian; *e* is soft, like *ch* in "church"; *g* and *k* hard, though *k* is sometimes *kh*, and *s* sometimes *sh*. Ainu has no sounds like *l*, *q*, *v*, *w*, *y*. In diphthongs each vowel is sounded: *a-ika*, to overflow, lit. to be overflowing; *e-ek*, you come; *i-o-ira*, forget it; *o-ira*, to forget. The adjective precedes the substantive, the adverb the verb, and the secondary clause the primary one, while the chief verb concludes the entire sentence. If a noun has two adjectives, the English rule is reversed: the Ainu say "a grass little hat," "a poisoned good arrow." Nouns are both plural and singular, though a plural is sometimes formed by adding *utara*, *utare*, or *utari*: *chikuni*, a tree; *chikuni utara*, &c., trees. There is no dual. One of a pair is denoted by prefixing *oara*, one: *shiki*, an eye; *oara shiki*, one of two eyes. Gender is marked by adjectives: *tinne seta*, a dog; *matne seta*, a bitch; *okhai pobo*, a baby boy; *matne pobo*, a baby girl; but some words have gender, as *supo*, elder brother; *supa*, elder sister. Nouns, adjectives, &c., are formed from verbs by endings, as *itak*, to speak; *itakhi*, speech; *e*, to eat; *ep*, food; *numa*, hair; *numa-rat*, hairy; *pirika*, good; *pirikap*, a good thing; *pirikahi*, goodness; *pirikare*, to better; *epirika*, to gain; *epirikare*, to make another gain; *eyaeipirikare*, to make one gain something for himself, &c. Numbers are simple to five: *shinep*, one thing; *jup*, two things; *acp*, three; *inep*, four; *ashiknep*, five things; *ashiknepet* being a finger or toe. The name of 6 is 4 from 10; those of 8 and 9, 2 and 1 from 10; 30 is 10+20; 31 is 1+2 score—10; 50 is 3 score—10; 100 is 5 score; 1,000 is 5 ten-scores. The verb is inflected, and is altered in meaning by suffixes: *ash*, to stand; *ashte*, to set up; *ashtera*, to cause to stand; *oman*, to go; *omande*, to send. Frequentatives are made by reduplication: *kik*, to strike; *kikkik*, to strike often. Other changes of meaning are made by prefixes: *nu*, to hear; *inu*, to listen. Mr. Batchelor dealt with many other points, and described the people and some of their customs and beliefs.

HISTORICAL.—Feb. 20.—*Annual Meeting*.—Dr. G. W. Prothero, President, in the chair.—Lord Avebury, the Warden of Merton College, and Mr. Frederic Harrison were elected *Vice-Presidents*; and Messrs. W. H. Stevenson, C. R. Beazley, and



Sidney Lee, and Sir F. Pollock were elected *Members of the Council*.—The annual report of the Council was read and adopted.—The President delivered his annual address on the historical work of the past year.

## MEETINGS NEXT WEEK.

- Mon. Royal Institution, 5.—General Monthly.  
— Society of Engineers, 7½.—'British versus American Patent Law: Practice and Engineering Invention,' Mr. B. H. Thwaites.  
— Aristotelian, 8.—'The Ethical Limit of Method in Philosophy,' Dr. G. F. Goldsborough.  
— Society of Arts, 8.—'Photography applied to Illustration and Printing,' Lecture I., Mr. J. D. Goddard. (Cantor Lectures.)  
Tues. Royal Institution, 3.—'The Temperature of the Atmosphere,' Lecture II., Mr. W. N. Shaw.  
— Institution of Civil Engineers, 8.—Discussion on 'Electrical Traction on Railways.'  
— Society of Arts, 8.—'Structural Colour Decoration of the Interior of Public Buildings,' Mr. G. C. Horsley.  
— Zoological, 8½.—'Exhibition of Photographs of Animal Life in the Egyptian Soudan,' Mr. E. N. Buxton; 'The Origin of Pearls,' Dr. H. Lyster Jameson; 'The Organ of Jacobson in the Elephant-shrew (Macroscelides),' Dr. R. Broom.  
Wed. Archaeological Institute, 4.—'Early Potters' Art in Britain,' Prof. T. McKenny Hughes; 'Pawnbrokers' Signs in London in the Seventeenth and Eighteenth Centuries,' Mr. F. G. Hilton Price.  
— British Archaeological Association, 8.—'A Chapter in Local History: Wandsworth, 1545-58,' Mr. C. T. Davis.  
— Entomological, 8.—'On Mr. G. A. K. Marshall's Five Years' Experiments and Observations in Mimicry and Warning Colours in South African Insects,' Prof. E. B. Poulton; 'Notes on some Cases of Sexual Dimorphism in Butterflies, with an Account of Experiments made by Mr. G. A. K. Marshall,' Dr. F. A. Dixey; 'A Monograph of the Genus *Aerida*,' Mr. M. Burr; 'Notes on Hawaiian Wasps,' Mr. R. G. L. Perkins.  
Thurs. Royal Institution, 3.—'Scotland's Contribution to the Empire,' Lecture II., Sir H. Craik.  
— Royal, 4½.  
— Chemical, 8.—'The Slow Oxidation of Methane at Low Temperatures,' Messrs. W. A. Bone and R. V. Wheeler; and four other Papers.  
— Linnean, 8.—'Some New Species of Lepididae in the British Museum (Nat. Hist.),' Prof. A. Gravel; 'The Morphology of the Brain in the Mammalia, with Special Reference to the Lemurs, Recent and Extinct,' Dr. G. Elliot Smith.  
Fri. Geologists' Association, 8.—'The Zones of the White Chalk of the English Coast: III. Devonshire,' Dr. A. W. Rowe.  
— Philological, 8.—'The Polypituchum Sancti Remigii of Rheims, c. 850,' Mr. J. H. Hessel.  
— Royal Institution, 9.—'Radio-Active Bodies,' Prof. H. Becquerel.  
Sat. Royal Institution, 8.—'Some Electrical Developments,' Lecture IV., Lord Rayleigh.

## Science Gossip.

LAST Friday week died at Vienna Dr. Emil Holub, the well-known Austrian explorer, at the age of fifty-four. Dr. Holub first went to Africa to practise as a doctor. He devoted seven years to ornithology and zoology, and wrote several books, including 'Contributions to South African Ornithology,' 'Seven Years in Africa,' a sketch of the Mambunda people whom he visited in 1880, but his finest work was 'From Capetown to the Land of the Masku-kulumbé,' among whom he spent four years.

At a meeting of the Edinburgh Geological Society, held last week, an important paper was contributed by Dr. Mackie, of Elgin, on 'Traces of Heavy Metals in the Moray Firth Sandstones.' Dr. Mackie proved the existence of traces of copper, lead, nickel, and cobalt in the old red sandstones. He suggested that their presence was due to perfiltration of sea water, which contains traces of these and other metals. This is the first record of the presence of the heavy metals in any series of British rocks.

THE municipality of Marnes, the town in which Pasteur resided during the closing years of his life, has formed a strong committee to secure the erection of a monument to his labours. Subscriptions on an international basis are being invited.

THE planet Mercury will be visible (stationary at first in the eastern part of the constellation Capricornus, but afterwards moving into Aquarius) in the morning during nearly the whole of the present month, being at greatest western elongation from the sun on the 17th. Venus attains her greatest brilliancy as a morning star on the 21st; she is in the constellation Capricornus, to the north-west of Mercury. Mars will be in conjunction with the sun on the 29th inst. Jupiter rises about six o'clock in the morning, situated in the western part of Capricornus; he will be in conjunction with the moon before rising on the 7th. Saturn is nearly west of Jupiter, and rises about an hour before him, in the eastern part of Sagittarius.

THE new Bruce spectrograph, to be used in connexion with the great Yerkes telescope, the

expenses of which were provided in 1899 by the late Miss Catherine W. Bruce and the Rumford fund of the American Academy of Arts and Sciences, has been completed, and operations with it have been commenced after full experimental testing. Its principal purpose is the accurate determination of velocities of stars in the line of sight, and to this end special arrangements have been effected in the construction of its various parts, so as to obtain the greatest possible rigidity and uniformity of temperature.

## FINE ARTS

*Le Origini della Architettura Lombarda.*  
By G. T. Rivoira. Vol. I. With 464 Illustrations in the Text and Six Plates.  
(Rome, Loescher & Co.)

OF all the periods in the history of European art that which intervenes between the decay of the Græco-Roman tradition and the appearance of what, for want of a better term, we must still call Gothic art, is at once the most obscure and among the most interesting. When we consider the splendour and variety of the art which flourished throughout Europe from the eleventh century onwards till the Renaissance we are naturally impelled to explore in the darkness of the intervening centuries in order to discover, if possible, what were the germs that, lying apparently lifeless for centuries, expanded at last into so magnificent an efflorescence. And we feel this impulse to our curiosity the more because, when once we have reached the period of Romanesque art, each stage follows from the last in a regular and easily comprehended succession.

The effort to bridge this gap in our understanding of the history of European art has been greatly forwarded of late by the minute study of Byzantine art, by a more sympathetic inquiry into the art of the Roman Empire to be found in such works as Wickhoff's 'Roman Art,' and by an increased activity on the part of the Italians in the scientific classification of the many remains of the early Middle Ages to be found throughout the peninsula. Cattaneo, in particular, examined the sculpture of the whole period from the sixth to the eleventh century with a keenly critical eye for the shades of difference which mark the various epochs of pre-Lombard art in Italy. Unfortunately, both his perfervid style and his desire to compress all the facts into a convenient system make one occasionally doubt the scientific impartiality of his judgment. Nevertheless he succeeded in clearing away many irrelevant and obstructive theories, and in classifying and dating on reasonable grounds a large number of works about which the most contradictory views had been held.

Signor Rivoira, following these lines, acknowledges his indebtedness to Signor Cattaneo, although on many important points he comes to different conclusions. But what distinguishes Signor Rivoira's work most is the admirable temper in which he has approached the subject. There is here no evidence of partisanship for or against a certain set of theories, no righteous indignation at the absurdity of the views which he contravenes. In a subject which, from the scarcity of docu-

mentary evidence, leaves room for much speculation and eloquent special pleading he has managed to maintain an attitude of scientific calm, and a disinterestedness and impartiality which give one a strong sense of confidence in his judgment. Not that he omits to account for the facts he expounds by theories of their origin; but even if his theories be found unacceptable, the minute analyses of the various monuments cannot fail, we think, to be of permanent importance.

He begins his treatise by a searching study of the buildings at Ravenna, comparing them at every point with the earliest basilicas of the Eastern empire. He endeavours to show that the chief characteristics of the buildings of the fourth, fifth, and sixth centuries at Ravenna, notably the use of a *pulvinus* over the capitals (a degenerate survival of the classic architrave) and that of blind arches in the exterior of the walls, were both developed at Ravenna before they found their way into the buildings of the Eastern empire. It is, of course, difficult to prove this, since earlier buildings in which the *pulvinus* was used may have been destroyed, and Signor Rivoira's appeal to the mosaics of San Giorgio at Salonica of the fourth century, where the capitals are surmounted by an architrave, is scarcely convincing when we remember that in the mosaics of the orthodox baptistery at Ravenna a similar form is employed, although in the building itself a heavy *pulvinus* is found on each capital. Still, when we consider that the *pulvinus* was used in the Ursian basilica at Ravenna (now destroyed) as early as 370 A.D., while the first example in the East is that of Eski-djuma at Salonica (c. 425), it seems probable that this distinctive mark of Ravennate and Byzantine architecture was first developed in Italy. At any rate, the author makes out a strong case for supposing that while in the matter of sculpture and the evolution of the new style of decoration the East, and in particular Salonica, was the point of origin, in the matter of structural innovations the school of Ravenna led the way, and established a tradition of building which continued unbroken, though often enfeebled, into that of the Lombard style.

He finds, for instance, in the original form of the church of Sta. Croce, erected by Galla Placidia, the first type of church built in the form of a Latin cross and with a central tower, the type from which Carolingian churches such as St. Germigny-des-Prés were derived, and which thereby influenced the work of the eleventh century north of the Alps. Again, he finds in the tomb of Galla Placidia the earliest complete use of pendentives, towards which the Romans of classical times had made various tentative efforts.

In treating of San Vitale Signor Rivoira does not attempt to exclude altogether Eastern influence. He considers it to belong to a new style—the Byzantine-Ravennate as opposed to the earlier Roman-Ravennate. It is, indeed, impossible to suppose that the architect of San Vitale had no knowledge of the domed style of the Eastern empire, which was being rapidly brought to perfection just at this period. But he points out a number of peculiarities which distinguish San Vitale



from the domed basilicas of the Eastern Empire. Thus he derives its octagonal plan from such Roman buildings as the so-called temple of Minerva Medica, whereas the plan of the Eastern domed basilicas may be more properly derived from the rectangular Baths of Nero or the vaulted Basilica of Constantine. He shows also that the narthex is of a distinctively Roman plan which finds no counterpart in the Eastern empire. Again, the transition from the polygon to the round of the cupola is effected not by pendentives, but by niches which arch over the unsupported parts of the circle. Finally, the cupola is formed of a spiral of terra-cotta tubes fitting into one another and immersed in plaster, a method which, if inferior, is certainly distinct from the dome construction of the Byzantines. To this Byzantine-Ravennate school of architects he attributes a number of buildings, among them the church of S. Lorenzo Maggiore at Milan, which has striking affinities with San Vitale, Santa Maria di Pomposa, and the cathedrals of Parenzo and Grado. In all these he discovers the distinctively Italian structural devices, though he allows the Byzantine origin of nearly all the decorative carving. This view is borne out in many cases by the fact that the capitals, though contemporary, do not fit their columns, a result which might well follow if they were executed in Byzantium and sent over ready made.

After Ravenna lost its independence in 755 A.D. the centre of artistic activity was transferred to the Lombard kingdom, where another school, that of the Comacine Guild, had kept alive some feeble remnant of the classical tradition. In an interesting chapter Signor Rivoira presents the basis of fact on which some writers have built fantastic theories of the widespread predominance of this guild throughout Europe. He supposes, however, that the Ravennate architects and the sculptors who, though far behind their Byzantine contemporaries, were yet in advance of the Comacines, were attracted to service under the Lombard kings. The style which is known as Lombard was so called originally with the impression that the buildings which exemplify it were erected under the Lombard kings. This notion has been dissipated as a result of more careful analysis of the buildings in question. Signor Cattaneo, in particular, has shown on what rash assumptions the theory rested, and that we have no evidence of the appearance of the true vaulted Lombard basilicas, such as S. Ambrogio at Milan, before the eleventh century. Indeed, destructive criticism had gone so far as to reduce the number of existing buildings erected under the Lombard kings to the single example of S. Salvatore at Brescia. Cattaneo, however, added one or two fragmentary structures to the list—structures and sculptures which, however, only confirmed his view of the low level to which architecture and decorative design had sunk in the eighth and ninth centuries. Signor Rivoira, while accepting this view in its main contention of the late development of the true Lombard style, has brought forward several fresh monuments which he refers on good grounds to the Longobardic period, and which elucidate considerably the gradual germination of the Lombard style proper. By far the most important of these is the

beautifully proportioned church of S. Pietro in Toscanella, to which he devotes a minute but intensely interesting study. We see here, indeed, what the Comacine masters of the eighth century could accomplish. We find, together with an almost barbaric rudeness in the sculptured ornament, a singular freshness and inventive power in the use of what may be called structural ornament, such, for example, as the rows of blind arches supported on small columns which crown the walls of the nave internally, and which are, according to our author, the first form of the practicable galleries which characterize the Norman-Lombard style of the eleventh century. He finds, too, in the effective external decoration of the apse the origins of some of the distinguishing features of Lombard apses, in particular of the deep niches under the cornice leading into the space between the vaulting and the roof.

In treating of the characteristic ornament of the Comacine masters of this period, the interlaced knotwork with conventional foliage and grotesque monsters, of which the baptistery at Cividale (737 A.D.) offers the earliest example, Signor Rivoira disagrees fundamentally with Signor Cattaneo. The latter maintained that all Italian work of the period was due to Byzantine craftsmen, and, looking for a proof of this, had to be content with finding two or three panels with monsters imbedded in the walls of the church of the Madonna Gorgopica at Athens. These Signor Rivoira disposes of as coming from a neighbouring Græco-Egyptian temple. We do not know to what period exactly he intends by this to refer them, and we could have wished that he had discussed these puzzling sculptures at greater length; but, in any case, it must be admitted that they are very distinct in feeling from the Italian sculptures which they are supposed to have inspired. Signor Rivoira, consistently with the general principles of his work, traces this peculiar grotesque style back to Roman, and more particularly Etruscan art. Here he is on the right track. It is impossible to study the art of the Etruscans without feeling how closely akin was their imaginative attitude to that of the Italians of the Middle Ages. In both the same feeling for the serious grotesque manifests itself, both dwell on the terrible and monstrous supernatural beings which they realized so clearly. Much even of the mediæval hell may be due to reminiscences of Etruscan demonology.

Coming to the Carolingian epoch, our author shows in the Palatine chapel of Aix-la-Chapelle and the church of St. Germigny-des-Prés a tendency to revive the Ravennate style, a tendency which he follows out in the church of S. Donato at Zara.

Finally, returning to Italian work of the tenth century, he traces the gradual solution of the constructional problems involved in the erection of the vaulted basilica. At Biella he finds a rough and tentative approach to the Lombard system of pendentives, and in the rough little baptistery of Galliano, near Cantù, the first complete example of an octagonal vault imposed on a square base in the Lombard manner. At San Miniato, near Florence, he shows how the return to classic forms of decoration which characterized the whole renaissance of

the eleventh century was more marked in the country south of the Apennines than in Lombardy itself. The penultimate stage in the development of the Lombard style is reached in the church of San Flaviano at Montefiascone, with its clustered capitals and the strongly marked ribs of its cross-vaulting. Here, too, the sculpture begins once more to revive; a new sense of life and a new naturalism mark the treatment of animals and the human figure. The pillar-bearing lion, which is so familiar in the porches of the Lombard style, is found here in rudimentary shape, while in a siren holding her tail we find a distinct imitation of Etruscan forms. Finally, in the nave of S. Ambrogio at Milan (transformed between 1046 and 1071) we find the essentials of the Lombard vaulted basilica already complete. Signor Rivoira admits that almost all the principles employed in this style had been from time to time made use of in earlier, especially in late Roman buildings; but it is to the Comacine masters of the eleventh century that we owe that complete and scientific application of them and that harmonious adjustment of the decoration to the structural necessities which mark the succeeding ages of Gothic architecture.

In one or two instances Signor Rivoira appears to accept rather far-fetched and fanciful analogies, as, for instance, where he finds in the zigzags on a door of the mausoleum of Diocletian a trace of African influence, apparently on the ground that herring-bone masonry has been found in the remains in Mashonaland; or, again, where he finds in a single capital of capricious form at Montefiascone a prototype of the clustered columns of Early English architecture; but for the most part we cannot praise too highly the scientific method and the admirable self-restraint which mark his work. We shall look forward with keen anticipation to the second volume, in which the author promises to follow the fortunes of the Lombard style and its derivatives in the countries north of the Alps.

THE latest volume of the *Vanity Fair Album* (*Vanity Fair Office*), with notices of the portraits by "Jehu Junior," is of the same varying degree of merit as previous volumes: some of the portraits and some of the brief biographies admirable, and others singularly bad. In the present volume the schoolmasters are well done. A distinguished cricketer is hardly recognizable. Of well-known persons Lord Clarendon is as good as possible; Lord Raglan, possibly as he may be among his intimates, but not in the least as he is—dark and embarrassed—in the House of Lords. The new Mr. Chamberlain (for he has been "done" before) is an ill-stuffed figure with no adequate head. The Lord Rosebery is a caricature, but more successful. The contrast between these two raises the question, What is the intention in these drawings? Some are merely portraits; others are complete caricature, by reason of the exaggeration of some salient feature. The Lord Clarendon, for example, that we have mentioned with praise is an admirable sketch of the Lord Chamberlain as he actually appears in life. The Mr. Chamberlain is hardly a caricature, except by reason of its feebleness, which is, we submit, caricature in the wrong direction; while the Lord Rosebery is robust caricature. We notice these contradictions through-



out the volume. The Lord Hardwicke and the Mr. Whitmore, the Bishop of London, the Sir William Anson, the Mr. Brodrick, like the Lord Clarendon, are excellent portraits: a fact which leaves the Mr. Chamberlain and the Lord Rosebery among them as grotesques of a different kind. The Lord Selborne, on the other hand, is so unlike the man as to be hardly recognizable; and the Bishop of Winchester, Justice Cozens-Hardy, and Lord Justice Rigby are caricatures, of which the Cozens-Hardy is far better than the others. Admiral Heneage is extremely good, but would have been better still in uniform. Generals Pole-Carew and Ian Hamilton are good portraits with only a slight element of caricature.

MESSRS. BELL have begun a capital "Miniature Series of Painters," in which *Fra Angelico*, *Velasquez*, *Romney*, *Burne-Jones*, and *Watts* have already appeared. The little volumes are well illustrated, with lists of the chief works of the painters, and are calculated to lead on to more serious works, a short bibliography of which forms a useful feature. They are already being widely appreciated.

*Some Pretty Girls*, a portfolio of large drawings by Mr. G. F. Underwood (Pearson), seems to follow the model of Mr. C. D. Gibson. The drawings are distinguished by a good, clear line, and are likely to be popular from their elaborate record of present-day fashions and manners, which are more free than graceful, more alluring than artistic.

#### THE OLD MASTERS AT BURLINGTON HOUSE.

IV.

WE have already discussed the Colonna Raphael in the large gallery. There is, however, another picture there attributed to Raphael which is, we think, of far higher artistic merit. It is the *Virgin and Child* (No. 82), belonging to Miss Mackintosh, and formerly, we believe, in the Rogers Collection. It would have been well, by-the-by, to give in the catalogue such facts about the provenance of pictures as this. It is a work of extraordinary charm, mellow and glowing almost as a Venetian painting, and with an atmospheric quality due to loose handling upon a coarse canvas, which, it must be admitted, is diametrically opposed to Raphael's usual practice; still, the rich impasto of the 'Three Graces' at Chantilly and of the Christ of the 'Resurrection' may be adduced to prove that occasionally Raphael experimented in this direction. A greater difficulty to our mind in accepting the attribution lies in the vague and uncertain forms of the hands—especially the Madonna's right hand—and the poor design of the drapery of her left arm. One would say that none but Raphael could have painted the heads, so entirely are they expressive of his very finest qualities, of a sensibility which trembles on the verge of sentimentality and yet remains entirely pure and noble. One would add, however, that Raphael could not have painted the hands. At any rate, the picture has suffered from much repainting, which adds to the difficulty of arriving at any conclusion. No other name has been suggested which seems to us so near the mark as that of Raphael himself, and yet the difficulties of accepting this are very great.

The Duke of Devonshire's *Delilah and Samson* (83) strikes us as a poor composition, and the figures almost too ill drawn, even for Tintoretto. Very different is the companion piece from the same collection, the *Adoration of the Magi* (87), by Paolo Veronese. The picture has darkened, and would be incalculably improved by the removal of the old varnish; but when one has once got through its unprepossessing surface one finds it a work of supreme power. The composition of the figures, the rich decorative use of silhouetted forms, the vitality

and character of the heads, and the structural disposition of the draperies all proclaim it not only a Veronese, but among the finest of his works.

Of the various Titians in the exhibition we can accept only one, Mr. Ralph Bankes's *Marchese Savorgnano* (84). The head is treated without much sympathy or interest, and in a rhetorical and indifferent style corresponding to the artist's mood; but the robes have that mysterious quality of hidden colour of which Titian alone knew the secret, and the furred sleeve and hand are consummate work of his later period. Caprioli may be responsible for the very unpleasant portrait of Titian (86). The portrait of a young man (88) is more puzzling. It belongs to the early period of Titianesque art and has reminiscences of Giorgione, but the look of reverie which was intended is not adequately expressed, and the modelling seems to us too wooden and dry for Titian himself. The huge *Holy Family* (115), ascribed to Titian, in the next gallery is altogether preposterous. It may be quite modern, but we incline to think that there is a basis of feeble sixteenth-century work by some such bad Venetian painter as Salviati in it.

Lady Wantage's *Adam and Eve* (91) is not, we think, by Bronzino, as stated, but by some Parmese artist, probably Mazzola Bedoli, working under the influence of Parmegianino. It is not without a certain factitious charm. The *Holy Family* (94), said to be by Palma Vecchio, should rather be attributed to a later imitator, and not a good one. The *Portrait of a Lady* (95), belonging to Mr. G. F. Watts, is a splendid piece of downright and vigorous technique—the technique of a decorator indifferent to subtleties of characterization. It is one of the best and most characteristic of Schiavone's works.

Among the works of Dutch and Flemish painters at this exhibition those by Franz Hals are among the most striking. It is not often that Hals reveals himself in so sympathetic a vein as in the portrait of *Michael de Waal* (101) or the *Portrait of a Lady* (133). Of the latter we spoke at length when it was exhibited at Messrs. Forbes & Paterson's some time ago; a second impression, if anything, only increases our admiration for this sensitive and subtle interpretation of character. The portrait of Michael de Waal comes a trifle nearer to Hals's ordinary manner, but it is none the less unusually quiet and reserved. The man, with his hand hanging listlessly at his side and his features relaxed, is seen in a moment of absorption, unconscious of his surroundings or his effect on others. The momentary mood is seized with as great a certainty and as fully realized as the franker, more obvious moods which Hals usually affected. The placing of the admirably planned design is, even for Hals, remarkably felicitous. So, too, is the restricted colour scheme of the brick-red flesh and greenish-black dress. The Rembrandts (74 and 107) cannot be said to be very noteworthy, though genuine. The woodland landscape (123), however, which is attributed to him is quite unworthy. We suspect the hand of a nineteenth-century imitator, so inferior is the execution to the idea, the hint for which was doubtless found in a drawing by the master himself. But neither Rembrandt nor his pupils drew trees so bad as these.

Rubens, on the other hand, is well represented by Mr. C. Butler's superb *Portrait of a Lady* (78), Mr. Pierpont Morgan's *Ferdinand of Austria* (103), and Mrs. Culling Hanbury's so-called *Family of the Duke of Buckingham* (124), which Mr. Claude Phillips has identified with the 'Family of Balthazar Gerbier' known to have been painted by Rubens in England.

One other picture in the large gallery has provoked some discussion, Mr. Ralph Bankes's sketch of *Las Meninas* (105). The idea put forward in the catalogue that this is a finished

sketch for the Madrid picture by Velasquez himself has received little support. Apart from the fact, pointed out by Mr. Bowyer Nichols, that the canvas has been squared, and that consequently if it is by Velasquez we must assume that it is a second preliminary sketch done by squaring from the first—a most unlikely proceeding—the tone relations of the figures appear to us to lack the vigour and precision of Velasquez's authentic work. The handling is everywhere timid and uncertain, and at the same time the desire to produce a particular surface quality is apparent in the elaborate preparation, the scumbles and glazes. Now all these are qualities that we should expect in a copy, but not in a preliminary sketch, where the artist would be working under the stress of his preconceived idea with rapidity and directness, but with a certain carelessness as to the surface quality which is the very opposite of what we find here. Add to this that the tendency to a dry brown colouring, noticeable especially in the right-hand corner, is not characteristic of Velasquez's own work. The claims of Mr. Ralph Bankes's other Velasquez, the portrait of *Cardinal Borghia* (139), appear to us much stronger. Indeed, we find it difficult to suppose that any one else could have modelled the eyeballs beneath the flesh in so masterly a manner. The ill-constructed shoulder and arm, and the indifferent painting of the drapery, must, however, surely be the work of an assistant.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 19th ult. the following engravings, those by V. Green fetching remarkably good prices. After Reynolds: Lady Beaumont, by J. R. Smith, 50*l.*; Viscountess Crosbie, by W. Dickinson, 43*l.*; Lady Taylor, by the same, 136*l.*; The Duchess of Devonshire and Daughter, by G. Keating, 48*l.*; Edmund Burke, by J. Watson, 42*l.*; Master Crewe as Henry VIII., by J. R. Smith, 31*l.*; The Countess of Salisbury, by V. Green, 525*l.*; Mrs. Tollemache as Miranda, by J. Jones, 52*l.*; The Ladies Waldegrave, by V. Green, 357*l.*; Mrs. Beresford, Lady Townshend, and Mrs. Gardner, by T. Watson, 183*l.*; another example, cut, 78*l.*; Lady Hamilton as a Bacchante, by J. R. Smith, 34*l.*; The Duchess of Rutland, by V. Green, 630*l.*; Lady Cockburn and her Children (Cornelia), by C. Wilkin, 136*l.*; Lady Elizabeth Foster, by F. Bartolozzi, 79*l.*; Lady Catherine Pelham Clinton, by J. R. Smith, 44*l.*; Mrs. Payne Gallwey and Child, by the same, 32*l.*; Mrs. Sheridan, by W. Dickinson, 157*l.* After Wheatley: The Cries of London (complete set of thirteen), 451*l.* After Romney: Mrs. Jordan as the Rump, by J. Osborne, 37*l.*; Mrs. Warren, by C. Hodges, 36*l.* After Downman: Miss Farren, by J. Collyer, 32*l.* After Lely: Lady Grammont, by J. McArdell, 57*l.* After Morland: Inside of a Country Alehouse, by W. Ward, 50*l.*; Girl and Calves, and Feeding the Pigs (a pair), 60*l.*; Contemplation, by W. Ward, 168*l.* After Lawranson: A Lady Haymaking, by J. R. Smith, 37*l.* After Hoppner: Viscountess Andover, by C. Wilkin, 79*l.*; Lady Langham, by the same, 79*l.*; Lady Charlotte Campbell, by the same, 84*l.*; The Countess of Oxford, by S. W. Reynolds, 199*l.*; Lady Cholmondeley and Child, by C. Turner, 42*l.*; Mrs. Benwell, by W. Ward, 38*l.* After C. Wilkin: Lady Gertrude Villiers, by the artist, 90*l.* After W. Ward: Morning, or the Reflection, by J. Grozer, 46*l.* After Peel: General Green, by V. Green, 44*l.* After Peters: The Fortune-tellers, and The Gamblers, by J. R. Smith (a pair), 79*l.* After J. R. Smith: A Lecture on Gadding, and The Fair Moralist, by F. Bartolozzi and W. Nutter (a pair), 60*l.*; Narcissa, and Flirtilla, by the artist (a pair), 194*l.*; A Loisir, by the same, 65*l.* After Cosway: Mrs. Fitzherbert, by J. Condé, 113*l.*



The sale of the collection of the late W. Waring, on the 22nd ult., was notable for the price fetched by the Troyon. Drawings: Birket Foster, A Cottage Girl, 65*l.*; Crossing the Brook, 73*l.* Sir J. Gilbert, Dogberry's Charge to the Watch, 65*l.* W. Hunt, A Girl with a Pitcher, 162*l.* Pictures: R. Ansdell, Gathering the Herd, 152*l.* S. Bough, Winton House, East Lothian, 294*l.* V. Cole, The View from Richmond Hill, 126*l.* H. Fantin, Hyacinths and Plate of Fruit, and Tulips, with a Dish, Lemon, and Orange (a pair), 168*l.* W. P. Frith, Sir Roger de Coverley: the Perverse Widow, 168*l.* L. Gallait, Art and Liberty, 110*l.* Sir J. E. Millais, Jilted, 168*l.* J. Stark, A Landscape near Holt, Norfolk, 126*l.* A. Stevens, The Lovers' Quarrel, 147*l.* C. Troyon, Cattle and Sheep, with a peasant woman in a woody pasture, 7,350*l.* Other collections sold on the same day included the following pictures: Count d'Orsay, Her Majesty Queen Victoria riding on a White Charger, 115*l.* R. Cosway, Miss Farren, Countess of Derby, 136*l.* W. P. Frith, A Tenby Fisherman, 273*l.* J. F. Herring, sen., H. Bright, and C. Baxter, The Cavalier's Visit, 152*l.* J. W. Oakes, An Old Watermill, 189*l.* F. Wheatley, The Market Girl, 556*l.* V. Cole's drawing The Edge of a Wood fetched 68*l.*

### Fine-Art Gossip.

THE days for sending in work to the Royal Academy spread themselves over a whole week this year, owing to the intervention of Good Friday and of Bank Holiday on the following Monday. Sculpture goes in on Wednesday, the 26th inst.; Thursday is for all works under glass; Saturday and the following Tuesday for oil pictures.

At the last meeting of the members of the Royal Society of Painters in Water Colours the following were elected as Associates: Miss Eleanor Fortescue Brickdale and Mr. Arthur Rackham. It was only a few days ago that Miss Brickdale was elected a Member of the Society of Oil Painters.

YESTERDAY and to-day critics were invited to view the efforts of the Royal Society of Painter-Etchers and Engravers, in Pall Mall.

MR. A. W. RICH, a member of the New English Art Club, will begin on Wednesday, for twelve days, an exhibition of his water-colour drawings at the Egyptian Hall, Piccadilly. These drawings are chiefly of English landscape, and represent especially subjects in Sussex, Suffolk, Surrey, Gloucestershire, and other southern counties.

PICTURES and studies from the Holy Land, from Hebron to the Lake of Galilee, are being shown by Mr. John Fulleylove at the Fine-Art Society's rooms. The private view is to-day.

TO-DAY also Messrs. H. Graves invite critics to inspect water-colour drawings of Portugal, principally in the wine district, by Mrs. S. Roope Dockery.

MESSRS. DOWDESWELL are showing a series of water-colour drawings, entitled 'On Many Waters,' by Mr. W. L. Wyllie. The private view took place last Wednesday.

THE late Sir J. Noel Paton, who was a great collector of old armour and curios, has left a manuscript dealing with the subject of old armour, which, when revised, may see the light.

THE French Société des Aquarellistes has, after a sleep of three years, again started into life, with the energetic M. Guillaume Dubufe as its new President. The success of the resuscitated Society, as exemplified by the new exhibition at the Galerie Georges Petit, is fully assured so long as the President prevents internal dissensions—a common curse with most artistic societies. Some of the best living water-colour artists in France are represented in the exhibition. One of the leading exhibitors, M. Jeannot, is, in addition, showing a collection of his latest

works in the Galerie des Artistes Modernes at 19, Rue Caumartin.

M. MARCELLIN DESBOUTIN, who died at Nice last week, was a distinguished *peintre-graveur*, whose career was fittingly crowned by a Grand Prix at the Exhibition of 1900. He was born at Cérilly in 1822, and was a pupil of Couture. His portraits include M. Hyacinthe Loyson, wife, and child, *en trypique*, 1880; Aristide Bruant, 1892; Miss Maude Gonne, 1894; Puvion de Chavannes, 1895; 'Portrait de l'Auteur,' now at the Luxembourg; and 'La Femme au Chapeau,' which was purchased by the State in 1883. He resided in Italy for over a quarter of a century, and his various accomplishments included the writing of poetry and dramatic pieces. The Luxembourg possesses sixteen of his dry-point engravings, in which manner he was particularly skilful and successful.

IN view of the centenary celebrations in Paris it may not be out of place to recall the fact that Victor Hugo executed a number of exceedingly clever sketches in pen-and-ink and crayons. Many of these have been published, but many more remain inedited. The 'Album of Designs of Victor Hugo,' engraved by Paul Chenay, does not contain faithful renderings. His sketches have also been reproduced in the *Artiste*, 1841; 'France Littéraire,' 1840; the 'Album Cosmopolite,' 1837; in the illustrated editions of his own writings—e.g., 'Les Travailleurs de la Mer'; and in 'Le Livre d'Or de Victor Hugo.' Théophile Gautier wrote a notice of a collection of Hugo's designs which appeared in 1863. To *L'Art et l'Idée* of July, 1892, M. Octave Uzanne contributed a long and interesting article on this subject, and reproduced nineteen sketches, ranging in date from 1837 to 1871. Nearly all Hugo's sketches are in the possession of his family or intimate friends. One, however, is in the print department of the Bibliothèque Nationale, a view of John Brown hanging *au gibet*. This has been engraved by Chenay, who, by the way, was a brother-in-law of the poet.

THE death is announced of Mr. David MacGibbon, a prominent Edinburgh architect, who wrote several important works more or less intimately connected with his profession. The most notable of these, written in conjunction with Mr. Thomas Ross, is in eight volumes, and deals with the castellated, ecclesiastical, and domestic architecture of Scotland. Recently Mr. MacGibbon published a large book for private circulation on 'The Abbeys of Galloway,' besides a volume on 'The Architecture of the Riviera.' He was an accomplished draughtsman and a water-colour artist of some repute.

THE approach of Coronation Day brings the promise of some display of sculptured work in commemoration of the auspicious event. In one of the Royal boroughs a marble bust of His Majesty the King is commissioned from Mr. Albert Toft, of Chelsea, and will be unveiled on the day of the ceremony.

THE new publication of the First Folio of Shakspeare by the Oxford Press will be printed on O.W. paper. The copy from which the facsimile is being made is the property of the Duke of Devonshire, who has lent it for the time being to the University. The O.W. paper employed is of a yellowish tint, not unlike the original, and, owing to the purity of the materials and the care used in its manufacture (which constitutes the difference between it and the ordinary paper of modern times), should prove every bit as durable.

A CORRESPONDENT in Barbados informs us that the postage stamp Britannia driving sea-horses was conceived by Mr. Le Hunte, when Colonial Secretary. The correspondent also sends a British Guiana stamp of a barque in full sail, which is a well-known favourite, and a large Trinidad stamp of the landing of Columbus, which is confused and lacking in composition.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—Popular Concerts.  
KENSINGTON TOWN HALL.—Westminster Orchestral Society.

ST. JAMES'S HALL.—Ballad Concert.

THE chamber music at recent Popular Concerts has been more or less familiar. Last Saturday, however, the programme commenced with a Schubert Quartet rarely heard—viz., the one in G, Op. 161. It was composed in 1826, the same year as the D minor Quartet, which is so great a favourite. The work, it must be acknowledged, is long, but it is full of wonderful music. The opening bars of the first movement at once show that the composer was in one of his most earnest, most romantic moods. The performance by the Willy Hess quartet of players was excellent. The programme included another long composition—viz., Schumann's 'Humoreske,' Op. 20. There are many fine sections in it, yet as a whole it is unsatisfactory. It seems to require a written programme to account for the varying moods. Schumann has given one in a letter to Clara Wieck. "I have," he says, "been all the week at the piano, composing, writing, laughing, and crying, all at once"; but with such a rhapsodical piece of music one would like to know at what he was laughing, and what drew tears from his eyes. Mr. Schönberger, the interpreter, played with his usual great skill and intelligence.

THE Westminster Orchestral Society gave their first concert this season at the Kensington Town Hall on Wednesday evening, their old habitation at Westminster being no longer available. The present scheme, by the way, includes only two, instead of the usual three concerts. The policy of giving prominence to works of native origin is maintained, and this is a matter of special moment. The great thing is to give our young composers not only opportunities of being heard, but opportunities of hearing their own music and profiting thereby. On Wednesday the programme included Sir A. Mackenzie's dramatic suite for orchestra, entitled 'Coriolanus,' in which he has included the most important of the pieces heard during the progress of Shakspeare's play, for which the music was originally written. There are in all four movements, of which the 'Prelude' and the 'Melodrama and Funeral March' appear to us the strongest. The work was well performed under the direction of the composer, who at the close met with a hearty reception. Mr. Leonard Borwick played the solo part of Beethoven's Concerto in E flat, though not quite in his best manner; the slow middle movement, however, was interpreted with fine feeling and delicacy. The orchestral accompaniments were most carefully performed under the direction of the Society's painstaking and able conductor, Mr. Stewart Macpherson. The programme included Dvorák's symphony 'From the New World.' We can speak only of the first section, which was rendered with marked precision and intelligence. Miss Beatrice Spencer sang various songs tastefully, being specially successful in Somervell's 'The Shepherd' and in an old French song.

Two new songs were introduced at the



St. James's Hall Ballad Concert on Wednesday afternoon. Mr. Noel Johnson's 'I Need Thee So' is smoothly written and effective, and it was sung with taste and fervour by Mr. Ben Davies. 'The Maid of Hampton Lock,' by Mr. Paul A. Rubens, has old English character and is agreeably tuneful. This song was rendered in vivacious style by Mr. Denham Price. Miss Lilian Eldée, from Daly's Theatre, introduced her new monologue, 'The Eternal Feminine,' which is bright and amusing. Madame Liza Lehmann had written two pretty little songs for it, which Miss Eldée sang in piquant fashion. Two new and tasteful violin pieces by Mr. Arthur Herve, respectively entitled 'Élévation' and 'Sérénade,' were performed by M. Johannes Wolff.

### Musical Gossip.

INSTEAD of the usual Symphony Concert programme at the Queen's Hall last week the instrumental music performed in presence of the King was repeated, and therefore needs no comment. The vocal music, however, was unfamiliar. There was an aria, 'An jenem Tag,' from Marschner's 'Hans Heiling,' an opera quite unknown to the present generation. Beethoven, Weber, and Marschner were the three composers by whom Wagner, as he tells us in 'A Communication to my Friends,' was influenced when he first began to write for the stage, and of the last named he says, "whom people most unjustifiably take for a mere imitator of Weber." That appreciation of Wagner's ought to tempt some impresario to let us hear one or other of the composer's operas. Of course to us, looking backward, he would merely appear *mi-chemin* between Weber and Wagner; for all that such a revival ought to prove interesting. The very song in question contains distinct foreshadowings of Marschner's great successor. The other number was the dramatic scena 'King Saul's Dream,' from Sir Hubert Parry's oratorio 'King Saul.' Mr. Davies sang both with dramatic intelligence, but he was suffering from a severe cold, and could not, therefore, do himself full justice.

HERR WILHELM BACKHAUS gave a second pianoforte recital at St. James's Hall on Tuesday afternoon. His reading of Bach's 'Italian' Concerto lacked both depth and delicacy. In the 'Variations Sérieuses' of Mendelssohn, however, he was heard to really good advantage. From a technical point of view there was no fault to find, and there was a genuine attempt to make them "serious," not mere show variations. In Beethoven's Sonata in c sharp minor, Op. 27, No. 2, there was some good playing in the first movement, but the Allegretto, and still more the Finale, sounded like music from which the soul had in great part fled. Herr Backhaus is a disappointing pianist. He is gifted in more ways than one, but his readings of the great masters are often colourless.

MISS ANNA HEGNER, who gave a violin recital at Steinway Hall last Tuesday afternoon, continues to make rapid progress in her art. Her performance of the solo in Mendelssohn's Violin Concerto was marked by intelligence and insight, and the execution was sound and neat, just intonation being preserved throughout the three movements of the familiar work. Firm and thoughtful, too, was her rendering of Bach's Prelude and Fugue in c minor. Herr Benno Schönberger was associated with Miss Hegner in a fluent and artistic performance of Beethoven's 'Kreutzer' Sonata, specially pleasing being their treatment of the delightful variations.

THE programme of the last of the four historical concerts, held on February 19th in

the University Music Class-Room, Edinburgh, was devoted to "some forgotten symphony composers"—i.e., to Philipp Emanuel Bach, Ignaz Pleyel, and Carl Ditters von Dittersdorf. The value and interest of such revivals are tersely pointed out by Prof. Niecks at the opening of his prefatory remarks, and we cannot do better than quote his words:—

"To recall the forgotten, or rather to disinter the buried, is profitable in more than one respect. It enables us to realize tastes, styles, and personalities of the past better than the most graphic of descriptions can do, enables us to learn the lesson that older forms may be different phases without being lower stages of development."

HERR FELIX WEINGARTNER's new trilogy was produced, as announced, at Leipzig on the 15th ult., under the direction of the composer, and with the usual tokens of success. Herr Otto Lessmann, in the *Allgemeine Musik-Zeitung* of February 22nd, regards the second section, 'The Sacrifice for the Dead,' as the most impressive. The first and third sections, 'Agamemnon' and 'The Furies,' suffer from diffuseness, while in the latter are melodic commonplaces and a sad lack of unity. The performance of the work seems to have been extremely fine.

M. JULES MASSENET's latest opera 'Le Jongleur de Notre-Dame,' a "miracle en trois actes," was produced at Monte Carlo on February 18th. The libretto is by M. Maurice Léna, professor at the Paris University. The story may be told in a few words. A starving, sore-of-foot merry-Andrew collapses in a public square, in front of the Abbey of Cluny. A fête is going on, and the crowd insist on being diverted by some of his impious songs. The prior emerges from the gate of the abbey, anathematizes the crowd, and threatens the poor juggler with the flames of hell unless he repent and enter for ever within the monastery. The sight of ruddy-looking brother Boniface returning on his donkey loaded with provisions decides him; he follows the prior, but hides under his cloak his hoops and other things belonging to his trade. But once in he finds that he cannot serve the Blessed Virgin in any way; he cannot write holy hymns, neither can he sing them; he can only eat and drink, and he is laughed at by all. But brother Boniface, the cook, one day, while peeling his radishes, tells him that the Virgin is the friend of the humble, and that a shepherd's pipe is as pleasing to her as were the costly gifts of the Magi. And so the merry-Andrew determines to do what is within his power—i.e., amuse the Virgin with his jugglery tricks. And so one night he enters the church, and performs before the holy image of the Madonna until he sinks in holy ecstasy at the foot of the altar. The monks, hearing a noise, rush in, curse him, and are about to drive him out when the statue of the Virgin becomes animate; she blesses the poor juggler, and calls him to her, for he is dying, to hear the holy songs sung in Paradise. The music, in the long account given in *Le Ménestrel* of February 22nd, is said to be admirably in keeping with the quaint legend; full of flowing melody, exquisite colouring, and curious contrasts, to which the subject and its treatment give rise. It must be acknowledged that a piece in which the only rôles are those of men is original; the statue of the Virgin is merely a *deus ex machina*. The performance was of the best, the mounting superb, and the orchestral playing under M. Jéhin all that could be desired.

THE attitude of great composers towards critics has always been much the same, viz., one of general indifference; although there is no doubt that in certain cases, as, for example, Beethoven and Rochlitz, personal respect for particular men must have inclined them to receive praise with a certain satisfaction and to pay more or less heed to censure. Of critics generally Beethoven once summed up his opinion in a terse sentence: "They certainly

cannot by their chatter bestow immortality on any one, neither can they deprive any one of it, if Apollo has so determined." In some letters of Verdi to the well-known author and critic Filippo Filippi, recently published in the *Mondo Artistico*, the composer, referring to a notice in *La Perseveranza*, written by Filippi, in which praise and blame were mixed, the latter apparently in greater proportion, remarks: "Well, you know I never complain of hostile articles, neither do I express thanks (and perhaps I am wrong) for favourable ones. I love independence in all things, and I respect it absolutely in others."

### PERFORMANCES NEXT WEEK.

SUN. Sunday Society's Concert, 3.30, Queen's Hall.  
Sunday League, 7, Queen's Hall.  
MON. Mr. Hayden Coffin's Recital, 3.15, Steinway Hall.  
— M. Emil Sauer's Pianoforte Recital, 8, Queen's Hall.  
WED. St. James's Hallad Concert, 3, St. James's Hall.  
— M. Emil Sauer's Pianoforte Recital, 3, Queen's Hall.  
THURS. Royal Choral Society, 8, Albert Hall.  
SAT. Saturday Popular Concert, 3, St. James's Hall.  
— Symphony Concert, 8, Queen's Hall.  
— Crystal Palace Concert, 3.30.

### DRAMA

*Ulysses: a Drama in a Prologue and Three Acts.* By Stephen Phillips. (Lane.)

SOMETHING of the freshness of 'Ulysses' has been lost in consequence of the comment elicited on its stage production. A request that the work should be treated only in its dramatic aspects accompanied the limited edition, or, it should perhaps be said, the few copies issued to a portion of the press immediately previous to the performance. Such a demand is all but incapable of fulfilment. Who in 'Hamlet' or 'Macbeth' can dissociate the poetic from the dramatic? In spite, then, of a general attempt to comply with the condition, there was, in many cases, a sort of keeping the (implied) word of promise "to the ear" and breaking it "to the hope." At any rate, some of the most effective or epigrammatic lines were familiar to the public before the book could have been generally accessible.

As a whole, 'Ulysses' is dramatic rather than poetical. It is rugged, terse, and idiomatic, imaginative in conception, and impressive in characterization. What strikes us most is the paucity of lyrical passages in a work which seems specially to solicit such. Of the two or three lyrics interspersed one is fine and has a haunting melody. This is the song of the minstrel during the revels of the suitors, the close of which is overheard by Penelope:—

O set the sails, for Troy, for Troy is fallen,  
And Helen cometh home;  
O set the sails, and all the Phrygian winds  
Breathe us across the foam!  
O set the sails unto the golden West!  
It is o'er, the bitter strife.  
At last the father cometh to the son,  
And the husband to the wife!  
And she shall fall upon his heart  
With never a spoken word—

At this point, when we would fain have more, the song, as yet unfinished, is interrupted by the descending Penelope, who finds painful the associations which it conjures up, and wails, in lines which convey pleasantly a natural emotion:—

Others return, the other husbands, but  
Never for me that sail on the sea-line,  
Never a sound of oars beneath the moon,  
Nor sudden step beside me at midnight:  
Never Ulysses! Either he is drowned  
Or his bones lie on the mainland in the rain.

A master such as Milton or Keats might have shrunk from the repetition of sound



in the last line. Penelope's plaint, after the departure of the suitors, that through the long years she has

not quailed,  
True to a vision, steadfast to a dream,  
Indissolubly married to remembrance,

rings naturally and well. Not less expressive is the utterance of Calypso, who detects the vague homeward longing of Ulysses:—

And now I do recall  
Even in your wildest kiss a kiss withheld.

A moment previously Ulysses has interrupted a vague dream of Penelope with language of the wildest passion addressed to his enslaver:—

Those crimson lips again! O eyes half-closed,  
That closing slowly draw my soul from me!  
Thou faltest back, thy hair blows in my face,  
And all the odour goeth to my brain.

When sensible of the change in her captive after he has been touched by the caduceus, the effect of which is no less potent than that of the moly in the original, Calypso says, in a passage which ends well:—

I have shown you amorous craft, tricks of delay,  
Tears that can fire men's blood; you must forget  
These, and return to simple husbanding.

The combat between the goddess and Ulysses is written with strength and a measure of inspiration. Wearing of the characteristic evasion of the wanderer, who mistrusts everything, even to the message of Zeus himself, and fences with her at every point, Calypso demands and insists on the truth,

Once and once only, but the living truth.  
Whereupon, in a wild burst, Ulysses exclaims:—

Then have the truth; I speak as a man speaks;  
Pour out my heart like treasure at your feet.  
This odorous amorous isle of violets,  
That leans all leaves into the glassy deep,  
With brooding music over noontide moss,  
And low dirge of the lily-swinging bee,—  
Then stars like opening eyes on closing flowers,—  
Palls on my heart. Ah, God! that I might see  
Gaunt Ithaca stand up out of the surge,  
You lashed and streaming rocks, and sobbing  
crag,

The screaming gull and the wild-flying cloud:—  
To see far off the smoke of my own hearth,  
To smell far out the glebe of my own farms,  
To spring alive upon her precipices,  
And hurl the singing spear into the air;  
To scoop the mountain torrent in my hand,  
And plunge into the midnight of her pines;  
To look into the eyes of her who bore me,  
And clasp his knees who 'gat me in his joy,  
Prove if my son be like my dream of him.

We two have played and tossed each other  
words;

Goddess and mortal we have met and kissed.  
Now am I mad for silence and for tears,  
For the earthly voice that breaks at earthly ills,  
The mortal hands that make and smooth the bed.  
I am an-hungred for that human breast,  
That bosom a sweet hive of memories—  
There, there to lay my head before I die,  
There, there to be, there only, there at last!

Not very happy or magical is the compound epithet "the lily-swinging bee," but the whole is well conceived and rendered, and some of the lines are superb in appropriateness and strength.

In the constant use of lines wholly monosyllabic we trace an attempt at the rugged strength of primitive utterance. Not characteristically Homeric is this, but its effect is that for which our author strives. Many of the lines quoted above are wholly monosyllabic, and most are so in a whole. Such lines abound throughout the poem.

The scenes in Hades are imaginatively conceived, and grip one more on perusal

than in stage presentation, though in that respect all that is easily conceivable has been done. A natural thought is that of Ulysses when a mortal guest treading the lowest depth:—

O how shall I descend in flesh and blood  
Unready and unripe? I have not died:  
Therefore I fear! You gods, first let me have  
The pang, the last sweat and the rattling throat,  
The appalling and the deep burying,  
And die ere I descend amid the dead.

The scene of his escape and his issuing forth to light exhibits imagination as well as intensity and dramatic force.

In the concluding act the prophetic vision of Phemius that heralds the approach of Ulysses is impressive. The whole is given with a severity the effect of which is clearly intentional, and not unsuited to the theme. It has gained less from the superb environment accorded it than might have been anticipated, and seems as an acting play inferior to 'Paolo and Francesca,' though on this point it is as yet too early to speak. Mr. Phillips's poetical endowment is high. It is little less than a disaster to art that he has been praised for precisely the gifts he cannot claim. To liken him to some of the Tudor dramatists is what may be understood. To describe him as "speaking with the voice of Milton" seems to show that there are those who can say, with a notorious comedian, that they have never wearied of 'Paradise Lost,' inasmuch as they never began its perusal.

#### Dramatic Gossip.

'SWEET NELL OF OLD DRURY' was revived on Saturday last at the Globe, with Miss Julia Neilson as the heroine and Mr. Fred Terry as Charles II. Mr. Sydney Valentine appeared as Lord Jeffreys, and Miss Edith Olive was Lady Castlemaine. The revival will, it is anticipated, last until the house has to be abandoned to the London County Council.

'HAGAR' is the title of a melodrama by Messrs. G. R. Sims and Arthur Shirley produced on Monday at the Coronet Theatre. It is an adaptation of 'La Fille du Garde-Chasse,' a five-act piece of MM. Fontanes and Decori, first given at the Ambigu Comique on August 14th last. Mr. and Mrs. Charles Sugden play the principal parts, and the whole seems fitted for the country journey in store for it.

SEVERAL new tableaux have been introduced into the scenes in Hades in 'Ulysses,' which has now fully caught on at Her Majesty's.

MR. HARE appears to-night at the Criterion for the last time in London for the present as Benjamin Goldfinch in 'A Pair of Spectacles' and Lord Kilclare in 'A Quiet Rubber.'

'THE TWIN SISTER' has been withdrawn from the Duke of York's Theatre, at which the new comedy of Mr. Henry Arthur Jones may be anticipated about the 11th inst.

MR. PHIL MAY will make at Hull on Monday his appearance as an actor with Mr. William Mollison's company as Ancient Pistol in 'King Henry V.'

THE first of the series of conferences promised by Mr. M. L. Mayer is due on March 6th at the Coronet Theatre. It will be delivered by M. Larroumet, the subject being 'Le Théâtre.' The second will be given by M. Jean Richepin on 'La Poesie.'

TO CORRESPONDENTS.—W. H.—B. M.—F. K.—M. D. C.—A. S.—received.

M. B.—More suitable for *Notes and Queries*.

A. H. J. G.—Many thanks.

No notice can be taken of anonymous communications.

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## LITERATURE

*The Epistles of Erasmus.* By Francis Morgan Nichols. (Longmans & Co.)

MR. NICHOLS'S volume is a very able and a very interesting contribution to the critical study of the Renaissance. This is not his first venture in the field of scholarship. A great many years ago he published a work on the Roman Forum, and has also written a short treatise in Italian on the same subject. The present work is a much more ambitious undertaking, and it displays a combination of learning and judgment which can hardly fail to give its author an enduring place amongst the biographers of Erasmus.

Its professed aim is to arrange that scholar's early letters in their chronological order, and thus to do for him now what his friends wanted to do for him in his lifetime, and what all subsequent lovers of his writings must have desired to see accomplished. But as Erasmus's letters, whether early or late, form the chief material for his biography, and furnish the facts and indications on which any estimate of his personal character must in the main be based, it serves another and still more engaging purpose. In order to explain the position which he has assigned to letters of doubtful date, Mr. Nichols has found that the easiest course, more especially in the case of the earliest documents, was to translate them. Where he has not been able to insert the whole of a letter through considerations of space, he has preferred giving an accurate rendering of characteristic parts to attempting an abstract in which some at least of the original spirit would have been sure to evaporate. Nor is this all, or even the most important feature of what he has done. He has sorted the selection into chapters, and supplied a general preface to each of them, with particular comments on every letter in turn. In so doing he not only throws light on obscurities of phrase or

reference as they arise, and compares the letters one with another, but he also adds many apt illustrations from contemporary life and literature. The result is a work which is of singular value to the student, and offers great attractions even to those who read only for amusement.

Had this been the first published effort to arrange all the letters that require arrangement, and to examine them critically and systematically with that object, British scholarship would have had an additional reason for congratulating itself in the possession of this volume. Besides supplying a register of Erasmus's known correspondence as far as the year 1517, it deals fully with the letters written by him up to his return from Italy in June, 1509. Some promise is held out of a second volume, carrying on the same inquiry up to the beginning of the Lutheran Reformation. Mr. Nichols's labours, however, be their outcome what they may in point of importance, have been in some measure anticipated in point of time by two Germans. In 1891 a certain Herr Richter brought out a dissertation on the period now covered, and in 1896 a Dr. Max Reich made further researches in a treatise entitled 'Erasmus von Rotterdam: Untersuchungen zu seinem Briefwechsel und Leben in den Jahren 1509-1518.' These publications, to which Mr. Nichols pays the tribute of respect due to their learning and diligence, came to his knowledge, as he states, only when he had almost completed his own arrangement. Whether even in sheer erudition, to say nothing of lucidity or of the interest which the translation of the letters lends it, they are at all comparable with the present work is a question which wears an invidious appearance, nor would any answer carry weight with those who have had no opportunity of making an examination of the three. Sufficient is said of them for the moment in our author's assertion that, while he has had reason to appreciate their care and to feel under some obligations to them for references of which he might otherwise have been ignorant, he has seldom preferred Herr Richter's arrangement where it differs from his own, and that he proposes in a second volume to go fully into the grounds upon which he finds himself to some extent in conflict with Dr. Reich.

In the general introduction to his work Mr. Nichols brings together a good deal of information about the various editions of the letters, and ventures upon a statement of one or two principles to be observed in dealing with questions of date and authenticity. He has little trouble in disposing of Hallam's observation that the invention of printing put a sudden stop to the occupation of the transcriber, for, as he shows, Erasmus himself declares that he had copied out the Epistles of St. Jerome at a time when some five editions of them had been printed north of the Alps, and that even as late as 1511, when he was at Cambridge, there was a lack of men ready to earn money by transcribing his own works. He shows, too, with a special bearing upon the character and purpose of the letters, how much trouble Erasmus took in acquiring the arts of style; how he would refer to Cicero, Pliny, Politian, and Æneas Silvius (Pope Pius II.) as the models to be imitated by letter-writers; how industrious

he was in practising his pen; and, finally, what an immense number of letters he must have thrown off compared with those that are preserved. "I have written," he declared in 1523, "and am still writing, such a quantity of letters that two waggons would scarcely be able to carry them." Mr. Nichols assumes that after the beginning of his correspondence with the Italian adventurer known as Ammonius it became Erasmus's habit to keep letter-books, into which the most interesting of his own letters, as well as those which he received from his friends, were transcribed; and that it is to such collections that we owe many of the documents which we now possess. That such collections existed, or that one at least of them was made, is proved, he thinks, by a MS. still preserved in the library at Deventer, in which 186 of Erasmus's letters are to be found, some of them in his own handwriting, and 173 addressed to him. But Mr. Nichols admits that they are entered in such remarkable disorder as to suggest the binding together of detached copies. Clearly, were this an example of one of the supposed letter-books, the first thing to be expected in it would be some degree of chronological order, unless on the supposition—and to suppose anything of the kind would be dangerous—that the reasons which he may have had for obscuring the dates of his earliest letters were still active when he had passed middle life.

As to particular letters or documents the authenticity of which has been widely called in question, Mr. Nichols's observations are marked by much sobriety, nor does he offer even a hypothetical solution without entering very fully into objections. After an examination of all the circumstances attending its first publication, and after laudably declining to reject it on the ground that "consulere" is employed in it in a manner strange to Ciceronian usage, he pronounces in favour of the genuineness of the well-known letter addressed from Hammes Castle to Servatius, the prior of the monastery in which Erasmus had spent an unhappy period of his life: a letter, we may note, which Froude presented to his readers without the slightest indication that any doubt had ever been raised about it. He also gives good reasons for thinking that the letters first published in Merula's edition of 1607 as Erasmus's juvenile productions may be accepted in their entirety, in spite of the fact that Merula was deceived into including the caricature known as the epistle to Peter Cursius. He is perhaps on less secure ground in deciding in favour of the authenticity of a letter purporting to be addressed to Erasmus's friend Conrad Goclen, professor of Latin at Louvain, as well as of the "compendium vitæ," or notes for a biography, which were said to be enclosed with it. Even in Bayle's day this compendium was regarded with suspicion, and a very eminent Dutch student, Dr. Kan of Rotterdam, who pronounces in favour of the letter to Goclen, condemns the compendium as a forged substitute for the original there mentioned. Mr. Nichols does not think the abrupt and inelegant style of the compendium—what Bayle calls its "utmost negligence"—coupled with the fact that it does not answer the description given of it in the



letter which was alleged to cover it, sufficient evidence of fabrication. How important a place the compendium occupies as the chief authority for Erasmus's early history is, of course, well known; but the subject of its authenticity is too complicated for discussion in these columns.

Space also fails in which to refer to more than one or two of the many special topics bearing on Erasmus's life with which Mr. Nichols deals. He makes an excellent point, for instance, in what he says about the origin of the name by which the great scholar of the Renaissance is universally known. The early, and, indeed, the general assumption that Erasmus is the Græcized form which he gave to his father's name Gerard, itself a corruption of the German *gieren*, "to desire," is declared to lack any support in his letters or writings. Erasmus himself once at least professed to connect Gerard with *Geier*, a vulture. "There is no reason to doubt," says Mr. Nichols,

"that his baptismal name was Erasmus, or 'Herasmus,' as the word was probably spelt in the popular Calendars and Martyrologies, and as he himself continued to spell it until after the publication of the first edition of the 'Adages.'"

In support of this contention the names of two saints in the Roman Calendar are cited, the more famous of whom is alluded to in the 'Praise of Folly' as presumably well known. Mr. Nichols, who conjectures that the name came from one of the scholar's kindred, also mentions that it was borne by one of his senior contemporaries, the abbot of the monastery of St. Denys de Mons, and, as shown by the matriculation roll of the University of Cologne, by a pauper from Rotterdam in 1496. That the name of the saint, at least, was well known at the time is shown by the founding of a chapel in his honour in Westminster Abbey in 1470, and by the belief then prevalent that those who burnt tapers at any of his altars would receive a fair portion of the world's blessings. We know, too, from Beatus Rhenanus's letter to Charles V., that Erasmus expressed the opinion that he ought to have taken the name Erasmus when he began to write as more in keeping with his desire to be pleasant; and there is some force in the suggestion that, had the name which he bore been of his own assumption instead of his baptismal name, which he could not legally alter, he would have so altered it. When he had to choose a name for his godson, the child of his friend Froben the printer, it was Erasmus that he called him. On the other hand, Roterodamus, or, as he first spelt it, Rotterdamus, was obviously assumed as a name; for, as Drummond, one of the English biographers, pointed out, had it been retained only as a description, it ought to have been Roterodamensis. Mr. Nichols offers the plausible conjecture that Desiderius, the Latinized form of Erasmus, was adopted in order to make up the Roman complement of three names.

Another attractive point is the extent to which these letters, rendered without any attempt to gloss over their meaning, and illuminated by being placed in the order in which they appear to have been written, throw fresh light upon Erasmus's character. Mr. Nichols has no need to

plead, as he does in his preface, that, if in some of them the scholar falls short of the ideal presented by his biographers, the fault must not be set down to the translator; for no one who will read the selection carefully could reasonably make any such suggestion. If he omits parts of a letter containing matter of any importance, he notes the omission by asterisks; if what is left out is unimportant, no indication of the omission is given. But to judge by the context of some of these asterisks, especially in the earliest letters, the translator seems to have passed over passages which possibly could not have appeared in a book intended for general perusal. Had these passages appeared, Erasmus might have suffered still more in the opinion of readers forgetful, perhaps, that he was a boy when he wrote them, and ignorant of the state of most of the monasteries at the time. As it is, many of the passages included throw what the translator well describes as an "unsparing light" on some of his doings.

The translation itself seems to be beyond reproach. It is not only correct, so far as tested by comparison here and there with the original, but it is lucid and elegant, and, what is still more important, it renders the inimitable style of the writer as nearly as that style can be rendered in modern English. How much in all these respects it is an improvement upon the examples of so-called translation to be found in Froude's 'Life and Letters of Erasmus' will be evident to any one who takes the trouble to contrast the two. Great as the merits of Froude's lectures were as a contribution to literature, he treated the letters with amazing freedom, altering here, omitting there, extending or compressing as best suited his purpose, and with nothing to warn the reader except an occasional note to the effect that this or that letter was "abridged." He made Erasmus write as that scholar might have written had he lived in the nineteenth century and shared his biographer's style. The atmosphere of the letters as Froude gave them was hardly distinguishable from the atmosphere of the text. With Mr. Nichols it is otherwise. No one can read his pages without being conscious that the letters there exhibit, as nearly as may be in another language, and in a form commonly intelligible to-day, the very airs and graces, the turns of expression, the lightness and flexibility, which delighted Erasmus's contemporaries four centuries ago.

To point out small blemishes in a work of this kind may seem a trivial proceeding. But Mr. Nichols would do well, in any subsequent edition, to keep to one spelling of Basel, if he prefers the German form of the name. On p. xxv he writes it "Basle." Sometimes, too, he has Botzheim and then, again, Botzem. He has "Wimpfling" instead of the usual "Wimpheling" as the name of a well-known Humanist. Mr. Vander Haeghen is, of course, a misprint for Mr. Van der Haeghen. "Algemeine" on p. liv requires to be corrected; and "coetaneous" on p. 105 and "assentation" on p. 106 are words for which there is doubtless good authority, but which nevertheless have a pedantic sound foreign to Mr. Nichols's way of writing. In general, however, he cannot improve upon the

character of the work, and the second volume which he promises will be eagerly awaited.

*Poems.* By W. B. Yeats. (Fisher Unwin.)

AFTER all, civilization has some advantages. It has built a gangway from the stage of life to the stalls. It has diminished the number of actors and increased the number of spectators in the mundane theatre. There was a time when all the world was really a stage and all men and women were really players, but nowadays many hedonists loll before the footlights, gazing indolently at the comedy of existence. It is a rich comedy, full of ironical surprise, whimsical persiflage, sardonic paradox. What, for example, could be more diverting than the rollicking jest of race? Earth is a speck of dust set in space among myriads of similar specks. On earth are living things. Among the living things is man. Man is made up of races, wearing divers shades of skin, speaking different languages, and flaunting sundry forms of pride and passion. This is nature's excellent joke, and there is no proof that she is tired of it, for in order to keep it up she limits the life of the players, knowing well that if men lived long enough to understand each other, the joke of race (with many others) would be discovered by her victims. Now every one of nature's jokes, like a Japanese nest of boxes, contains many lesser jokes. How many sub-jokes lurk inside the joke of race! We shrink from the impiety of suggesting that among them are to be found things so august as nationalism and patriotism, for are not these among the dearest Dagon's of humanity? Our quarrel is rather with the jolly jest of race as it affects literature. Its most brilliant exponent was Matthew Arnold, who conceived genius to be an attribute of race, fervidly forgetting that race is really an attribute of genius, just as salt is an attribute of the sea. Now, if he had told us that the sea is an attribute of salt, we should have smiled; but when he told us that genius is an attribute of race we listened with unrippled solemnity. He found "the very soul of the Celtic genius" in Macpherson's 'Ossian.' He exulted in "the Titanism of the Celt," identifying it with "Titanism as we see it in Byron," where it bursts into lyrical splendours such as this:—

The fire which on my bosom preys  
Is lone as some volcanic isle,  
No torch is kindled at the blaze,  
A funeral pile.

Arnold meant to glorify the Celt, but the ungrateful Celt, after his wont, writhed uncomfortably when he found himself crucified between Byron and Macpherson. However, the Celt did not suffer alone. Having discovered "natural magic" in Celtic poetry, Arnold announced that English poetry got "nearly all its natural magic from a Celtic source," and forthwith proceeded to smell out the "Celtic magic" not only in Byron, but in Shakspeare, in Milton, and in Keats. He detected it in Dido as she stood "upon the wild sea-banks." In one breath flattering the Celt and the devil, he declared that in the Miltonic Satan, "surely, speaks a genius to



whose composition the Celtic fibre was not wholly a stranger." This harlequin Celt grinned at Arnold even through Keats's "magic casements." In other words, genius is an attribute of race, and the sea is an attribute of salt.

If the Arnoldian theory of the Celtic element in English literature were dead and done with it would be unnecessary to examine it, but it is not dead or done with. It has increased and multiplied as only a first-class fallacy can increase and multiply, and to-day the epithet "Celtic" is generally used in the Arnoldian sense. The history of language is full of similar perversions, and perhaps it is futile to protest against the misuse of this word. Mankind likes portable things, and probably it will insist on using "Celtic" as a handy definition for certain poetic qualities. In that case, unless the word be shorn of its rigidly racial meaning, further confusions will arise and a fresh crop of fallacies will flourish. For it is as certain that some of our most "Celtic" writers are pure Saxons as that some of our most un-"Celtic" writers are pure Celts. The author of 'The Epic of Hades,' for instance, is Celtic to the marrow, and yet he is devoid of the qualities which Arnold labelled "Celtic," while the author of 'Aylwin,' a romance saturated with "Celtic" qualities, is an unadulterated East Anglian. It is well, therefore, to remember that genius springs not necessarily from race, but from personality, that most inscrutable of all mysteries. Speculations as to the part played by race in the evolution of genius from personality are almost always idle. What had race to do with the evolution of Keats, or Shelley, or Burns, or Coleridge? The truth is that in the higher altitudes of poetic genius race is nearly eliminated. The poet in his loftiest moods touches the goal towards which humanity is blindly stumbling. He soars above material trammels into the unimaginable realm where spirits differ only in the intensity of their vision. Poetry is cosmopolitan even when it wears the garb of a national dialect. For that reason we think the morbid glorification of the Celtic spirit by the younger Irish writers is a sign of weakness rather than a sign of strength. It narrows their scope; it fosters affectation and insincerity; it makes a shibboleth of what ought to be an inspiration. By all means let Irish poets fashion beauty out of Celtic tales, but let them not forget that art is more than race, and that they must be judged by the intrinsic value of their work, not merely or mainly by its racial value.

Mr. Yeats is an Irish poet, but it would not be hard to prove that he has been suckled on the breast of English poetry. He has no near Irish relations. His closest kinsmen are English poets. His themes are sedulously Celtic, but his poetic method is Sassenach. This is a hard saying, but it is true. If Mr. Yeats had not broken clean away from his Irish forerunners his poetry would not have delighted anybody save the resolute patriot. We say this not because we wish to rob Ireland of her legitimate glory, but because we think her glory will be dimmed if Irish poetry be too selfishly racialized. The danger which menaces the Irish literary revival is that it may be forced into the narrow groove of an artificial

ideal. Let the Celtic writers draw their materials from Celtic legend, but let them at the same time keep in step with the great English poets. Although Mr. Yeats the patriot seems likely to devour Mr. Yeats the poet, there is a passage in the preface to this collected and revised edition which leads us to hope that he will escape the doom of the fat kine in Pharaoh's dream. "I would," he says,

"if I could, add to that majestic heraldry of the poets, that great and complicated inheritance of images which written literature has substituted for the greater and more complex inheritance of spoken tradition, some new heraldic images, gathered from the life of the common people. Christianity and the old nature faith have lain down side by side in the cottages, and I would proclaim that peace as loudly as I can among the kingdoms of poetry."

It may be that the romantic beauty of Celtic legend will enrich our pallid contemporary poetry with a new store of energy. Classical myths are nearly exhausted, Tennyson squeezed almost the last drop out of the idyl, and unless romance is to die of modernity it must be revitalized in some way or other. Is it possible that Mr. Yeats may be one of the knights who shall rescue the maiden from the clutches of commercialism and scientific fact? Before attempting to answer this question, we may recall the principle laid down some eighteen years ago in these columns (*Athenæum*, No. 2939, February 23rd, 1884):—

"Perhaps the first question to ask in regard to any English poet of the nineteenth century is: In what relation does he stand to the romantic movement? Had he a genuine and independent sympathy with the temper of wonder and mystery which followed the temper of acceptance and domestic materialism characterizing the eighteenth century, or was his sympathy with the romantic temper dictated to him by other and more powerful souls around him?"

Now there is no doubt that Mr. Yeats has a passionate sympathy with the neo-romantic temper of wonder and mystery. In all his work it is like an imprisoned bird striving and struggling to take flight. The fact that the bird is there, even if it only flutters its wings now and then, is the central fact in his poetry. But we fear it is tied and bound by self-consciousness—that self-consciousness which inevitably slays the romantic temper by luring the poet to rely on cold symbols and crude materialisms. There are glimmerings of the true romantic temper in these lines from 'The Wanderings of Oisín' which tell how the hero

found on the dove-gray edge of the sea  
A pearl-pale, high-born lady, who rode  
On a horse with bridle of findrinny;  
And like a sunset were her lips,  
A stormy sunset on doomed ships.

Here Mr. Yeats comes very close to the faery meaning that separates the poetry of imagination from the poetry of true wonder, but he stops short of it. He is full of sympathy with the temper of wonder, but just as he is on the point of transforming his inner vision into the outer word he loses his way and recoils into the jejune imagery of tradition. We see him groping in the dark after that fragile glamour which fills 'Christabel' with vague horror and which steepens 'La Belle Dame sans Merci' in spiritual terror, but his self-consciousness shatters the

illusion. His "lady" is not merely a "lady": she is a "high-born lady." She is not merely "pale": she is "pearl-pale." After these lapses the poet recovers himself, and captures the true romantic illusion with that really magical "horse with bridle of findrinny." But just as he has stirred in us a faint presage of mystery, he stumbles back into the outworn metaphor of "lips" that are like "a stormy sunset on doomed ships," allowing the rhyme to drag him by the heels. This is in miniature a criticism of all his work, which is mysteriously unmysterious, although it is produced by a mind deeply dyed in magical lore, ghostly tales, and all the arcana of ancient and modern occultism. Why, then, does his beautiful poetry lack "the temper of wonder and mystery"? We think it is because his sympathy with that temper is "dictated," because it is the result of conscious study and deliberate artifice. He allows us to catch him in the act of simulating the wonder he feels he ought to feel, and with all his enthusiasm he fails to utter it in a form wherein it is communicable to others. But, apart from his failure to achieve the poetry of true wonder, there can be no doubt as to his mastery in the poetry of imagination. Here is a passage which is decisive on that point:—

A dome made out of endless carven jags,  
Where shadowy face flowed into shadowy face,  
Looked down on me; and in the self-same place  
I waited hour by hour, and the high dome,  
Windowless, pillarless, multitudinous home  
Of faces, waited; and the leisured gaze  
Was loaded with the memory of days  
Buried and mighty: when through the great door  
The dawn came in, and glimmered on the floor  
With a pale light, I journeyed round the hall  
And found a door deep sunken in the wall,  
The least of doors; beyond on a dim plain  
A little runnel made a bubbling strain,  
And on the runnel's stony and bare edge  
A dusky demon dry as a withered sedge  
Swayed, crooning to himself an unknown tongue:  
In a sad revelry he sang and swung  
Bacchant and mournful, passing to and fro  
His hand along the runnel's side, as though  
The flowers still grew there.

In this passage the influence of 'Hyperion' is apparent, just as the influence of Shelley is felt in these lovely lines:—

Where many a trumpet-twisted she l  
That in immortal silence sleeps  
Dreaming of her own melting hues,  
Her golds, her ambers, and her blues,  
Pierced with soft light the shallowing deeps.

A poet who can write in this fashion is in communion with that romantic temper which is the most precious as well as the most perishable element in our literature, and we hope that he will help to keep it alive in a day which seems to be drifting back to that "temper of acceptance and domestic materialism" from which the last century emerged.

With regard to Mr. Yeats's plays, we may say at once that he is not a dramatic poet. He does not naturally express himself in drama. His characters are shadowy, and they speak with one voice—his own. Fine passages do not make fine plays; and though there is some poetry in 'The Countess Cathleen' and 'The Land of Heart's Desire,' it is not dramatic poetry. It is a pity to waste poetic energy by trying to force it into an incongruous mould; but Mr. Yeats, like many others, seems



to prefer the form which is alien to his idiosyncrasy. He places 'The Countess Cathleen' first in this volume and 'The Wanderings of Oisín' last. We should have reversed the order, for we think the latter poem is his most considerable achievement. In it his metrical curiosity is seen actively working—we say "curiosity," for, as yet, he is not inventive. He makes experiments without clearly realizing their effect. 'The Wanderings of Oisín' is divided into three books. In the first part the metre is that of 'Christabel,' in the second it is the heroic couplet, and in the third it is anapestic. What is the meaning of these metres? Do they correspond with variations or transitions in the narrative? In our opinion, they do not. They appear to be wanton obstructions of the story; for unless a change of metre aids the telling of the tale, it is a needless disturbance of the poetic unity. The explanation seems to be this. Finding that the 'Christabel' metre was monotonous, the writer endeavoured to relieve the monotony, not by varying the metre, but by abruptly changing it for another metre, which he also changed for the same reason. Doubtless the anapestic rhythm suits Oisín's ride with Niam, but it is used to describe only a portion of the ride, and it is used after the ride is over—actually used for the dialogue between Oisín and St. Patrick, with comical incongruities such as this:—

S. PATRICK.

When [*sic*] the flesh of the footsole clingeth on the  
burning stones is their place,  
Where the demons whip them with wires on the  
burning stones of wide hell.

This metre is the worst possible metre for narrative, and although in it Mr. Yeats writes some fine lines and stanzas, the poem as a whole suffers from its cumbrous diffuseness. It is strange that our poets learn so little from their predecessors. Mr. Yeats was guided by a right instinct when he selected the 'Christabel' metre for the opening of his poem; but so far as his handling of it is concerned Coleridge might never have written a line. And yet in the preface to the edition of 1816 the magician of metre gave a hint which was worth following. He wrote:—

"The metre of the 'Christabel' is not, properly speaking, irregular, though it may seem so from its being founded on a new principle: namely, that of counting in each line the accents, not the syllables. Though the latter may vary from seven to twelve, yet in each line the accents will be found to be only four. Nevertheless the occasional variation in number of syllables is not introduced wantonly, but in correspondence with some transition in the nature of the imagery or passion."

Of all the marvellous metrical miracles which Coleridge performed in this poem perhaps this is the most marvellous:—

There is not wind enough to twirl  
The one red leaf, the last of its clan,  
That dances as often as dance it can,  
Hanging so light, and hanging so high  
On the topmost twig that looks up at the sky.

Here the sound not only echoes the sense: it is the sense. In the first line the slow iambs are as calm as the windless night. In the second line their immobility is heightened by the spondee which follows the opening iamb. This spondee halts the

verse dead in order to emphasize the wild dance into which the succeeding syllables plunge. With "the last of its clan" the pace quickens; in the next line it grows still more rapid; in the next the opening dactyl makes it breathless; and in the last line it becomes a mad gallop of anapests. How does Mr. Yeats metricize a "wild dance"? He uses a leaden-footed procession of iambs:—

And in a wild and sudden dance  
We mocked at Time and Fate and Chance,  
And swept out of the wattled hall,  
And came to where the dewdrops fall,  
Among the foamdrops of the sea,  
And there we hushed the revelry.

Metrically, there is no revelry to hush, but of course Mr. Yeats often succeeds as signally as here he fails. He is a master of those sad and sighing rhythms that breathe upon the most secret and most sacred emotions of the soul, as twilight airs breathe upon the polished mirror of a hidden pool. In one of his lyrics this romantic quality attains to an exquisite perfection of utterance. It is 'The Lake Isle of Innisfree':

I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles  
made;  
Nine bean rows will I have there, a hive for the  
honey bee,  
And live alone in the bee-loud glade,  
And I shall have some peace there, for peace comes  
dropping slow,  
Dropping from the veils of the morning to where  
the cricket sings;  
There midnight's all a glimmer, and noon a purple  
glow,  
And evening full of the linnet's wings.

I will arise and go now, for always night and day  
I hear lake water lapping with low sounds by the  
shore;  
While I stand on the roadway, or on the pavements  
gray,  
I hear it in the deep heart's core.

That is one of those poems which do not lose their magic with use, for it holds in its subtle music a mood that never grows old, corresponding to a mood that sleeps in every spirit, ready to be aroused and to pace in pathetic silence through the echoing chambers of consciousness. For another such cry of passionate remembrance we would gladly give all the plays Mr. Yeats has written and all the plays he seems determined to write.

*A Short History of the Hebrews to the Roman Period.* By R. L. Ottley. With Maps. (Cambridge, University Press.)

MR. OTTLEY'S new book marks a fresh stage in the progress of the higher criticism through modern Christendom; and it is worthy of notice that this progress has been promoted quite as much by theologians who make no claim to be Hebrew specialists as by those who can teach Hebrew *ex cathedra*. The popular campaign on behalf of the higher criticism of the Old Testament was, as is well known, effectually begun by the appearance of Bishop Gore's essay on 'The Holy Spirit and Inspiration' in 'Lux Mundi.' The author of that essay could, of course, only speak with authority on the theological aspect of the question; but he gave the world to understand that he is personally in sympathy with much that critical Hebraists have to say concerning the Old Testament, and he at any rate made it clear that in his opinion criticism and orthodoxy

are not at all opposed to each other. The next great step in the popularization of criticism was taken by the publication of Dr. Driver's 'Introduction to the Literature of the Old Testament.' Here spoke the long-tried and cautiously minded Hebrew grammarian and literary analyst, and once again the churches had to listen. Since then the controversy has been carried on in diverse quarters with results as various as the equipment of the parties, but on the whole the balance has been in favour of the freer and more critical school of thought. Now once again an important step is made from the enlightened theological side of inquiry, and this time the effect is likely to be even more decisive than that of the two former challenges. Not that Mr. Ottley's 'Short History of the Hebrews' can be placed on the same level of achievement as either 'Lux Mundi' or Driver's 'Introduction.' Far from it, 'Lux Mundi' was a flash of light piercing through accumulated clouds of theological darkness, and the 'Introduction to the Literature of the Old Testament' was the elaborate and authoritative critical work of a trained specialist. Mr. Ottley, on the other hand, merely claims to reproduce in clear and careful language what the higher critics have succeeded in teaching him, and he furthermore aims at showing that these results can be brought into harmony with an enlightened view of inspiration and divine revelation. But Mr. Ottley's greater chances lie in the fact of his work being intended as a text-book for schools and colleges. He will thus help to mould the more impressionable minds of the young and to create the purer theological atmosphere of the future. On our part, it is our duty to say that the object of the book has been admirably realized. The style is bright, dignified, and simple, the method is for the most part logical and well considered, and the theological atmosphere is clear and bracing. On every page, in every line, one realizes that the author aims at truth in the abstract, and at being true in the concrete. This is in itself a liberal education, and more than ten times worth the money that the book costs. Some will be offended at it, but a far larger number will study it with profit, either now or after a short number of years.

We do not consider it necessary to show Mr. Ottley's results in detail, as the tenets of the higher critics as promulgated in this country by Dr. Driver and others are supposed to be well known. But we must, in the interests of thoughtful readers in general, point out one of the difficulties with which the theological critic has yet to grapple. On p. 5 Mr. Ottley says:—

"We now perceive that the inspiration which we justly attribute to the Old Testament writers did not protect them from occasional errors and inaccuracies, nor did it hinder them from freely using their own judgment in the selection and arrangement of their material. But although their manner of writing history was in general the same as that of other oriental historians, a careful and reverent study of their work makes it evident that they were in a true sense 'inspired': they were endowed with a God-given insight which led them to read history in the light of the divine purpose, and guided them to discern the true moral significance of the events which they recorded."



Here then is a sort of definition of what a critical orthodox theologian means by "inspiration" in the Old Testament. But, it may be asked, is not the "God-given insight" to "read history in the light of the divine purpose" a gift to be found as often nowadays as in olden times? and is the discernment of "the true moral significance" of events no longer possible among men? In what respect then does the inspiration of the modern religious student of history differ from that of the old? One would, on the contrary, be tempted to say that the faithful and enlightened modern theologian has a very considerable advantage over the writer of, for instance, the book of Chronicles. For critical accuracy is now joined to the "God-given" moral insight. In carefully written modern works we have, in fact, brought home to us not only the "true moral significance" of events, but also the true events themselves, whereas in the book of Chronicles the events are found to be coloured by "the late post-exilic theory of the Jewish monarchy," which is not the theory that is accepted now. We propose this question, without feeling bound to find an answer. The answer must be found by men belonging to Mr. Ottley's school of thought, and we believe that their future statements will be received with as much attention as the definitions already given by them.

In trying to treat Mr. Ottley's book with the seriousness and candour which it deserves we have left ourselves very little space for a word on the externals of the publication. It, in fact, almost seems unsuitable to speak of mechanical details when face to face with the serious problem on which we have touched. But it should be mentioned that the maps at the end will be found most useful, and that the book is in all respects pleasant to look upon.

*Heroines of Fiction.* By W. D. Howells.  
2 vols. (Harper & Brothers.)

MR. HOWELLS'S two volumes consist of a series of short papers on the chief female characters of Anglo-Saxon fiction from Richardson to Mrs. Humphry Ward, with modern pictures of the heroines as illustrations. By their personal tone, by their temperate and easy style, by their method of reproduction with comment, as well as by their somewhat affected division into numbered series, they suggest as their model the *causeries* of Sainte-Beuve. In the absence, however, of many of Sainte-Beuve's finer qualities this superficial resemblance often becomes a source of irritation to the reader, who feels that the foreign critic's manner has been caught without a corresponding worth in the matter. The personal tone is now and then a little obtrusive and degenerates into garrulity. The style, smooth and facile as a rule, is too frequently ruffled by such wanton freaks of expression as "effectism," "hyperethicised," "Dickensosity," "romanticistic," "polyp-nature," "leze-complexity," to name only a few. Worse than this, in view of the familiarity of the majority of the books which Mr. Howells handles, the reproduction is out of all proportion to the comment. Time and again he finds it necessary to sketch afresh

the plot of a story, to recapitulate the simplest qualities of the heroine, while whole scenes, often running to five or six pages, are literally transcribed in illustration of some rather unimportant remarks. At this rate two volumes are speedily filled, and there is little room left for that refinement and co-ordination which should begin at the point where Mr. Howells leaves off. There is also something artificial in a method of criticism which dismisses everything but female character from consideration in treating of a large body of fiction. We are too much reminded of those atomistic excerpts from the poets in praise of music or tobacco. Taken in conjunction with Mr. Howells's oft-repeated proposition, that a novel is great according to the excellence of its heroine, this method may even lead to serious misconception. Were any one nowadays likely to fall in love with Dickens's heroines Mr. Howells's chapters might prove a salutary corrective. The danger rather is that, after reading these chapters in the light of the author's theory, we should overlook those qualities of knowledge, fecundity, and humour which compensate the deficiency of Dickens in the article of women, and make his product on the whole a greater affair than that of some others whose heroines are more successful. The same remark applies to the case of Scott. Mr. Howells is out of sympathy with the poetical cast of Scott's imagination; his preference of faithful observation to beautiful invention is everywhere conspicuous, and consequently his treatment of Sir Walter is inadequate. He recognizes, justly enough, that Scott's style is often stiff and literary, that it is not sinuous enough in following its object, that it sometimes suggests rather than represents its conception (Mr. Howells always says *concept*). For this very reason, however, gradation, distinction, subtlety, become all-important in judging his heroines. We give up Rowena as nearly quite hollow; we admit that Rebecca is melodramatic; but we must insist that under the too turgid language of Rose Bradwardine and Flora MacIvor there is a glimpse of something at once vital and beautiful. To single out Lucy Ashton and Jeanie Deans, and throw the rest into the shade, is to forget this proper degree and relief. Mr. Howells finds Meg Merrilies unreal, observing that Scott fails when he transcends the sort of character which he knows personally or by familiar hearsay. But Meg Merrilies, by Scott's own admission, was portrayed after the famous Jean Gordon; and whether she be unreal or not, she is, at any rate, profoundly delightful.

We cannot follow Mr. Howells through the long train of characters which find a place in his gallery. In the case of heroines with whom he is more in sympathy, such as those of Jane Austen or George Eliot, he has said one or two things that are doubtful, much that is true, almost nothing that is both new and true. This, indeed, is a fault which we have to find with his book throughout. For a critic of authority it is not enough to say what is undeniable. We expect his discourse to be illuminating, that he should help us to seize the finer shades of expression and delineation which our blunter perception is apt to miss. But we cannot say that Mr. Howells often dis-

tinguishes a trait in the character of his heroines which the plain reader could not perfectly well apprehend for himself. Fifty or sixty characters must be touched on in the course of these volumes; but the author has assumed so little previous knowledge on the part of his reader that his remarks on any particular heroine are much too broad to be really valuable. Had he contented himself with studies of five or six representative heroines, and handled these with delicacy and precision, his work would have gained in quality what it lost in extent. Those who have read the novels will know already nearly all that Mr. Howells has to tell them; those who have not will prefer to make the heroine's acquaintance at first hand in the pages of her creator. For the former these volumes will certainly possess the sort of interest which attaches to remarks of whatever kind about old friends and acquaintance. For the latter they may serve, by their extensive range, as a useful map of the ground. Mr. Howells, however, candidly confesses his ignorance of Blackmore, Stevenson, and Mr. Meredith. In the last case at least, for an author who deals with heroines of fiction, his complacency seems to us to go a step too far.

We complain, moreover, of an absence of decisive judgments and acute generalizations in this book. Mr. Howells reproaches English taste with having preferences instead of principles. But, whatever he may mean, Mr. Howells has his preferences too, and we could only wish that he had stated them more firmly. As it is, the effect produced upon the reader is that the author either is not sure of his own mind or else is shy of committing himself. After all, we are docile creatures, and long to be told with the clear voice of authority what is good and bad in fiction. It is vain to give a verdict which we can neither certainly accept nor certainly reject. Mr. Howells's opinions are held with so little zest, point, or vivacity, so little are we interested in what he has to say, that we hardly care to dispute them. He objects that English criticism has no ideals, but only standards. Again we are in doubt as to his meaning, but we cannot believe that the ideal (or is it the standard?) of the nice girl and the ever-womanly, which he himself invokes, is calculated to steady our judgment. He deplores the absence of anything like philosophic criticism in England. Let us quote something resembling it, though afar off, from Mr. Howells:—

"In the theatres frequented by the simple-hearted sort of people, the actor playing the part of a virtuous person is applauded, and the actor playing the part of a villain is hissed, irrespective of their artistic merits; but this rarely happens in any two-dollar house. Still, I am not satisfied that it would not happen if the two-dollar audience were as sincere as the fifty-cent audience, and I have my misgivings in offering to the admiration of the reader a detestable character merely because it is a masterpiece."

If these speculations are not very valuable, the following general remark is positively trivial:—

"Novelists ought not to have their favourites among their creations, as parents ought not to have their favourites among their children; but no doubt they have them. If novelists are women, they wish their readers to share their



preferences, and it might be true to say the same thing of novelists even if they are men."

These are not unfair specimens of Mr. Howells's half-hearted and rather unimportant contributions to philosophic criticism. In conclusion, the prevailing æsthetic anarchy of our native island is cast in our teeth; thanks to it alone, in fact, has the work of Mr. Meredith been allowed to flourish. After digesting this lesson, which is not without its fraction of truth, we reply in our turn that only in a country where none but conventional opinions are permitted will these volumes take rank as anything very considerable.

#### MAX MÜLLER'S LAST WORKS.

*My Autobiography: a Fragment.* (Longmans & Co.)

*Last Essays.* Second Series. (Same publishers.)

THE late Prof. Max Müller's autobiography is a fragment only, but it covers just the part of his life in which his numerous friends will feel most interest, his youth and early manhood. In it his aims and ambitions are fully brought out. In fact, it amply suffices to fulfil what his son describes in the preface as the professor's object in writing the book (p. vi):—

"Firstly to show what he considered to have been his mission in life.....and secondly to encourage young struggling scholars by letting them see how it had been possible for one of themselves, without fortune, a stranger in a strange land, to arrive at the position to which he attained, without ever sacrificing his independence or abandoning the unprofitable and not very popular subjects to which he had determined to devote his life."

The secret of Max Müller's worldly success was perhaps that he knew well how to keep before the public all that was most attractive in his theme, and to clothe all that he wrote (even on the more recondite parts of his work) with the fascination of a polished English style. In his opening chapter he once more disowns the honours of a Mezzofanti, which the public and the daily press, even up to his obituaries, insisted on showering upon him. His fame, indeed, rests on more solid ground; but after careful study of his best work as an Oriental scholar many British Orientalists will agree that his most striking linguistic achievement was his mastery of English style. Passing over the vivid picture of German life of sixty years ago afforded by the account of his childhood, we find that Müller, like most successful students of Sanskrit, approached the subject through a training in Greek and Latin. It was a strict one; and possibly the critical textual labours under G. Hermann and Haupt, which seemed arid to the student, bore more fruit in the greatest task of his life, the 'Rigveda' and its commentary, than he fully realized. Much is made of the young man's difficulties in philosophic thought, but the real turning-point of his career is not reached till p. 143, when he explains in the simplest way that he "determined to see what there was to be learnt in Sanskrit," and accordingly called on Prof. Brockhaus. Under Brockhaus he began Sanskrit, and gradually, with the encouragement of Kuhn, formed the conception of the work of his life. But it was after leaving

Germany, on a visit to Paris in 1845-6, that he met Burnouf, a name still held in reverence. Burnouf's advice really shaped Müller's career. For it was he who directed him to the 'Rigveda.' In 1846 Müller came to London to work at Vedic MSS. in the India House. It was in London that he met Bunsen, his best and most influential friend, then Prussian Ambassador in this country. Bunsen was deeply interested in Vedic studies, and, being a *persona grata* with the East India Company, persuaded the directors, backed by the recommendation of Prof. H. H. Wilson, to undertake the publication of the 'Rigveda' with its commentary. The chapter on 'Early Days at Oxford' will be read with interest and amusement by all who know anything of our universities. A sentence at the close is worth quoting, as it deals with what is still a serious problem to all teachers, whether of Oriental or other lore not commercially profitable:—

"I often tried to persuade my friends at Oxford to make the fellowships really useful by concentrating them and giving studious men a chance of devoting themselves at the University to non-lucrative studies. But the feeling of the majority was always against what was derisively called Original Research, and the fellowship funds continued to be frittered away, payment by results being considered a totally mistaken principle, so that often, as in the case of the new septennial fellowships, there remained the payment only, but no results."

The chapter on 'Early Friends at Oxford' contains some telling, yet not unkindly criticisms, notable for their sanity and general moderation, on the more frivolous aspects of the "Oxford movement."

The book is not deficient in acute social observation, as, for example, where the author speaks of "the title of Professor, which in London particularly has always a by-taste of diluted omniscience and conceit." It ends curiously with what the writer calls a 'Confession,' and one for which he professes to expect but scanty absolution. This merely amounts to the proposition that the earnest student need not be a partisan. This is, in truth, an excellent maxim, and abstention from worldly contests (though Max Müller was not precisely an unworldly man) on the part of those who feel they have a higher calling to the serener atmosphere of letters is a principle that has been rightly acted on both in ancient and modern times.

On the 'Last Essays' little need be said by way of criticism. They are chiefly the late professor's contributions to magazines during the past decade, though Dr. W. G. Max Müller has added one unpublished essay. This is the essay on 'Ancient Prayers,' which was well worth printing. It shows the writer's skill and sympathy in selecting from the treasures of many religions. In the more primitive Buddhism prayer is properly a blank; but the professor makes this blank the occasion of a good story (for the possible edification of his friends amongst Oxford chaplains). Putting to one of his two Japanese pupils—whom all that knew them (like the present writer) considered incapable of satire—the objection of the unmeaning character of the so-called "prayer-wheels," he received the following reply:—

"After all, they remind people of Buddha, the Law, and the Church: if that can be done by machines driven by wind or water, is it not better than to employ human beings who, to judge from the way in which they rattle off their prayers in your chapels, seem sometimes to be degraded to mere praying-wheels?"

'Esoteric Buddhism' as a form of delusion is not even yet dead, so it was well to republish the paper, showing as it does the writer in his happiest controversial vein. The paper on the religions of China is remarkable, if one considers how recently (autumn of 1900) it was written, for it shows the grasp which the author retained to the last on the bearing of current events. The two concluding essays, 'Why I am not an Agnostic' and 'Is Man Immortal?' form a fit ending to the collection. Both show the groundwork of the writer's personal religion: the belief in a reason in the universe, *voûs ôpâ* καὶ *voûs ἀκούει*.....and in a soul or self, an *ātman* living before birth and after death.

We thus take leave of Max Müller the worker and thinker, in his chosen walk of scholarship surpassed by some few in his own and other countries, but as a scholarly writer second to none in his century. No scholar perhaps ever gained by his writings so large a share of attention from the ordinary public throughout the world, or like him succeeded in giving stimulus not merely to "general reading," but also to a far more important work, the gaining of recruits in all countries for studies that still need far more help than they receive.

#### NEW NOVELS.

*The Mating of a Dove.* By Mary E. Mann. (Fisher Unwin.)

THE clever author of 'Among the Syringas' shows again her complete knowledge of life among the poorer country clergy and of the poverty of people who feel themselves entitled to keep up appearances. She knows these things down to the last detail, and she writes about them with humour and at the same time with sympathy. In 'The Mating of a Dove' she has touched a stronger vein of pathos than in her former books. She raises a sad question of class distinctions; she puts it well, and for the purpose of her story she answers it in the way that art required. The story is well put together and the characters are every one of them lifelike. It is ungrateful to an author whose work one can praise frankly to say one would like something different, but for her own sake she may be advised to try her hand at a less gloomy picture of life.

*Lady Gwendoline.* By Thomas Cobb. (Grant Richards.)

MR. COBB's neat gift, as a drawing-room comedian, is worth better treatment than he appears to accord it. His deft pen is too hard worked—a butterfly between cab-shafts. We realize to the full that the shining surface of things in the polite world is good; one may concoct therefrom excellent fooling, an amusing play. But such concoctions only continue pleasing so long as their maker remains keenly alive to much that is beneath the surface. Hence, if one plays the butterfly too assiduously,



one's concoctions are bound to grow insipid. Now in the present as in several previous volumes Mr. Cobb has handled the surface bubbles to admiration; but there is more than a hint of insipidity; the airy unreality of the whole thing irritates because it is too apparent. And one cannot but trace a connexion between this fact and another: facing one on the title-page of this book are the names of no fewer than ten of its fellows published within the last few years. Work has to reach a certain level before it can merit such deprecation as is here suggested. Mr. Cobb attained that level some time back, and for that reason one would be glad to welcome a really well-thought-out comedy from his facile pen.

*The Story of Teresa.* By Anne Macdonell. (Methuen & Co.)

A FEATURE of the present output of fiction which can scarcely escape a student of the times is the fact that a large number of our writers possess several of the qualities which go to the making of really fine novelists. But very few possess all of them. One young author displays a notable sense of atmosphere; another a rare insight into character and power of analysis; another dexterity in dialogue. Some are constructive, but dull; others are vivid, but entirely lacking in the architectonic gift. Now your first-rate novelist must of necessity produce a satisfying and complete whole; flaws it will assuredly have, since men that are born of women must err; but to earn its creator a place in the front rank of the world of letters the novel must be a rounded, finished whole. And that is just what the cleverest among our younger novelists seem unable to produce of late. Sincere respect and admiration are due to one who has come nearer to success in this respect than nine out of ten of her peers. 'The Story of Teresa' is not the story of a whole life by any means, since it begins with young-womanhood in the lower strata of London Bohemianism, and ends, still in young-womanhood, with a suggestion of return to the strenuous place of starting, from the more placid business of charity administration in a country house. But, if not a life study, it is emphatically a study of life; and if the story here unfolded has no actual basis in life lived, then the more praise to the teller, who in that case has displayed a remarkable inventive genius as well as a praiseworthy thoroughness of observation and a pleasing style of workmanship. Teresa of the title is a thoroughly modern young woman, clever, nervous, subtle, yet a confirmed slave to her impulses. The reader might well shake his head over this description, with a bored recollection of many and many a circulating-library romance. But he would be wrong. The Teresas of fiction, presented as is this one, are almost as rare as Mr. Hardy's Sue. Stooks and Marion, the stepfather and stepsister of the heroine, are distinctive creations whose portrayal is enlivened by touches of humour most welcome and uncommon in modern fiction. Storr, who might be called the principal male character, is drawn for us quite in the Meredithian manner. Indeed, one fancies that to Browning and Mr. Meredith the writer of this book owes more than a little—great,

but not very safe masters. Several other characters merit more notice than the confines of this review will permit. But, withal, the book lacks homogeneity, the last, indefinable quality which binds a literary fabric, making of it a great and enduring edifice. It is a good and solid piece of work, and, if it is a first attempt, a rich promise of notable work to come.

*The Opportunist.* By G. E. Mitton. (A. & C. Black.)

TIMES have changed since Beaconsfield's novels, but we still have our political fiction. The difference is as that between a busy modern City man's "stand-up" lunch and an old-time City Company's banquet. It is an age of concentration and of "snippets." This little narrative of political circles is adroit and bright, but possesses neither breadth nor depth. The writing is unequal. We read, for instance, that a hale old gentleman "for once chose the mode of locomotion by which he depended on his own resources rather than the invariable hansom." That sentence is clumsy and involved, a fault not easily overlooked in books of this ultra-modern stamp; but it is a good deal below the general level of a story which is upon the whole creditable.

*Tregarthen's Wife: a Cornish Story.* By Fred. M. White. (Newnes.)

SOMEWHAT fantastic, but fascinating, is this strange romance of a Cornish island. The name of the island is Tregarthen, and the owner of it, who takes his name therefrom, is a partially educated autocrat who strives with intense egotism to uphold a personal rule, strengthened by seven centuries of custom. He thinks his domain a veritable Utopia, and raves with something akin to insanity at any suggestion of introducing commerce among his simple islanders. From the cultivation of early spring flowers the people get their precarious livelihood, and in the rare event of a destructive frost they have to starve till the next spring, and Tregarthen is content to starve with them. To this place, with countless dollars to her credit, comes a beautiful young American, who has been fired with a desire to see the islet from which some of her forbears sprang. To her it is given to reintroduce the old-time lace-making industry, to foil the unreasoning autocrat of a few acres in all his cherished schemes, and, thanks to an old law of the island, even to marry him against his will, and finally to "make a man" of him and a blossoming paradise of the little island. The story is, as we have said, fantastic; at times, indeed, it is too theatrical, an effect which is only heightened by the many very "stagey" illustrations; yet it is distinctly entertaining.

*Lloyd of the Mill: a Welsh Story.* By John Thomas, D.D. (Elliot Stock.)

THIS work appears to be written far more for the sake of the moral it contains than for the story itself or its description of Welsh life and character. That moral concerns the downward course of a young man who failed to keep his "teetotal" pledge, and the tale has the one merit of reflecting pretty accurately the orthodox attitude of Welsh Dis-senters, as to temperance and other matters, some fifty years ago. Indeed, the chief in-

terest of the work is more historical than literary, and on this account we feel that a brief notice of the author and of the circumstances in which his tale first appeared ought to have accompanied this reissue of it. The original was written, probably more than thirty years ago, by the late Dr. John Thomas, of Liverpool, for serial publication. It was republished posthumously in book form in 1893, and has now been "done into English with some additions" by the author's daughter-in-law, Mrs. Owen Thomas. What is interesting to note is that, despite the strong prejudice of Welsh Nonconformists a generation or two ago against works of fiction generally, it was by the door of their own denominational journals and magazines that the modern novel effected an entrance into Welsh literature, and its chief exponents have been ministers, such as Hiraethog, Roger Edwards, and Daniel Owen.

*Fan Fitzgerald.* By H. A. Hinkson. (Chatto & Windus.)

MR. HINKSON possesses an accurate knowledge of social conditions in the Ireland of to-day, and, unlike most novelists, does not consider the peasantry the only class which need be taken into account in drawing a picture of that country. Rody Macnamara, the amiable and unprincipled young squire, and Col. Mason, with his monomania for distributing Bibles, are equally good studies of existing types. The strange mixture of kindness and intolerance which pervades the relations of the various religious bodies to each other is also excellently described, though the author is mistaken in supposing that Protestants have a monopoly either of total abstinence or proselytizing. The hero reminds us a little too much of Miss Edgeworth's reforming landlords, in whose steps he treads. Still he is worthy of a better flame than Miss Fan Fitzgerald, a highly disagreeable young woman, though doubtless preferable to the impossible wild Irish girl beloved of the English novelist.

*On Commando.* By George Hansby Russell. (Hutchinson & Co.)

MR. RUSSELL, who has already produced a readable story of the African veldt, now offers a lively tale of the Boer war. His sympathies are all on the British side, and all the Boers are satisfactorily wicked and unsuccessful. The villain comes to an appropriate end at the hands of a Zulu impi, but we must not disclose the plot. Mr. Russell knows the country of which he writes; he has a strong taste for adventure, and a pleasant though undistinguished style; and his book may be put with safety into the hands of all young and omnivorous novel-readers. The finest character in the book, to our taste, is the Zulu chief, who is endowed with heroic attributes, such as even Mr. Rider Haggard himself could hardly have surpassed.

*The Lover Fugitives.* By John Finnemore. (Pearson.)

THIS romance deals with the difficulties and dangers which beset a young squire of the West Country and his lady-love in the days of Monmouth and the Bloody Assize. We recognize many of the usual accessories to



this type of story: the powerful rival and his faithful body-servant, the wicked old lord, and the gambling parson all seem more or less familiar; but the adventures, the captures, the escapes, and the recaptures are simply and vigorously told; the blood-letting, especially at the end, is picturesque without being gruesome, and our interest in the fugitives is well maintained till they finally escape from the country, only to return, of course, with the Prince of Orange in 1688. The book is well up to the average of its type.

*The Autocrats.* By Charles K. Lush. (Methuen & Co.)

THIS novel appears to be written with the intention of exposing the almost shameless venality of municipal government in America, and the wholly dishonest methods by which large fortunes may be made. The energetic efforts of the young hero to resist the plot, the apathy of the majority, and the part played by the local journals are well described. There is some good character-drawing: the stupid, honest editor, the mayor, the arch-plotter himself and his two confederates seem true to life. We have a mere glimpse of a President, strong and resolute for the right, who affords a slight but welcome contrast to the general tone of corruption. The women are natural and pleasing, the *dénouement* is successful, and the only weak point is a mysterious old German doctor who acts twice as the *deus ex machina*, and remains an entirely unsolved riddle. The book is cleverly constructed and decidedly interesting.

*A Crazy Angel.* By Annette L. Noble. With the Collaboration of Grace Lathrop Collin. (Putnam's Sons.)

THERE is nothing crazy and very little of an angel about the young lady to whom the title refers. She is simply the conventional American heiress of modern fiction, beautiful, good-natured, and capricious, attended by the inevitable rough but affectionate father and vulgar, worldly-minded mother. The plot is about as original as the characters, turning on the heroic, but providentially frustrated efforts of the right woman to assist a perverse young man in marrying the wrong one, and thereby making three or four people miserable. It is a pleasantly written story, and one or two of the subsidiary personages, especially the boarding-house keeper, remind us of Miss Wilkins. The scene is laid chiefly in Norway—the Norway of Edna Lyall and Marie Corelli, not of Ibsen.

*Love and Longitude.* By R. Scot Skirving. (Sydney and Melbourne, Angus & Robertson.)

THIS is a cheery, breezy, amateurish sort of book. The matter is lively enough, and the story is as full of incident and movement as its treatment is of solecisms and crudities. It deals with a schooner's voyage to an uncharted guano island in the South Pacific, and its author would appear to possess one qualification for his work which is but seldom found in the books of those who romance about the sea: he writes as one who could sail, and probably has sailed, a schooner. His plot is threadbare, his

characters are mere puppets, his principal situations are drawn from the stock properties of fiction; but his navigation is as sound as his seamanship. These things are rare in fiction, and in this case lend distinction to an otherwise colourless narrative. Why is "Alf" modelled on Dickensian lines? No Sydney Larrikin was ever in the least like this tiresome character; and the author, who appears to know his Sydney, from Woolloomooloo to Pott's Point, must know this.

#### NAPOLEONIC HISTORY.

*Napoleon's Campaign in Poland, 1806-7.* By F. Loraine Petrie. With Maps and Plans. (Sampson Low & Co.)—Of the three campaigns in which Napoleon's military genius culminated—those of Austerlitz, Jena, and Friedland—the third is probably the least known to the English reader. Sir Robert Wilson's sketch of the Polish campaign of 1806-7 is indeed a most readable and vivid account of the fighting in which its author took part, and a classic authority on the Russian army of Napoleonic times. But it has never been reprinted, so far as we know, and few modern readers are acquainted with it. Von Hoepfner's German history of the campaign is also unfamiliar to all but special students. Such accounts as are to be found in the work of Alison, Thiers, Lanfrey, and Mr. Rose are too brief for the needs of the military student, and all but the last of them labour under the disadvantage of having had no access to some of the most important sources of information, such as Davout's recently published narrative of his share in the operations. Thus it is with pleasure that one welcomes Mr. Petrie's clear and comprehensive account of the Polish campaign, which is based on a careful study of the archives of the French General Staff, as well as of the various memoirs and other documents which have been published by actors in the events which led up to Tilsit, from Napoleon downwards. The military student will be well repaid by a perusal of this excellent narrative of one of the greatest schemes in the history of warfare. "The glamour of the campaigns of Austerlitz and Jena has eclipsed that of their successor," says Mr. Petrie, with justice;

"yet Napoleon's great scheme for the destruction of Bennigsen in February, 1807, though it failed, largely in consequence of the capture of a single despatch, is hardly inferior, as a strategic combination, to the marches upon Ulm and Jena. As a tactician, he perhaps never exhibited to greater advantage his appreciation of the features of a modern battle-field than at Friedland. Modern weapons have, no doubt, rendered the interest of the tactics of 1807 merely academic; but it is not so with the strategy. So long as campaigns are conducted on the surface of the earth, the principles of strategy which have guided Alexander, Caesar, Turenne, Marlborough, Frederick, Wellington, Napoleon, and every other great general of the past will hold equally good."

The means which Napoleon took to feed and equip the great armies that he concentrated in the desolate and poverty-stricken Polish flats—where he said that he had discovered a fifth element, that of mud—can never fail to be instructive to the modern soldier. It is quite possible that the country in which the campaign of Eylau and Friedland was fought will again be the seat of a vaster war than even Napoleon dreamt of, when one looks at the future of Pan-Slavism and Pan-Germanism and the Dual and Triple Alliances. If that should unhappily prove to be the case, Mr. Petrie's account of Napoleon's utilization of the strategical possibilities of the district will be of great value. In the meantime we can commend it to military students and all who are interested in the details by which Napoleon built up his amazing domination over the princedoms and potentates of Europe.

*Le Maréchal Ney.* Par le Comte de la Bédoyère. (Paris, Calmann Lévy.)—Among the satellites of Napoleon there is none whose name calls up more romantic memories than that of Ney, "the bravest of the brave." Yet there has been no really adequate attempt to describe his brilliant and variegated career. The memoirs which his sons began to publish in 1833 only go down to the year 1805, and there is still room for a biographer in search of a fascinating subject. The Comte de la Bédoyère, who is married to a granddaughter of Marshal Ney, and is himself descended from another victim of the vengeance of the Bourbons, has not undertaken so ambitious a task in this interesting book. He has merely desired to collect, arrange, and publish the "curious and interesting documents" which he found among his father-in-law's papers, bearing on the family, career, and trial of Michel Ney. He has been able to add to them a long chapter composed of extracts from the still unpublished memoirs of General Béchet, afterwards the Baron de Léocourt, who was Ney's aide-de-camp and chief of staff in his most important campaigns. These notes, as the editor observes, "form a kind of journal, in which we see the Marshal in his familiar privacy, in his public actions, at the head of his army-corps and on the field of battle." They cover a period of twelve or thirteen years, from the San Domingo expedition to the Peninsular War, and form the most readable part of this book. We have never seen Ney's peculiar military value better described than in a few lines which Béchet appends to his account of Friedland:—

"C'était un homme admirable sur un champ de bataille; calme, parfaitement maître de lui, prévoyant tous les événements, sachant parer à tout, il était dans son élément, il avait l'air du dieu de la guerre. Il semblait qu'avec lui une défaite était inadmissible; aussi les troupes avaient-elles en lui la plus entière confiance: un moment de faiblesse n'était pas possible auprès d'un pareil homme, on cherchait à s'élever à sa hauteur."

The greater part of the Comte de la Bédoyère's book is devoted to a reprint of the contemporary reports of Ney's trial after the Hundred Days. The year after his death an English translation of the shorthand writer's report was published, but it is not often seen nowadays. The trial is of such interest that we wonder that some enterprising publisher does not resuscitate it. In the account of Ney's answers to the numerous questions that were put to him the whole character of the blunt, honest, and impetuous soldier is displayed, and his so-called "treason" appears in the true light as merely the most striking instance of that magnetism which Napoleon, even when his star was setting, exercised on all with whom he came into contact. It is notable that the common version of Ney's promise to Louis XVIII., when he was sent against Napoleon, that "he would bring back the ex-Emperor in an iron cage," is shown to be erroneous, though it appears in so well-informed and accurate a book as Mr. Rose's "Napoleon." Ney insisted, and apparently convinced his judges, that what he really said to the King was a mere *façon de parler*, ill judged, perhaps, but not the utterance of an ungrateful braggart. "The King," said Ney at his first examination, "informed me that Bonaparte had landed, and ordered me to take the necessary measures for opposing his advance. I believe that I answered that such a step on Bonaparte's part appeared to be the act of a madman, and that he would deserve, if he were taken, to be brought to Paris in an iron cage." This version, to which Ney adhered at his trial, is very different from the common story; it is clearly the hasty remark of a man startled by the news of Napoleon's landing, uncertain what part to take, and answering somewhat at random in his surprise and bewilderment. A perusal of this book fills one with the old regret that Ney was offered a



sacrifice to the revenge of the Bourbons, while double-dyed traitors like Fouché and Talleyrand went free. We agree with the Comte de la Bédoyère that Ney's execution was a breach of the capitulation of Paris, in the spirit if not in the letter, and we cannot but regret that Wellington did not see his way to save him from the Duchesse d'Angoulême, as he saved the Pont d'Iéna from Blucher. Yet Ney's death, though tragic for his family, was perhaps the kindest gift that the Bourbons could have given him in regard to the verdict of posterity. As Alison observed, "To the end of the world Ney's guilt will be forgotten in the tragic interest and noble heroism of his death." We regret that one chapter, 'Les Fraîs du Jugement,' which promised to be interesting, has been omitted by the binder from our copy of this interesting and valuable book.

## SCHOOL-BOOKS.

*The Age of Chaucer (1346-1400).* By F. J. Snell. With an Introduction by J. W. Hales. (Bell.)—The first qualification for writing about a literature is to like it, the second is to have read it, and the complete one, which includes both, is to understand it. Mr. Snell has apparently read most of the literature of his period, and seems to like some of it, but we fear he wants that spirit of sympathetic criticism which enables one to share and to understand an author's pleasure in writing. It is perhaps difficult to put oneself into this attitude, and certainly if it were possible it would not be fitting to discard the refinements of the five centuries of literature which lie between the age of Chaucer and our own; but our refinement should manifest itself in a more delicate appreciation of its merits and bearings than was possible to contemporaries—it should be an added pleasure, an analytical superposed on a synthetic delight. The fundamental canons of criticism are constant, the conventions vary from time to time, and one difficulty of a modern critic is to clear his mind as to the dividing line between them. The choice of subject-matter and its treatment are largely, if not entirely, matters of convention—the spirit in which it is treated is fundamental. We have been led to this train of thought by Mr. Snell's criticism of the mediæval mysteries and of Chaucer's loose tales. The subjects of the tales cannot be written of now in English literature; but in English alone their treatment is thoroughly clean and vigorous, and Mr. Snell's touch of whitewash when he speaks of reminding his readers of Chaucer's "limited liability" for themselves suggests an indecency which did not exist. In the mysteries the making of Cain into an English farmer, grumbling at the weather and the taxes, is not due to ignorance of the facts about Cain on the author's part, nor can the sudden change from adoration of the godhead of Jesus to appreciation of His infant charm be justly called "profoundly childish or profoundly irreligious" (p. 95). The critic who sees in the incident a proof that "the spirit [of miracle plays] always verges on the irreverent: the art, in its turn, is invariably childish," must surely be blind to the fact that the shock a modern feels at it is due solely to a scarcely veiled disbelief in the theological tenet involved. Modern science brings us back to the mediæval standpoint on a higher plane; the "flower in a crannied wall" is as great a mystery to us, as worthy of all reverence, as the deepest secret of the universe. We have thought it right to go into this matter because we feel that Mr. Snell's book has some merit. It contains the facts, and, we should judge, the ladylike opinions which would bring a candidate through the higher local examinations—nay, it may even send a few students to the original works. The English is generally correct, though "implicit fools" (p. 94) is not what Mr.

Snell meant when he was writing. But the subject is too much for the author, and we must regret that the fancied need for the symmetry of a "series" has been responsible for the issue of the book.

*The Andria of Terence.* Edited by H. R. Fairclough. (Boston, U.S., Allyn & Bacon.)—The 'Andria' is an old friend: we have read and reread it, and more than once seen it performed in the Westminster Dormitory, but have enjoyed the necessity of again perusing it more critically. We have on our shelves and are familiar with editions by J. Davies (1858) and T. Papillon (1875), and Fleckeisen's text (1884). The present accomplished edition suggests that Plautine and Terentian studies have progressed at a great rate during the last half-century. The text has been greatly purified by the labours of such scholars as the eminent American Minton Warren; many questions of prosody have been solved by Mr. W. M. Lindsay that Wagner and Parry could not settle; Latin grammar has been exhaustively treated in the historical method by various scholars; and early Latin literature has been subjected to searching criticism by a host of keen intelligences. If then Mr. Fairclough is able to outclass previous commentators, the fact is largely due to his temporal "coign of vantage." But much praise is due to an editor who, by covering all the ground, is enabled to represent in an edition of one play the present state of Terentian scholarship. We have seldom read a better literary introduction than that before us. The student is provided with a proper historical perspective for the problems of Latin comedy in an essay on the development of Roman comedy, which, after dealing with the elements of a native drama and the literary awakening of Rome, goes back to sketch briefly Greek comedy and its transplantation to Rome. Mr. Fairclough is a master of his subject; there is apparently little that he has not read, though he seems to be unaware of H. Nettleship's paper on the *Satura*. On what principle does the editor sometimes translate his Latin quotations and sometimes not? On the question of the date of Terence's birth, we would suggest that if he produced his first play at the age of nineteen he was undoubtedly precocious; but we have Menander doing the same thing, and Apollonius Rhodius producing his 'Argonautica' at twenty. The introduction is interesting in that besides the usual topics it discusses dramatic entertainments generally, the division of plays into acts and scenes, the actors and their costumes, and the theatre and conditions of representation. Prosody and metres are explained at length, as also are the language and orthography of Terence. The text of the 'Andria' is a notorious crux, and consequently the subject is properly relegated to an exhaustive appendix. Mr. Fairclough is conservative enough to reject many conjectural readings adopted by Fleckeisen in his second edition (1898). This appendix is, as we have hinted, a sign of the times: Mr. Papillon has nothing to say on the text, except here and there as occasion arises in the notes. In what we have to say of the text and notes it should be premised that the editor adopts the system of continuous numbering of lines, which certainly deserves general adoption as being most convenient for purposes of reference. In ll. 51, 52 the words *Sosia.....potestas* are wisely rejected as a prose gloss on the preceding line, according to C. F. Hermann's suggestion. In l. 102 Bentley's clumsy transposition of *hic mihi*, in order to relieve the metrical difficulty, is rendered unnecessary by F. Cramer's study on the quantities of *mihi, tibi*, &c. Conradt's conjecture *interoscantis* (l. 181) rightly supercedes Bentley's *interca* for the MS. *inter*. We regret that in l. 787 the editor accepts *ne te*

*credas* instead of *non*, because Fleckeisen regards *non* for *ne* as a solecism: the usage is good enough for Virgil ('Georgic,' i. 456). For *postilla* (936) F. Skutsch's *poste* is wisely adopted. The interesting l. 973 here reads *Solus est quem diligant di*, where common variants are *es* and *diligunt*. We agree with Mr. Fairclough: commentators have been too easily led away by the proverb, "Whom the gods love die young." Naturally the additional scene on the betrothal of Charinus is rejected. The notes are good specimens of sound scholarship.

*The Eumenides of Æschylus*, edited by L. D. Barnett, is one of the "Illustrated Greek Series" published by Messrs. Blackie. The work is on the whole excellently done. The introduction contains short essays on the 'Erinyes,' 'Orestes and the Atreidæ,' 'The Areopagus and Orestes,' and 'The Purpose of the Oresteia,' and also an account of the theatre of Æschylus and a brief biography of the poet. We notice with a query the spelling of Trozen, Secyon, and Eleuthereus (as a title of Dionysus). The grammatical notes would be improved by the addition of parallel quotations and reference to some good school grammar. Dr. Barnett rightly, and in common with all commentators on Æschylus since Paley's time, expresses his obligations to that distinguished scholar. We the more regret that at least one of Dr. Barnett's translations reminds us of Paley at his worst: *ἐνοικίον δ' ὄρνιθος οὐ λέγω μαχήν* is not translated, but traduced, when rendered "I will not dwell on the fighting of the domestic fowl." It is this sort of looseness on the part of school editors that makes it so difficult for teachers to encourage a good level of translation. In the index to the notes another word is printed for *ἐι* in the reference to l. 230.

## OUR LIBRARY TABLE.

WHEN we reviewed 'The Annotated Constitution of the Australian Commonwealth' we permitted ourselves the remark that for the general reader there is no book on the Commonwealth fundamental law so good as the Federal 'Hansard,' the excellent index to which enables us to look out the debates on every clause, and to see the reasons given by the framers of the Constitution. More formal documents are, however, necessary for lawyers, and perhaps for constitutional students, and we welcome the appearance, from the publishing house of Mr. John Murray, of *The Constitution of the Commonwealth of Australia*, by Mr. Harrison Moore, Dean of the Faculty of Law in the University of Melbourne. The book seems to us sound and clear. The author shows himself, perhaps, a little too much of a lawyer for the general reader when he contradicts the statement that in the United States "the Supreme Court pronounces Acts of Congress invalid," though he admits that "the Court may decide that an Act of Congress is not to be taken into account, since it is an act beyond the constitutional powers of Congress." In referring to the same matter as it concerns Australia he writes of "the duty of passing upon the validity of Acts": a sentence in which apparently there is an omission of a word. The book has been put through the press in the author's absence in Australia, but we have not noticed any other slip, and this one is unimportant. We are able heartily to praise the volume.

MR. WILLIAM HEINEMANN publishes *Clara in Blunderland*, by Caroline Lewis, a volume of political skits, involving a very accurate knowledge of the House of Commons, and chiefly, though not entirely, directed against Mr. Balfour. The parody of 'Alice in Wonderland' and 'Through the Looking-Glass' is one of the best specimens of that kind of literature, and the political



satire is in parts extremely good. As in all other imitations of Lewis Carroll's work, and as, indeed, in that work itself, the patience of the reader, if he is not in the right humour, is often sorely tried. The difference between good wonderland and flat stuff is great, and almost every writer gives, in almost every page of the kind, specimens of both. What pleases us most is the chaff of Mr. Spenser Wilkinson's adjurations to John Bull in the columns of the *Morning Post*, and the total failure of the strategist to make any impression upon the worthy, good old man. The picture, for example, of John Bull standing "on his head," firing at the ideal Boer with a blunderbuss, with Mr. Spenser Wilkinson asking John Bull,

Do you think, after all, you were right?

is extremely laughable. The next best thing in the volume is the treatment of Lord Rosebery as the Cheshire Cat. His portraits in that capacity are most humorous. Clara—that is, Alice—that is, Mr. Balfour—addresses the Cat in excellent chaff of the original:—

"Up a tree again!.....I wish you wouldn't always sneer at me like that, you nasty thing. There would be some sense if you would tell me which way I ought to go, but going on sneering and doing nothing else is enough to make one quite cross."

"Smiling, I call it," said the Cat, "not sneering. You should always be polite, even to your superiors."

"Oh, call it what you like," returned Clara, "but do stop and tell me where to go."

"Well," said the Cat, "that depends where you want to get to, and you don't seem to know yourself."

"You see," said Clara, "I've tried the Dodo and he's too old-fashioned; and the Red Queen, she's too fast; and the Duchess, she's too slow."

It should be explained that the Dodo is Mr. Chaplin, that the Red Queen is Mr. Chamberlain, and the Duchess, Lord Salisbury. There is an amusing poem in the chapter on Crumpty-Bumpty, an obvious name for "C.-B.," on the relations between that leader and some of the Liberal Party:—

I sent a message to the Tail,  
I asked them, "Is the show to fail?"

The Tail replied, with much regret,  
"We will support you, Sir, and yet—"

I held a meeting large and strong,  
I made a speech, and it was long.

I said, "I'll end this Dreadful Mess,  
I'll abdicate at once, unless—"

The poem continues in the same amusing form with guarding words such as "But still—," at the end of most of its stanzas.

THE fifth volume of Messrs. Kegan Paul's "British Empire Series," called *General*, which is a concluding book of Sunday-afternoon lectures at the South Place Institute, Finsbury, is, like the other volumes, of most unequal merit. Some of the papers are excellent; others are extraordinarily feeble. The account of the Channel Islands is most interesting. We note that the author includes the group in "the United Kingdom." We are not sure whether the Channel Islands are or are not a part of the United Kingdom. They are in a position different from the Isle of Man and peculiar to themselves. They are probably not now a separate kingdom, joined only to the Crown by a merely personal union; but their position is so anomalous that antiquaries, historians, and constitutionalists might debate for ever, without settling it, the question whether the Home Secretary in his action in respect to Guernsey and to Jersey laws is or is not dealing with them as part of the United Kingdom. The author of this excellent paper writes several times of English as displacing Norman-French, but he conceals the fact that French, not specially Norman, is playing an increasing part in the commerce of the islands. The fact is that the French population of Jersey is growing rapidly, and that the number of French citizens in the island is so great

that the reduced Jersey militia are faced by a considerable number of inhabitants of Jersey who are French soldiers. He speaks of "compulsory military service" as existing in the islands, but does not mention the new law of Guernsey, and that new law of Jersey which was drafted at the time when his lecture was delivered, and which has now passed through the States.

The article on the navy is one which maintains sound doctrine, but expressed in language of much exaggeration. The suggestion that fifteen years ago we knew little of the navy and of the Empire is followed by the statement that at that date "the fleet was less than half its present strength." If the author means actual strength, of course the fleet of fifteen years ago could not for one instant have faced a tenth of the fleet of the present moment. The ironclads of fifteen years ago are almost as much out of date as would be Noah's Ark. But if he means that, relatively to foreign fleets, our fleet of 1887 was in the position which he describes, he is wrong. Even before the Hamilton programme of 1888, the Northbrook programme of 1885 had brought us up to about the same relative position as compared with France and Russia as that which we stand in now; while as compared with the United States, Germany, and Japan, or as compared with the fleets of the world generally, we are in an altogether inferior position now to that which we occupied fifteen years ago. When the author describes the present of the price of an ironclad by Cape Colony he uses language entirely inconsistent with the facts of the seventeenth and eighteenth centuries, which he forgets in his description of the principle of colonial contribution towards Imperial defence as new. In his account of destroyers he assumes that they are still peculiarly British, whereas the fact is that the lead which we took in their construction has been so rapidly followed by other powers that even Russia is proportionately stronger in large destroyers than we are. In assuming, as the author does, that we can only carry out our naval policy by masking or blockading foreign fleets with the famous three to two and two to one superiority of strength, he differs from the newer naval school and from the Admiralty, and puts us unfortunately in a position in which undoubtedly we do not stand against probable opponents in any future war. He is wrong in stating that the Russians broke their treaty as to the Black Sea in 1870 "without a protest from this country." The protest and the language held by Lord Odo Russell to Germany at Versailles were as violent as any known to history; but the fact is that, after many months of wrangling, we backed out on the execution of a formal declaration by Russia that she had not the right or power to do that which in fact she had done: a characteristic attitude on the part of both powers, but one not implied in Mr. Wheeler's too direct words. It is not the case that the Admiralty promised last year to send more destroyers to the Mediterranean "directly they were built." The increase was effected slowly, but not by building. There is a misprint in the name of a ship in the case of a famous French Corsair. Although we have sharply criticized the paper on the navy, it is, on the whole, one of the best in the volume, being marked by a vigour which is wanting in many others.

The paper on the British mercantile marine, which is able, assumes too easily that we shall not take special legislative means for dealing with aliens in our ships. The author libels British seamen in regard to their drunkenness as compared with that of the Scandinavians, a charge by no means generally admitted by shipmasters and officers of the mercantile marine; and he goes too far in stating that the Lascars on the P. & O. ships are as good as Englishmen. In the Channel (and these

ships come to London) the Lascar is sadly inferior in the winter months. The statement that our merchant ships are much better manned than "American" ships is not now true; and the provisioning and care for the comfort of the seamen in the merchant ships of the United States are now in noticeable contrast to the conditions which, unfortunately, still prevail on board too many British ships.

The general chapters on Imperial unity are of no special moment. It is hardly the case that Australian opinion is coming round to Imperial Federation, as seems to be implied by the statement: "The leading organs of the Australian press, which have hitherto been very shy of Imperial Federation in any shape or form, have begun to use the language of approval." The leading organs of the Australian press, perhaps unfortunately, do not on such subjects represent the views of the constituencies and of the majority of elected members of the Parliaments of some of the most important colonies. Mr. Hofmeyr's name is misspelt.

MESSRS. BELL & SONS have sent us the new edition of *Webster's International Dictionary*, firmly and at the same time attractively bound. Such binding is, in fact, a tribute which the book deserves, for it will be in constant use with the honourable minority who care for English. The present version, which reaches to 2,010 pages, is as good a dictionary for purposes of reference and of the general public as could be desired. It is strong in the American element, which has made so much advance of late years in English speech, and the supplement of 238 pages of new words shows laudable diligence, being the work of a body of experts under the leadership of Dr. W. T. Harris. We note with pleasure the recognition of many new terms in the advancing science of electricity, and of such a word as "semasiology" in philology, while the ordinary person whose wants are amply considered in various permanent sections of the book will find the novelties of the last few years—"bridge-whist," "sirdar," which Lord Kitchener brought from Egypt into current usage, and the South African words which sad experience has taught us, such as "kopje." In the main body of the work we note additions too. We looked not in vain for a distressing novelty which is only too much with us, and was not invented in time for the 'New English Dictionary,' "appendicitis." The new "argon" is also included here. We should like to plead for "agelast," but do not care about "ping-pong," which may be dead before it deserves to be canonized. The dictionary is a credit to all concerned. We wish that a tithe of the persons would consult it who invent foolish words for which there is no need, and misuse others from sheer ignorance. Then it would be a source of well-earned wealth.

MESSRS. T. C. & E. C. JACK have published the first volume of their "Edinburgh Edition" of *Lockhart's Life of Scott*, similar in its beautiful type and other attractions to their "Edinburgh Waverley," except that the binding is in two shades of blue. When we last noticed this masterpiece of biography we thought it surprising that it was not more frequently reprinted. Now we have a new issue with unique claims in its lavish and excellent supply of portraits and views, including Scott and his forbears, his first love (whose secret is now generally known), Dr. Alexander Adam, and a romantic view of Smailholm Tower. The further scheme of illustrations promised is all that could be desired. Only the fortunate can secure this limited edition. It would be worth while, we think, to reduce the size of the illustrations and the type for a popular edition.

We have received new issues of the *Clergy List*, published by Kelly's Directories, a



compact mass of detail of creditable accuracy; *Lean's Royal Navy List*, No. 97 (Witherby & Co.); *Lodge's Peerage, Baronetage, &c.* (Hurst & Blackett), which shows constant attention to revision; and *Burdett's Hospitals and Charities* (The Scientific Press), an admirable record which the care and pains of Sir Henry Burdett have raised to an ideal year-book. There are many useful features besides the usual information in the *Newspaper Press Directory* (Mitchell & Co.) and *Vickers's Newspaper Gazetteer* (Vickers). *The English Catalogue of Books for 1901* (Sampson Low) is just out, and deserves, as usual, high praise from all who want prompt and accurate information. — *Kelly's Handbook to the Titled, Landed, and Official Classes for 1902*, published by Kelly's Directories, is as good as usual, and we can find no error in it.

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- Alexander (W. M.), *Demonic Possession in the New Testament*, 8vo, 5/  
 Banks (L. A.), *The Great Saints of the Bible*, 8vo, 5/  
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 Sagon (A.), *Dick Dashwood the Boy Squatter*, cr. 8vo, 3/6  
 Samuel (H.), *Liberalism*, cr. 8vo, 5/  
 Satchell (W.), *The Land of the Lost*, cr. 8vo, 6/  
 Sergeant (A.), *The Master of Beechwood*, cr. 8vo, 6/  
 Speight (T. W.), *As it was Written*, cr. 8vo, 3/6  
 Tales of my Father, by A. M. F., cr. 8vo, 6/  
 Vogel (H. B.), *Gentleman Garnet*, cr. 8vo, 6/  
 Wilkinson (D.), *A Wasted Life*, cr. 8vo, 5/

## FOREIGN.

## Theology.

- Gay (Monseigneur), *Lettres de Direction Spirituelle*, Part 1, 6fr.

## Fine Art and Archaeology.

- Bonnaiffé (E.), *Études sur l'Art et la Curiosité*, 7fr. 50.  
 Cagnat (R.) et Lafaye (G.), *Inscriptions Græcæ ad Res Romanas Pertinentes*, Vol. 3, Part 1, 3m.  
 Collignon (M.) et Couve (L.), *Catalogue des Vases Peints*, 25fr.  
 Lehnert (G.), *Das Porzellan*, 4m.  
 Malteste (L.), *Lithographie de Léon Tolstoï*, 20fr.

## History and Biography.

- Boutry (M.), *Intrigues et Missions du Cardinal de Tencin*, 5fr.  
 Franche (P.), *Le Prêtre dans le Roman Français*, 3fr. 50.  
 Jubainville (H. d'A. de), *Sur l'Histoire des Celtes*, 8fr.  
 Lefèvre-Pontalis (A.), *Les Élections en Europe à la Fin du XIXe Siècle*, 3fr. 50.  
 Lévy (A.), *Napoléon et la Paix*, 8fr.  
 Portes (R. B. des), *Charette et la Guerre de Vendée*, 7fr. 50.  
 Schmidt (L.), *Geschichte der Wandalen*, 5m.

## Geography and Travel.

- Bellessort (A.), *La Société Japonaise*, 3fr. 50.  
 Joantho (L. de), *Croisières en Océan et Méditerranée: Le Yacht Royal Maroussia*, 5fr.

## General Literature.

- Beaume (G.), *Jacinthe*, 3fr. 50.  
 Brisson (A.), *Florise Bonheur*, 3fr. 50.  
 Chancel (J.), *Le Pari d'un Lycéen*, 3fr.  
 Feuillet (Madame O.), *Le Vœu de Béatrice*, 3fr. 50.  
 Lorrain (J.), *Princesses d'Ivoire et d'Ivresse*, 3fr. 50.

SOME LATER REMINISCENCES OF  
DR. S. R. GARDINER.

THE admirable notice of Dr. Gardiner in the last issue of the *Athenæum* cannot fail to have given satisfaction to those who appreciated his exceptional and enduring labours as an historian, as well as that far smaller class who were his acquaintances or friends. It may seem presumptuous to add anything to it, but as one of Dr. Gardiner's acquaintances—I think I may say friends—of recent years I should like to corroborate the estimate formed of his exceptional kind-heartedness and his gentle, sympathetic treatment of all with whom he came in contact. No matter how elementary the question, within his own period, propounded to him either by letter or word of mouth, he was ready to answer it and to take trouble with his answer as though he were a man of much leisure. His simple courtesy, even in trifles, was a part of his very nature.

On one occasion I asked him in the British Museum for the address of the writer of an historical article in the *Fortnightly*; he replied he had it at home and would bring it to me at the Museum the following day. Two days after I received a most apologetic note, enclosing the address, and explaining the unexpected reason that had prevented his coming to town.

My personal acquaintance with Dr. Gardiner, though we had previously corresponded, began in the Museum some years ago in a curious way. Anxious to consult three or four volumes of that vast storehouse of contemporary Commonwealth literature, the 'King's Pamphlets,' or Thomason tracts, I found the particular volumes I required were in use. Noticing that a gentleman near my seat had two great piles or stacks of these volumes by his side, I at last mustered courage (as I had to return to the country the next day) to ask him if he could spare me certain ones for a few minutes. The request was at once granted, and the suggestion made that I should take the vacant place by his side. A quaint apology for monopolizing so many of these tracts revealed the interesting fact that I was speaking to Dr. Gardiner. At his proposal we had lunch together, and finding that I knew well one of the important battlefields of the great Civil War, he did me the honour of making many inquiries, which were afterwards renewed by letter. This was the first of many subsequent conversations, mainly on his own period and his own works, though a less egotistic man could hardly be conceived.

A large proportion of his later writings went straight to the press from the Museum, without any correction of language. When there (I was often near him) he generally wrote rapidly, and usually with three or four printed works or small MS. books of extracts open before him. His patient research, even on comparatively small matters, is well illustrated by his treatment of the Thomason tracts. Those who have consulted them know well the superfluity of weekly news-letters that abounded during several years of the great historic strife, such as 'The Moderate Intelligencer,' 'The Kingdom's Weekly Intelligencer,' 'The Perfect Weekly Account,' 'Mercurius Britannicus,' 'Mercurius Melancholicus,' 'Mercurius Pragmaticus,' 'Mercurius Anti-Pragmaticus,' 'Mercurius Rusticus,' 'Mercurius Bellicus,' 'Mercurius Medicus: a Sovereign Salve for these Sick Times,' and several others. Students are also aware how provokingly similar the brief accounts of these various letters, even as to some most stirring event, are usually found to be. Once when I was talking to Dr. Gardiner as to the preliminary disposition of troops the day before a particular battle, he produced a large sheet of foolscap on which, in parallel columns, he had written down extracts from fifteen different news-letters or like sources as to the events of the day in question, the points wherein they differed being carefully underlined. In his history the result of all this digested material is given in a single brief paragraph. No one reading it would have the least idea of the conscientious labour involved in its production.

There is something indelicate and occasionally distressful to more intimate friends or relatives in giving to the public scraps of the private conversations of departed celebrities in the way that is nowadays becoming too common. But I trust I am not offending against any canons of good taste in stating one or two matters relative to Dr. Gardiner's own writings drawn from comparatively recent conversations. On one point I am sure some of your contemporaries are mistaken, namely, in implying that it was a drudgery and ungenial to him to have to teach as well as write history, owing to the lack of affluent circumstances. Others have hinted that it was only



*res anguste* that made him accept publishers' proposals to produce a 'Student's History of England' or an 'Historical School Atlas.' I can only say that I have heard from his own lips, on more than one occasion, statements as to the great pleasure that it gave him to talk as well as to write on historical subjects. He believed that he owed his health and power of achieving so much writing to this change of occupation. As to the short general history, his most genuine and unaffected interest in modern school education led him to take exceptional pleasure in its production, and he did not hesitate in his own simple way to show real gladness when he heard of it being used or appreciated. The success of his daughter's important school for girls at Southwold, Suffolk, gave him much gratification.

It need not, therefore, be supposed that the great historian's success as an oral teacher of history at King's College and elsewhere was any real hindrance to his written work. Possibly, however, the termination of his labours, so far, at all events, as the death of Cromwell, might have been reached had it not been for another interrupting cause. He had a certain amount of regret that he had been persuaded to write the beautifully illustrated monograph on Cromwell issued by Messrs. Goupil. Speaking to me one day on that volume, soon after its issue, he said, with one of his gentle smiles:—

"I am half sorry I ever undertook it; the pictures were so good, I felt obliged to try after a better style than I usually write, and it interrupted me sadly. I think it has checked me by nearly a volume."

Other of his literary remarks keep coming to my mind, but I will content myself with one more. He said, during the last conversation I had with him, shortly before his seizure, concerning a review in the columns of the *Athenæum*:—

"I never remember being ruffled for a moment by a review of anything of mine. I have sometimes profited much by them, though they have oftener amused me—but then I too am a reviewer."

O.

4, Petty Cury, Cambridge, March 4th, 1902.

In the appreciative notice of Dr. Gardiner in last week's *Athenæum* there is a certain injustice in coupling his name so closely with the 'School Atlas of English History.' That book professed only to be "edited" by him; it is confessedly based on the 'Public Schools Historical Atlas,' and its index (judging by the headlines on the versos) appears to be taken bodily from the earlier production. Though the 'Atlas,' so far as I know, is the best of its kind, it does not attain that harmony of design and that thoroughness of execution which mark Dr. Gardiner's own work in the educational department.

I should further like to suggest that you have omitted from your notice that portion of Dr. Gardiner's work which was most distinctly helpful to teachers. I mean his part of the article 'England' in the ninth edition of the 'Encyclopædia Britannica' (from 1603 onwards). His part of the 'Introduction to English History' is all "wood"; most text-books are all "trees." One or two brilliant short books give delightful descriptions of pet trees, but in this article, better than anywhere else, we can see both the wood and the trees in due relation to one another.

J. S. LINDSEY.

## HENRY VIII.'S CORONATION OATH.

West View, Pinner, March 3rd, 1902.

FROM your review of Mr. Wickham Legg's 'English Coronation Records' it appears that a facsimile is given in that work of "a new coronation oath, with corrections by Henry VIII. in his own hand." On this you remark:

"The headstrong and despotic character of that monarch is thus foreshadowed on the very threshold of his reign. The young king's earnest desire was evidently in the direction of watering down all efficient expressions designed to check a monarch's unlimited sway. He attempted to render these safeguards valueless by the introduction of a variety of qualifying phrases, such as 'according to hys consciences,' 'nott prejudicial to hys crowne,' and 'in that which honour and equite do require.'"

You add that, notwithstanding this, Henry had eventually to take the oath according to ancient usage.

From these remarks I fear that you and Mr. Legg have both fallen into an old blunder. The facsimile, of course, is from the Cottonian MS. Tiberius B. viii. f. 100, of which a facsimile had already been engraved by Sir Henry Ellis in vol. i. of the second series of his 'Original Letters.' And Ellis not only printed the text of the oath with the royal emendations, but prefixed the remark that one part of those emendations "especially indicated that Henry looked to something like supremacy in the Church of England at the very outset of his reign."

This observation of Ellis was founded on an imperfect acquaintance with the State Papers of Henry VIII. The corrections in the King's hand do undoubtedly mean "something like" royal supremacy, and for a very good reason. They were not made "at the very outset" of the reign, but after Henry had actually thrown off the Pope and asserted royal supremacy as a principle in Church and State. They belong to the twenty-sixth year of the reign, not to the first; and a notice of the document will accordingly be found in the seventh volume of the Calendar, No. 1378. The official hand of the original text which the King has corrected is there said to be Wriothesley's—a point on which I am by no means confident now. There were a number of official hands a good deal resembling each other about that date. But one thing is absolutely certain—that you do not see any handwriting of that type in the first years of Henry's reign. The object of the document, moreover, is shown in the title prefixed. It was headed by the clerk, "The Othe of the Kynges Highnes," and Henry has added, in his own hand, "at every coronation."

Ellis's mistake has been an amusing source of error. Audin, in his 'Histoire de Henri VIII.,' has worked out the result dramatically. The scene at the coronation is described, where the Archbishop of Canterbury asks the king if he will uphold the ancient liberties of the Church, and he promises to defend them. Then—

"La cérémonie était à peine achevée que le prince demandait l'original du serment qu'il venait de prêter, prenait une plume et, renfermé dans une chambre secrète, alterait de sa main la formule sacramentelle.....Il maintiendra les libertés de la sainte Eglise, autant qu'elles ne préjudicieront en rien à sa juridiction et à sa dignité royale.....Henri referma le livre, sans montrer à personne les interpolations faites de sa main.....Quand sa bouche murmurait au pied de l'autel le serment d'Edouard, son cœur était parjure."

That retirement into a secret chamber and correcting the oath with his pen so as to release him from his obligations to the Church is very remarkable; but how he expected it to be effective when done in secret, and the result not shown to anybody, is not clear. It was curious, too, that he should have been able to secure absolute seclusion in Westminster Abbey on the day of his coronation.

Not having Audin's book at hand, I have quoted the extracts given from it by Father Doreau in his book on the Carthusian martyrs; but I have no doubt of their accuracy.

JAMES GAIRDNER.

\*\* In justice to Mr. Legg it should be stated that 'Coronation Records' is silent as to the date of Henry VIII.'s corrections of the oath. The date of this draft is a matter

of conjecture, but it is a point on which Mr. Gairdner's opinion has the greatest weight.

## THE SPRING PUBLISHING SEASON.

MESSRS. BEMROSE & SONS announce the following new and forthcoming publications:—A history, to be published by subscription, of the parish of Westbury in the county of Buckingham, by the Rev. R. Ussher,—Church and Reform, being essays relating to reform in the government of the Church of England, edited by Montague Barlow, with contributions by the Bishop of Hertford, the Dean of Norwich, and other writers,—The Harmony of the Collects, Epistles and Gospels, by the Rev. Melville Scott,—A Short History of Sepulchral Cross-Slabs, with reference to other emblems found thereon, by K. E. Styan (to be published by subscription),—and Memorials of Old Buckinghamshire, edited by the Rev. P. H. Ditchfield.

Messrs. Isbister & Co. have in hand:—A Life of Lord Salisbury, by F. D. How,—The Coronation Book, by Dean Cust,—With the Wild Geese, Poems, by the Hon. Emily Lawless,—The God of his Fathers, Tales of the Klondyke, by Jack London,—Life on the Stage, by Clara Morris,—The Photographic Butterfly Book, by E. K. Robinson,—Cats and All about Them, by Frances Simpson,—Twenty-two Talks in Every-day Religion, by T. L. Cuyler,—Pages from the Life of an Educational Freelance, translated from the German by W. H. Herford,—Tales by Three Brothers, by Phil Robinson, E. K. Robinson, and H. P. Robinson,—in "The Anglo-Saxon Library": Bunyan's Pilgrim's Progress; Emerson's Essays, first series and second series; Emerson's Nature, Addresses, &c.; The Autocrat of the Breakfast Table; Some Literary Essays and Some Historical Essays of Macaulay,—and some new and cheaper editions.

Messrs. S. W. Partridge & Co. announce the following books:—King and Consort, a popular account of Edward VII. and Queen Alexandra,—Queen Alexandra, the Nation's Pride, by Mrs. C. N. Williamson,—Cameos from Nature, by Lydia Gumersall,—Power for Witnessing, by A. F. Ballenger,—Mosaics: a Thought for Every Day, by J. C. Wright,—in the "New Century Leaders": Dr. Barnardo, by the Rev. J. H. Batt; F. B. Meyer, by Miss Jennie Street; and J. Clifford, by C. T. Bateman,—and new volumes in their cheap series.

Mr. Elkin Mathews's spring announcements include: A Guide to the Best Historical Novels and Tales, by Jonathan Nield,—and in the "Vigo Cabinet Series" the following volumes: Ibsen's Lyrical Poems, selected and translated by R. A. Streatfeild; Urlyn the Harper, and other Song, by Wilfrid W. Gibson; and The Cynic's Breviary: Maxims and Anecdotes from Nicolas de Chamfort, selected and translated for the first time by W. G. Hutchison,—also Ballads and Lyrics, by Bliss Carman,—and A Broadsheet, illustrations hand-coloured by Jack B. Yeats and Pamela C. Smith, with letterpress by Prof. York Powell, W. B. Yeats, "A. E.," &c., monthly.

Messrs. Sands & Co. are publishing: India, Past and Present, by W. S. Lilly,—Toscanelli and Columbus, by H. Vignaud,—The Land of the Amazons, by the Baron de Santa Anna Néry, translated by G. Humphery,—The Life and Reminiscences of Robert Wallace,—A History of Pont-y-tu-Prydd, by W. B. Coventry,—Calendar of the English Saints and Martyrs, by Canon Fleming,—St. Edmund of Canterbury, by Mgr. Ward,—Ballads and Legends of the Saints, by I. Oswin,—The Convents of Great Britain, by F. M. Steele. In Fiction and General Literature: Prince Charming, by Rita,—The Knights of the Cross, translated by J. Manson,—Of his Kin, by J. D. M.



Douglas-Thomas,—The Strange Adventures of John Smith, by W. H. Hudson—Man, Woman, and a Million, by A. Danziger,—The Thames at Dawn and Sunset, drawn by E. M. Pike, described by H. Baker,—The Seasons, illustrations by A. Sawyer,—Types of British Plants, by C. S. Colman,—French Dishes for English Tables, by C. De Pratz,—and a number of juvenile and other illustrated books.

Messrs. Duckworth & Co.'s list of publications includes a novel by Mrs. W. K. Clifford,—*Léa*, by Marcel Prevost, translated by Ellen Marriage,—*Twenty-six Men and a Girl*, by M. Gorky,—*El Ombú*, by W. H. Hudson,—*St. Augustine and his Age*, by Joseph McCabe,—*The Road-mender*, by M. Fairless,—*European Fungus—Flora*, by George Masee,—*The Lesson of Evolution*, by F. W. Hutton,—*S. Antony of Padua*, by the Abbé Lepine,—*S. Gaetano*, by R. de M. la Clavière,—and a "Popular Library of Art," for which the first volumes will be *Dürer*, by L. Eckenstein; *Rossetti*, by F. M. Hueffer; *Rembrandt*, by A. Bréal; and *Fred Walker*, by C. Black.

Mr. Brimley Johnson announces: *Lady Duff Gordon's Letters from Egypt*, including the Last Letters, revised throughout by Mrs. Janet Ross,—*Buller's Campaign*, with the Natal Field Force, by Lieut. E. Blake Knox,—*My Log-Book; Outward and Homeward Bound: a Journal for Ocean Travellers*, fully decorated by Miss Blanche McManus,—*Moods and Outdoor Verses*, by Richard Askham,—and *Applied Religion*, an Essay, by W. Winslow Hall.

#### 'SEPOY GENERALS.'

YOUR reviewer has now done what he should have done before he accused me of a gross error—consulted some competent scholar as to the meaning of *Fadnavis*. He stated *Fadnavis* should be "Farnavis, the title of the minister of Bâji Rao." Twenty years ago I edited a volume of State Papers relating to Maratha affairs. I used *Fadnavis* for *Farnavis* and *Rav* for *Rao*. A clever critic proved that by the use of these terms I clearly showed I was not acquainted with the elements of any Oriental tongue. I happened to be at the time one of the professors of the Deccan College, and my proofs had been corrected by a Maratha, a Sanskrit scholar of European reputation. It is a little hard that I should be pursued by a similar ignorance twenty years later. Your reviewer says he has never seen Mahadji, but that is highly probable, considering that he had never seen *Fadnavis*.

Your reviewer writes: "There is no question that to add 'clan' after 'Khel' is superfluous." If your reviewer will turn to 'The Career of Major Broadfoot, C.B.,' at p. 137 he will find "Koodée Khel is an open village." But if Koodée Khel had been a clan the author would have written Koodée Khel clan. Khel means both a clan and a collection of tents.

Your reviewer writes: "Herbert Edwardes knew better than to write *zumboorhu*." In 'A Year on the Punjab Frontier,' written by Edwardes, we have, at p. 84, "twenty *zumboorhu*," and at p. 85 we again have "twenty *zumboorhu*." At p. 222 Herbert Edwardes writes "losing all their *zumboorhu*." At p. 223 Herbert Edwardes writes "the report of the *zumboorhu*." Examples might be multiplied, and yet your reviewer states, "Herbert Edwardes knew better than to write *zumboorhu*." Edwardes revised the proofs of the book cited above, and so, to use the words of your reviewer, it was "competently prepared for publication."

"The rule not to alter the spelling of quotations is quite sound," writes your reviewer, "but should not prevent the revision of evident slips of the pen." Much danger lieth in altering what a reader or editor considers an evident slip of the pen. I have spent many

a day in verifying an "evident slip," and discovered it was no slip. G. W. FORREST.

I DID not write of "gross error," but "The volume bears traces of having been prepared in haste, without sufficient attention to minor matters." Some twenty instances are given and more could be added, and it is further stated that "many of these mistakes and blemishes may seem scarcely to require notice," &c. To these statements, which are not, I hope, unfair to 'Sepoy Generals,' I must adhere. THE REVIEWER.

\*\* We cannot insert any more on this subject.

#### Literary Gossip.

MESSRS. LONGMAN are publishing an important new 'History of England,' primarily political, which aims at giving the results of the latest research in readable form. The list of names is a guarantee for expert treatment. The Rev. William Hunt and Mr. R. L. Poole will be responsible for securing unity of treatment between the following sections and authors: Vol. I. to 1066, by Mr. Hodgkin; Vol. II. to 1216, by Prof. G. B. Adams; Vol. III. to 1377, by Prof. Tout; Vol. IV. to 1485, by Prof. Oman; Vol. V. to 1547, by Mr. H. A. L. Fisher; Vol. VI. to 1603, by Mr. A. L. Smith; Vol. VII. to 1660, by Prof. F. C. Montague; Vol. VIII. to 1702, by Prof. Richard Lodge; Vol. IX. to 1760, by Mr. I. S. Leadam; Vol. X. to 1801, by the Rev. William Hunt; Vol. XI. to 1837, by the Warden of Merton; and Vol. XII. to 1901, by Mr. G. W. Prothero.

EVER since his retirement from office Lord Goschen has been steadily engaged on the life of his grandfather, 'George Joachim Goschen, Publisher and Printer, of Leipzig, 1752-1829.' The work is now all in type and undergoing a final revision, but as the approaching Coronation season is expected to be an unfavourable time for serious literature, it has been decided to postpone the publication of the memoir till autumn.

MR. SIDNEY LEE is revising for separate issue the memoir of Queen Victoria which he contributed last year to the concluding volume of the Supplement of the 'Dictionary of National Biography.' Messrs. Smith, Elder & Co. propose to publish the volume in the early autumn.

MR. A. F. POLLARD, who recently published 'England under Protector Somerset,' will contribute to Messrs. Goupil's series a volume on King Henry VIII. It is expected that the book will be issued in May.

SEVERAL people have been inquiring what Dr. Beattie Crozier's views on Mr. Kidd's new book are. Their curiosity will be gratified in the April number of the *Fortnightly Review*, in which Dr. Crozier will discuss the book at length.

PROF. STANLEY LANE-POOLE's work on the topography and history of Cairo is in the press, and will very shortly be published by Messrs. Dent.

MESSRS. SMITH, ELDER & Co. will publish next week a story of the South African war entitled 'Nora Lester,' by Miss Anna Howarth, the author of 'Jan: an Afrikaner.' They will also issue next week a new and cheaper edition, with all the illustrations, of F. Anstey's popular 'Lyre and Lancet.'

MR. CHARLES A. COOPER, editor of the *Scotsman*, for a good many years past has been obliged to winter abroad. This season he is at Madeira. On some previous occasions the letters he has sent home have been gathered into volumes, as in the case of his Egyptian 'Seeking the Sun' and 'Letters on South Africa.'

THE large collection of books and pamphlets by or relating to Thomas Paine—first or early editions—made by Mr. Moncure Conway while writing Paine's life and editing his works, has been purchased by the Library of Congress. The collection includes a number of prints, engraved portraits, cartoons, caricatures, and autograph letters of Paine.

COUNT LÜTZOW, who is engaged upon the volume on Prague for "The Mediæval Town Series," is also writing for Messrs. J. M. Dent & Co. a volume on John Huss. The work will be a somewhat elaborate one, and probably in two volumes. Count Lützow will give not only a biography of Huss, but also a picture of the time in which he lived.

WE hear that at Merchant Taylors' School one master of long standing has already been retired with six months' notice, another is shortly to finish a long service, and three more are being dismissed. Of these three, one has served twelve years, the second twenty-three, the third twenty-five. The first gets no compensation, the second a year's salary, and the third a *solatium* of 100*l*. We suppose that the responsibility of these dismissals lies not with the head master, but with the Court of the Company. But has it not been the custom invariably to pension masters at the close of their term of service at Merchant Taylors'? These three have been working, in spite of any formal agreement as to termination of employment, in the strong presumption that similar treatment would be meted out to them; and in one case at least another excellent opening was refused, mainly on this presumption. Reform may be needed on the staff, but it is clear that definite rules as to the tenure of assistant masters must be made. A pension scheme or some equivalent arrangement ought to be adopted at once.

THE inquiry into the whole system of tenure in secondary schools which was asked for by the Incorporated Association of Head Masters in conjunction with the Assistant Masters' Association has not been granted. The heads of the Board of Education do not think that at the present time such an inquiry could profitably be entrusted to the Consultative Committee. No doubt the Board of Education will not feel itself formally bound by the usage of the Charity Commission, which in the great majority of its schemes has put head masters into the position of autocrats; but there is a palpable need of some *via media* for assistant masters between the fixity of tenure prevalent in the early part of the nineteenth century and the serious insecurity of the present day.

DURING the third and fourth weeks of this month Messrs. Puttick & Simpson will sell the library formed by the late Mr. Thomas Preston, of the Privy Council Office. The first portion consists of a remarkably



interesting series of books and engravings relating to military subjects in general, and to the volunteer movement in particular. This is, we believe, the first collection of books of this character offered in this country. It includes the excessively rare tract by Capt. Thomas Plunket, 'The Character of a Good Commander,' 1689, with several other publications of a similar nature issued during the seventeenth century. The general library (with which are included some other properties) comprises some very scarce works on coronations, ceremonials, &c.; a fine, tall copy of the first authorized edition of Waller's 'Poems,' 1645; and a remarkable series of Americana, notably Benjamin Franklin's 'Proposals relating to the Education of Youth in Pensylvania' (*sic*), 1749, and some other interesting and scarce Franklin articles; the first and second editions of R. Harcourt's 'Relation of a Voyage to Guiana,' 1613 and 1626; Augustine Sarate's 'Strange and Delectable History of the Discoverie and Conquest of Peru,' 1581; and W. Hubbard's 'Present State of New England,' 1677.

THE late Lieut.-Col. Edward George Hibbert, whose select library is to be sold by Messrs. Sotheby, Wilkinson & Hodge on April 9th and three following days, was a near relation of the George Hibbert whose magnificent library was sold at Evans's on March 16th and forty-one following days in 1829. The book-collecting instinct was almost a family trait. Col. Hibbert's library includes a copy of each of the four folio Shakespeares, all above the average in quality, whilst the third has the very rare printed title before the doubtful plays, "Printed for P.C., 1664." The early printed books include an excellent example of Notary's reprint of Caxton's 'Cronycle of Englande,' 1515, and the first edition of Sir Thomas More's 'Utopia,' 1551. Other rarities of more than usual interest include a Kilmarnock Burns, 1786, with, however, the fly-leaf wanting; Charles I.'s copy of Ben Jonson's 'Works,' 1616; and Horace Walpole's copies of Gray's 'Odes,' 1757, and 'Poems,' 1775, printed at the Strawberry Hill Press, both with Walpole's notes, which in the latter book are very numerous and interesting.

AN unusually interesting, if not unique copy of Hogarth's works will appear for sale at Messrs. Hodgson's rooms next Wednesday. Though consisting of a copy of Cook's edition, published by Stockdale in 1812 (an edition not generally esteemed), its peculiar interest lies in the fact that the plates throughout have been coloured by hand. The colouring, which is wonderfully fresh and bright, is very carefully executed, and in many cases with great effect, though it is curious to note that the originals of many of the plates were printed in monochrome only. Owing partly to this fact, the volume, as regards colouring, is probably not of great historical value, but no record can at present be found of a similar copy. The volume is in splendid condition and in the original half-binding, a label on the front cover showing the book to have been issued at one hundred guineas.

At the same time will be sold an elaborately bound copy of 'David Copperfield' which Dickens presented to Mrs. Norton. It

bears the words in his well-known hand: "As a token of regard and friendship. By Charles Dickens. Fourth December, 1850." The writing out of the date was a characteristic of Dickens which he preserved, in spite of his busy life, throughout his career.

MR. BERTRAM DOBELL has made a remarkable Goldsmith discovery. He has found that the poet, at some time previous to the publication of 'The Traveller,' printed the greater part of the poem under the title of 'A Prospect of Society.' The work, as thus printed, differed greatly from the poem in its completed form. The arrangement of the verses was altogether different, and many alterations were made in the text before it was published. Thus the line which Dr. Johnson claimed,

To stop too fearful, and too faint to go,  
appears in 'A Prospect of Society' in the following form:—

And faintly fainter, fainter seems to go.

Mr. Dobell is about to publish a verbatim reprint of his discovery, with an introduction, and a reprint of the first edition of 'The Traveller.' The book is dedicated to Mr. Austin Dobson.

A NEW and much-needed volume of the "Book-Lover's Library" will be published immediately by Mr. Elliot Stock: Mr. Henry B. Wheatley's long-promised 'How to Make an Index.' The work will, besides giving general rules for indexing, furnish directions for indexing special subjects, with illustrations. It will give examples of bad indexing, and also of amusing and satirical indexes.

MR. W. M. VOYNICH's new catalogue—the seventh—brings the number of entries up to 3,163, and his extraordinary good luck in securing little-known and undescribed books seems as great as ever. The notes are enough to make Brunet and all the other bibliographers turn in their graves. Among the English books printed before 1640 quite the most interesting is a copy of G. de la Mothe's 'The French Alphabet,' 1595, which was once in the possession of W. Herbert, and was described by Ames (i. 1240), but which has from that period been unseen by any bibliographer, and is at the present moment unique. Both titles are reproduced in facsimile by Mr. Voynich, the book itself having passed into the collection of the Hon. H. Hannen. The catalogue includes over eighty books printed at various continental centres up to 1500, and over 100 books printed between 1501 and 1525, many undescribed, and only a few of them in the British Museum.

MESSRS. MACLEHOSE are offering the original manuscript of Stevenson's 'Child's Garden of Verses,' in morocco case, for 360%, and a complete set of the Kelmescott Press publications, in sixty-six volumes, "complete and quite clean," for 630%.

THE Report of the Booksellers' Provident Institution for 1901 shows an increase in the life subscriptions, and it is satisfactory to know that in no case where application has been made for assistance has it been withheld. During the year seven new members have joined. The losses by death include Mr. George Smith (of Smith & Elder), Mr. J. Smith (of Stationers' Hall Court), Mr. Benjamin Manley, and Mr. Charles Buckland.

UNDER the will of Mrs. Layton, daughter of the late Mr. James Newman, of High Holborn, the well-known bookseller, the Institution has received 1,677%, to be held in trust, the income being applied for the benefit of unmarried daughters of retail booksellers from the age of sixty, or at an earlier age when necessity requires. The entire expenses for the year amount to the moderate sum of 170%. On December 31st the total assets were 30,476%. 16s. 10d.

THE De La More Press write to say that the 'New Glimpses of Poe' we recently noticed is published and sold by them in England.

THE definitive programme of the International Congress for the Historical Sciences, which is to be held at Rome in the spring of the present year, has been issued by the Congress Committee. The Congress will begin with a ten days' excursion, from April 10th to 20th, during which the members will have an opportunity of visiting Venice, Florence, Bologna, Assisi, and Siena, under the guidance of the local committees. The Congress, properly so called, will meet in Rome from April 21st to 30th. The different sections (twenty in number) will be held in different places: the Academy of St. Cecilia, the University, the Collegio Romano, Società Geografica, and elsewhere. An art exhibition is to be open during the Congress in the Palazzo delle Belle Arti, and arrangements have been made for a series of theatrical and musical entertainments. On the conclusion of the special work of the Congress there will be an excursion to Naples and Pompeii, from April 30th to May 3rd, and excavations are to be made at the latter place in honour of the visit of the delegates. The Italian railways and the Navigazione Generale Italiana have agreed to a reduction of the price of tickets for each class (50 per cent.) for two months, from March 25th to May 25th. Free admission will also be given to all royal and municipal collections, palaces, museums, and galleries upon production of the card of membership of the Congress. All inquiries should be addressed to the General Secretary, Prof. Gorrini, at the Ministry of Foreign Affairs in Rome.

THE distinguished Egyptologist Prof. August Eisenlohr, whose death took place at Heidelberg on February 24th, in his seventieth year, had a somewhat varied career. His study of theology was interrupted by ill health, and when he was sufficiently recovered to return to the university he applied himself to natural science, especially chemistry. After taking his degree he became a colour manufacturer, but by chance, in 1865, his attention was directed to the Chinese language, and his studies led him to take up hieroglyphics with so much energy that four years later he was appointed lecturer at Heidelberg University. He was sent to Egypt by the Grand Duke, and it was while he was at Alexandria that he translated and commented on the Harris papyrus, dating from about B.C. 1320, which the British Museum bought through him. Many other important papyri were edited by him, among them the Rhind papyrus, the oldest Egyptian work on mathematics. He and Revillout undertook the production of a 'Corpus Papyrorum Ægypti,'



but his health compelled him to relinquish this work. The revision of the second part of Baedeker's 'Egypt' was from his pen; and among other proofs of his versatility was a pamphlet dealing with the suggestions of the Prussian Government for the reform of the coinage in 1871.

CHARLES MOREL, the editor of the *Journal de Genève*, whose death took place on February 26th in his sixty-fifth year, was one of the best-known Swiss journalists, and had been connected with his paper for twenty-seven years. He filled the post of Professor of Roman Literature at the University of Geneva until he was summoned to Paris by Napoleon III. to assist in his biography of Cæsar. He resided in Paris till 1877 as lecturer on Roman philology and antiquities at the École des Hautes Études, after which he settled in Geneva and turned his attention to journalism. He also published several classical books, notably on archæology.

THE death is announced of Wilhelm Asmus, editor of the official Weimar journal and author of several popular novels. Asmus, who wrote under the name of Anthony, was in his seventy-sixth year.

THERE are no Parliamentary Papers likely to be of general interest to our readers this week.

## SCIENCE

*The Scenery of England, and the Causes to which it is Due.* By the Right Hon. Lord Avebury. (Macmillan & Co.)

LORD AVEBURY has now done for Southern Britain what he did a few years ago for Switzerland: he has produced a valuable book which gives an insight into the working of the various agencies that have been active in bringing about the present aspect of the land. It is strange that this should not have been done before. Many years ago Sir Archibald Geikie, who has dealt in a masterly way with the scenery of Scotland, delivered some lectures at the Royal Institution relating to the origin of British scenery in general; but although abstracts appeared in *Nature* the lectures themselves have never, we believe, been published. As no other geologist has since been attracted to the subject, except incidentally, the field has remained as good as unoccupied.

In the early part of Lord Avebury's book there is necessarily a good deal of geology, for the scenic features of a country are, of course, determined to a large extent by its geological structure and the way in which its surface has been affected by agents of external disintegration. The non-geological reader, however, has been carefully considered and is treated tenderly. Taking him by the hand, the author leads him step by step up the great stone staircase of the strata until he finally lands him safely at the summit. One of the most interesting parts of this outline of British geology is that which relates to the relics of the Great Ice Age—a subject which is as difficult as it is attractive. As far back as 1855 the author—then Mr. Lubbock—in company with Charles Kingsley, discovered in the pleistocene gravels of Maidenhead a

skull which Owen proved to be that of the musk ox, the most Arctic of mammals. As this was the first occasion on which the remains of such a creature had been found in this country the discovery was one of great interest, though since that time similar relics have been unearthed elsewhere in England. To the student of scenery the glacial period is one of no small importance, inasmuch as the passage of land-ice over a large part of Britain during this period must have done much to modify its superficial features.

It often happens that the origin of certain scenic characters is a matter of keen dispute, and it is pleasing to note how patiently and judiciously Lord Avebury deals with such cases. In reference, for instance, to the origin of our lakes he states with great fairness the conflicting opinions, and dismisses none without careful consideration. Thus Ramsay's views as to the glacial origin of certain lakes, though unpopular nowadays, are calmly discussed, with the result that the author is disposed to refer some of our lake-basins to the erosive action of glaciers.

Some years ago Lord Avebury, recognizing the existence of two sets of folds in the earth's crust, roughly at right angles, called attention to their probable origin and to their effect upon the configuration of the land. Even in Britain this cross-folding, giving rise to two great systems of intersecting lines, seems to have affected in many cases the direction of the coast-line, the trend of the valleys, and the course of the rivers. The study of streams, always a fascinating theme, receives a considerable share of attention in this work. Lord Avebury has clear views as to the history of many of our rivers, and the causes which have determined their direction of flow; his remarks on the drainage system of the Weald, for example, are extremely lucid, though we observe that he does not follow the nomenclature of Prof. W. M. Davis. The views of American geographers, often marked by much originality, have, however, received due attention, and their influence may be noted on many pages. In discussing the form of the coast-line the author remarks that although the action of the sea may at first eat out the weak strata, and thus form bays, leaving the stronger rocks as headlands, yet the ultimate tendency of marine action must be to erode the projections and fill up the bays, so as to produce finally an even frontage.

Although the study of scenery is treated by Lord Avebury in a thoroughly scientific spirit, there are not wanting occasional passages in his work betraying the emotions of a genuine lover of nature. Take, for example, the following description of our chalk downs. Gilpin, strangely enough, said that "chalk spoils any landscape"; but Lord Avebury, so far from endorsing such a view, positively revels in the quiet beauty of chalk scenery:—

"The Downs present a series of beautifully smooth, swelling curves, perhaps the most perfect specimens of graceful contour, and are covered with short, sweet, close turf. Turf is peculiarly English, and no turf is more delightful than that of our Downs—delightful to ride on, to sit on, or to walk on. It indeed feels so springy under our feet that walking on it seems scarcely an exertion; one could almost fancy

that the Downs themselves were rising, even higher, into the air. The herbage of the Downs is close rather than short,—hillocks of sweet thyme, tufts of golden potentilla, of milkwort—blue, pink and white—of sweet grass and harebells; the curiously named 'squintwort,' with its small but fragrant blossoms; here and there pink with heather, or golden with furze or broom; while over all is the fresh air and sunshine, sweet scents, and the hum of bees. And if the Downs seem full of life and sunshine, their broad shoulders are types of kindly strength, so that they give an impression of power and antiquity; while every now and then we come across a tumulus, or a group of great grey stones, the burial-place of some ancient hero, or a sacred temple of our pagan forefathers. On the Downs, indeed, things change slowly, and in parts of Sussex the strong slow oxen still draw the waggons laden with warm hay or golden wheat-sheaves, or drag the wooden plough along the slopes of the Downs, just as they did a thousand years ago. I love the open Down most, but without hedges England would not be England."

To have omitted Wales from the scope of this work would have been to ignore some of the most romantic landscape in our island; and hence, although the title-page refers only to "the scenery of England," Lord Avebury also does full justice to the scenery of the Principality. Towards the close he becomes unexpectedly comprehensive, and in the final chapter rises to the contemplation of some of the broadest questions of geogeny and geography—the nebular theory in its application to the physical origin of our planet; Lowthian Green's tetrahedral theory of the earth; and the origin of the well-known homologies in the distribution of the great masses of land and water on the surface of the globe. Some years ago Lord Avebury put forward in the *Geographical Journal* an explanation of the probable cause of the south-tapering form of many of the continents, with the companion-island near the south end—a suggestion which is here reproduced and strengthened.

A book on scenery, if it is to be popular, must, of course, be freely illustrated, and in this respect Lord Avebury's volume is by no means wanting. Many of the beautiful illustrations of English and Welsh scenery which adorn its pages have been judiciously selected from the series of geological photographs gradually accumulated by a committee of the British Association, which goes on working year after year under the care of Prof. Watts.

## SOCIETIES.

ROYAL.—Feb. 27.—Sir W. Huggins, President, in the chair.—The following paper was read: 'Note on the Discovery of a New Trypanosoma,' by Lieut.-Col. D. Bruce.—The Bakerian Lecture was delivered by Lord Rayleigh on 'The Law of the Pressure of Gases.'

SOCIETY OF ANTIQUARIES.—Feb. 27.—Viscount Dillon, President, in the chair.—Mr. Read exhibited a Saracenic glass goblet of the thirteenth or fourteenth century, stated to have been found at Aleppo on the site of a palace of the Kbalif Harūn al-Raschid. It was pointed out how nearly it resembled in form and method of decoration the famous "Luck of Edenhall," and the glasses of the same manufacture in the museums at Breslau and elsewhere, known as "St. Hedwig's glasses."—Mr. W. H. St. John Hope exhibited and presented casts of an impression of a third Great Seal of King Stephen, appended to an undated confirmation charter granted to Rochester Priory. Mr. Hope argued that the names of the witnesses suggested that the charter was issued while the king was in Normandy in 1137, and that the seal, of which that at Rochester is at



present the only known impression, was probably made for the king's use when absent from England. Mr. Hope also read a note on the first Great Seal of Henry III., calling attention to the fact that not only was the date of its first use in November, 1218, recorded on the Close Roll for that year, as was well known, but there were entries recording payments to Walter de Ripa, the goldsmith, for the silver of the seal and for making it. It was thus possible to associate with a beautiful example of the seal-engraver's art the craftsman who wrought it and the price paid for his work.

**LINNEAN.**—Feb. 20.—The Rev. T. R. R. Stebbing in the chair.—On behalf of Mr. G. M. Thomson, of Dunedin, the Secretary exhibited a series of photographs of New Zealand flowers, including several species of "mountain daisy," *Celmisia craciaca*, *C. ramulosa*, and *C. haastii*; *Olearia insignis*, *Veronica bifurcata*, and *Clematis indivisa*. The alpine flora of the New Zealand islands included a number of beautiful plants, many of them, like the *Rauolias* (or vegetable sheep), producing white blossoms in such profusion as to be conspicuous at a considerable distance. One of the most noticeable was the great white buttercup, *Ranunculus lyallii*, commonly known as the Mount Cook lily, of which two photographs were shown. In connexion with the plants, some observations were made on the birds which visit them—e.g., the bell-bird or "korimako" (*Anthornis melanura*), the grey warbler (*Gerygone flavirostris*), the pied fantail (*Rhipidura flabellifera*), and the yellow-breasted tit (*Petroica macrocephala*). Of these, the first named was observed to assist in the fertilization of the native fuchsias, for when the bird quitted them the feathers of the head were seen to be stained with the bright blue pollen of the flowers. A favourite nesting-site of the tit was said to be immediately under the head of the ti-tree (*Cordyline australis*), a good photograph of which was likewise exhibited.—A paper was read by Dr. J. E. Duerden on the internal structure and histology of *Bunodeopsis globulifera*, Verrill, a West Indian sea anemone, which he had previously described as new (in a paper on the Jamaica Actinaria published in 1898), although without bestowing any specific name. Prof. Verrill had since described it under the above name, but his description was limited to an account of the external characters. Dr. Duerden now described in detail the peculiarities of its anatomy and minute structure, the study of which had revealed the presence of a well-developed ectodermal muscle and nerve-layer on the column-wall, with other exceptional features.—The paper was criticized by Prof. Howes, Mr. A. D. Michael, and the Chairman.—Mr. B. Daydon Jackson, in a 'Report on the Botanical Publications of the United Kingdom as a Part of the International Catalogue of Scientific Literature,' gave the history of botanic bibliography from the time of Linnaeus, mentioning the admirable catalogue by Dryander of Sir Joseph Banks's library, and passing on to the Royal Society's 'Catalogue of Scientific Papers,' at present consisting of eleven volumes, ranging from 1800 to 1883, the last seventeen years being in course of compilation. The genesis of the International Catalogue of Scientific Literature was then briefly described, and the means adopted for the collection and classification of titles given. The Linnean Society had contributed the titles of papers and books issued within the United Kingdom, amounting to about 2,300, and the first part of the volume devoted to botany for 1901 was now in the hands of the printers, for early publication.—A paper by Miss Lettice Digby, of the Biological Laboratory, Royal College of Science, was read on her behalf by Mr. J. E. S. Moore, 'On the Structure and Affinities of some Gastropoda from Lake Tanganyika belonging to the Genera *Chytia* and *Limnotrochus*,' the paper being based on material which formed part of Mr. Moore's African collections. The external features, nervous system, and viscera were described in detail, and the affinities of the species considered. Careful drawings of the author's dissections were exhibited, and a discussion followed, chiefly in regard to the nomenclature proposed.

**MICROSCOPICAL.**—Feb. 19.—Mr. W. Carruthers, V.P., in the chair.—The Chairman called attention to an interesting exhibition by Mr. Conrad Beck of typical bacteria, and said the specimens shown were so clear that no difficulty need in future be experienced in recognizing them.—The Secretary, in the absence of the author, read a paper by Mr. Nelson on 'Polarizing with the Microscope,' wherein the use of tourmalines was advocated. One tourmaline, of a smoky tint with the slightest dash of pink, free from veins or specks, and not less than  $\frac{1}{4}$  in. in diameter, should be mounted in a cap to fit over the eyepiece. The other tourmaline might be of the ordinary yellow-green variety, but larger, about four-tenths of an inch by six-tenths, mounted in a metal screen  $2\frac{1}{4}$  in. by  $3\frac{1}{2}$  in., so as to exclude all light not passing through the tourmaline. This

screen is to be placed in front of and close to the lamp chimney. Any form of substage condenser can be used with this new arrangement of tourmalines, with the exception of apochromatic condensers, which should not be used in polariscope work because the fluorite in their construction itself polarizes. The images obtained by this new method will be just as critical as those in a microscope where no polariscope is used. The paper concluded with an explanation of the advantages obtained by the adoption of this arrangement in the investigation of phenomena due to the interference of polarized light, known as "rings and brushes."—Mr. Karop thought it would be a great advantage if a tourmaline prism could be rendered effective, as Nicol's prisms were expensive; he thought, however, that a sufficiently large piece of flawless tourmaline would be as expensive as a Nicol's prism.—The Chairman announced the death of Mr. A. W. Bennett, the editor of the Society's *Journal*. Mr. Bennett had been a member of the Council for many years and had also been a vice-president.

**INSTITUTION OF CIVIL ENGINEERS.**—March 4.—Mr. C. Hawksley, President, in the chair.—It was reported that the Council had recently transferred sixteen Associate Members to the class of Members and had admitted four candidates as Students. The monthly ballot resulted in the election of four Members and twelve Associate Members.

**SOCIETY OF ARTS.**—Feb. 27.—The Earl of Hardwicke in the chair.—A paper on 'The Industrial Development of India' was read before the Indian Section by Mr. Nilkanth B. Wagle.

March 3.—Mr. H. B. Wheatley in the chair.—Mr. J. D. Geddes commenced a course of three Cantor Lectures on 'Photography applied to Illustration and Printing.'

March 4.—Mr. Walter Crane in the chair.—A paper on 'Structural Colour Decoration of the Interior of Public Buildings' was read before the Section of Applied Arts by Mr. Gerald C. Horsley.

March 5.—Lord Rayleigh in the chair.—A paper on 'Sound Signals' was read by Mr. E. Price Edwards (Trinity House), and a discussion followed.

**SOCIETY OF ENGINEERS.**—March 3.—Mr. P. Griffith, President, in the chair.—A paper was read on 'British versus American Patent Law Practice and Engineering Invention,' by Mr. Benjamin H. Thwaite.

**PHYSICAL.**—Feb. 28.—Prof. S. P. Thompson, President, in the chair.—Papers on 'Focal Lines and Anchor-Ring Wave-Fronts' and 'Contributions to the Theory of the Resolving Power of Objectives' were read by Prof. Everett.—A paper on 'The Absorption, Dispersion, and Surface Colour of Selenium,' by Prof. R. W. Wood, was read by the Secretary.

**HELLENIC.**—Feb. 25.—Mr. Talfourd Ely in the chair.—Mr. A. H. Smith read a paper, illustrated with the magic lantern, on 'Humour in Greek Art.' Examples were shown of the many varieties of humour that are met with in the different periods of Greek history. At the earliest periods the modern spectator is for the most part laughing at rather than with the artist, though perhaps in some instances the artist himself intended a humorous effect, so far as his limited resources permitted. Later his attempts at humour take various forms. He may choose an obviously humorous subject for his theme, such as the story of Hermes and the cattle of Apollo, as told in the Homeric hymn to Hermes. Or he may make a humorous variation of a well-known subject. Thus the beautiful vase of Hieron, showing the goddesses going to Paris, represented the climax of a long artistic tradition. The artist who showed the same goddesses, each adjusting her toilet for the judgment, treated his subject with a truly humorous touch. Later on we have scenes of mere Aristophanic buffoonery from the comic stage. Again, in another direction, scenes from the life of childhood and youth begin to appear in the fourth century, and continue till the Roman Empire.—In the discussion that followed Prof. E. A. Gardner and Mr. G. F. Hill spoke of the origin of the "archaic smile," and Mrs. S. A. Strong laid stress on the diversity of the subjects exhibited.

#### MEETINGS NEXT WEEK.

- M.-N.** Society of Arts, 8.—'Photography applied to Illustration and Printing,' Lecture II., Mr. J. D. Geddes. (Cantor Lectures.)  
—Surveyors' Institution, 8.—'Notes on the Insurance of Buildings against Fire,' Mr. C. H. Bedells.  
—Geographical, 8.—'The Geographical Conditions determining History and Religion in Asia Minor,' Prof. W. M. Ramsay.  
**TUES.** Royal Institution, 3.—'Recent Researches on Protective Resemblance, Warning Colours, and Mimicry in Insects,' Lecture I., Prof. E. B. Poulton.  
—Colonial Institute, 8.—'Some Notes on Queensland,' Lord Lamington.  
—Institution of Civil Engineers, 8.—Discussion on 'Electrical Traction on Railways.'  
**WED.** United Service Institution, 3.—'Volunteer Artillery,' Lieut.-Col. A. G. Haywood.  
—Society of Biblical Archaeology, 4.—'A Study of Pre-Massoretic Bible Texts,' Dr. Lowy.

- WED.** Geological, 8.—'The Crystalline Limestones of Ceylon,' Mr. K. C. Coomaraswamy. 'Researches among some of the Proterozoic Gastropoda which have been referred to Murchisonia and Pleurotomaria, with Descriptions of New Species,' Miss Jane Donald.  
—Society of Arts, 8.—'The Utility of Alkaline Phosphate Manures,' Mr. J. Hughes.  
**THURS.** Royal Institution, 3.—'Caricature in and out of Parliament,' Lecture I., Mr. E. T. Reed.  
—Royal, 4.  
—Society of Arts, 4.—'The Indian Famine of 1899,' Mr. T. W. Holderness.  
—Mathematical, 5.—'The Theory of Cauchy's Principal Values,' III., Mr. G. H. Hardy; 'The Solutions of a System of Linear Congruences,' Rev. J. Cullen.  
—Institution of Electrical Engineers, 8.—Discussion on 'Electric Shocks.'  
—Society of Antiquaries, 8.—'Charters of the Manor of Ropley, Hants,' Mr. T. F. Kirby; 'Report as to Queen's Cross and St. Peter's Church, Northampton,' Mr. C. A. Markham.  
**FRI.** Astronomical, 3.—'The Use of Long Steel Wires in Surveying,' Mr. H. J. Deane. (Students' Meeting.)  
—Royal Institution, 9.—'Magnetism in Transit,' Prof. S. P. Thompson.  
**SAT.** Royal Institution, 3.—'Some Electrical Developments,' Lecture V., Lord Rayleigh.

#### Science Gossip.

THE annual Croonian Lecture of the Royal Society will be delivered on Thursday next by Prof. Arthur Gamgee, F.R.S., and the discourse will deal with the physico-chemical properties of hæmoglobin, its compounds and derivatives.

*The Country*, Messrs. Dent's new monthly, makes a good start. Numerous experts contribute. Mr. R. B. Marston gives a pleasant glimpse of spring salmon fishing with William Black, Mr. Charles Marriott describes the humours of 'The Farm Sale,' and Mr. Symons has a pretty poem 'On a Country Road.' The illustrations, especially of a crocus lawn and of Moreton Hall, are decidedly attractive. Our only criticism is that the new monthly when bound will stand too high to go in any ordinary shelf. We have tried it on many. The point is worth consideration.

THE annual volume issued by the Imprimerie Nationale at Paris, and containing the Report of the French Labour Commission and the Report of the Minister of Commerce as Minister of Labour, with the Reports of the Divisional Inspectors of Factories and of Mines, includes a good deal of information on a matter which we mentioned last year—the compulsory substitution of zinc-white for lead-white in paint. Three hundred and eighty-four communes, among which are Paris and most of the great towns of France, have forbidden the use of white lead in paint, and all the French Government departments have now taken the same course, the latest to follow suit being the Fine Arts. There are a large number of reports on the comparative durability in the open air, and on the comparative price, of the two paints, which reveal a great difference of opinion.

At the meeting of the Astronomical and Astrophysical Society of America held last December a paper was read by Mr. Percival Lowell 'On the Phenomena called Signals on Mars.' These were two projections noticed by Mr. A. E. Douglass at the Lick Observatory on December 7th and 8th, 1900; subsequent calculation showed them to belong to different parts of the planet, and to have moved on or above it during the time of observation, the direction of motion nearly due west in both cases. They were not seen again, and the appearances were doubtless produced by clouds floating in the atmosphere of Mars.

THE Société Royale de Géographie of Antwerp intends to hold an international exhibition in May of objects connected with ethnography, cartography, and navigation.

THE new mechanical commutator invented by Prof. D. P. Todd, of Amherst College, for abridging the labour in observing the total eclipse of the sun on May 18th last in Sumatra, would have been of great use in securing a more abundant harvest had the weather been favourable. But at three of the four stations selected for his party by Prof. Todd (one his own) clouds prevented any result from being achieved. But at the fourth an amateur observer, the Baron van Boetzelar (Assistant Resident at



Tandjong Boeton), obtained on the island of Lingga, one of a group adjoining Sumatra on the east, no fewer than twenty-eight photographs. They present a great similarity to those obtained by Prof. Todd at Tripoli, in Africa, on May 28th, 1900. Mrs. Maunder, who observed the eclipse of 1901 at Mauritius, and has an interesting paper on the polar rays of the corona in the February number of *Knowledge*, remarks that its corona "was of the most pronounced minimum type, its form simpler than any of which astronomers have had experience since 1889." It is noted in No. 3772 of the *Astronomische Nachrichten* that Prof. Perrine, of the Lick Observatory, has found that the remarkable coronal disturbance in the Sumatra eclipse was situated immediately above a prominent sunspot, which was the only one visible during eleven days.

Two small planets were discovered last month, on the 12th and 25th respectively, by Dr. Carnera at Prof. Max Wolf's Observatory, Königstuhl, Heidelberg.

The death is announced in *Ast. Nach.* No. 3773 of Richard Schumacher, son of Prof. H. C. Schumacher, founder, and for nearly thirty years (1821-50) editor, of that important international journal. R. Schumacher was born at Altona on January 19th, 1827. His first employment was under his father at the observatory there, and also on the Danish degree-measurement; but in 1859 he accepted the post of assistant to the late Prof. Moesta at the observatory of Santiago in Chile, taking part there also in geodetical operations. Ten years afterwards he returned to Europe on account of his health, and in 1873 was appointed assistant at the Altona Observatory (which was soon afterwards removed to Kiel), being in principal charge of the transit-circle until his death on the 24th ult. Many papers, containing results of observations and calculations, have appeared from his pen in different numbers of the *Astronomische Nachrichten*.

## FINE ARTS

### BOOKS ON ART.

*Art Sales of the Year 1901.* Edited by J. H. Slater. (Virtue & Co.)—After an incessant labour of fifteen years' duration at 'Book-Prices Current,' Mr. Slater, one would have thought, had had a surfeit of this kind of work. But the bulky volume with the above title is a satisfactory proof to the contrary, and we will at once express the hope that this new venture may have a long and successful career. Collectors of pictures and engravings will welcome it, because it contains practically all they want to know of current prices, and also because the annual pile of sale catalogues can now be relegated to the garret, or be dispensed with altogether. Dealers will regard it at first with but little favour, just as booksellers affected to despise 'Book-Prices Current' when it first started. Let us hope that 'Art Sales of the Year' will have as chastening an effect on dealers in pictures and prints as the other publication has had on dealers in books. The absence of any trustworthy guide to the current value of engravings has prevented many people from taking up print-collecting in real earnest, and if 'Art Sales of the Year' has the effect of knocking off a little of the dealer's profit, it will more than compensate him in other ways. A cursory examination suffices to show that 'Art Sales of the Year' is something more than a mere reprint of sale-catalogue entries with the prices thrown in. Mr. Slater, in fact, "annotates" too much, if anything, for biographical details of the same person are frequently repeated throughout the volume. In this and in other respects a little judicious reduction would lessen the bulk of the work, or, at all events, allow of some useful par-

ticulars being added—e.g., exact references to Chaloner Smith in the case of mezzotints. Some of the information vouchsafed implies an appalling ignorance on the part of those to whom the book appeals, as, for instance, under No. 108, "Hudson was the master of Sir Joshua Reynolds." We believe it is equally true that Queen Anne is dead. Doubtless as his experience becomes riper Mr. Slater will introduce improvements, and omit information which is to be got from any biographical dictionary. In going through this work we have noticed a good many slips, some of which are venial. Under No. 107, "Anderson's" sale in 1879 should, of course, be Anderson. We should like to know where Mr. Slater obtained his pedigree for this picture, which is ascribed to Holbein, and claimed to represent Martin Luther. Why are two prices quoted, "2,280*l.* (1,596*l.* ?)," as having been paid for No. 1041, Reynolds's 'Age of Innocence'? We should also like to know exactly to whom, and to what book, Mr. Slater is referring when he quotes R. E. Graves's 'Engraved Works' or 'Works' of Sir Joshua Reynolds. The Wells sale referred to under No. 2976 was in 1887, not 1877. The phrase "oblong upright," which we have come across more than once, is, to say the least, inelegant, and, seeing that the exact size is given, superfluous. There are a few other defects which we should like to have pointed out, but we are so glad to get the book that these may be passed over. The index, which occupies pp. 421-534, is simply a triumph in its way. Every engraving is entered at least three times: under the names both of the artist and the engraver, as well as the person or title. It may be mentioned, in conclusion, that the name which Mr. Slater has adopted for his new annual promises more than it supplies, for only pictures and prints are dealt with—a wise limitation.

*L'Art Pratique. Vingt-quatrième Année, 1900. —Formenschatz. 24 Jahrgang, 1900.* (Munich, Hirth.)—The concluding parts for 1900 of the above-named serial having reached us rather late, our notice of the volume is delayed, but our praises of the 144 capital plates which it includes, and which comprise a much greater number of examples, must not be less warm on that account. In fact, the numerous subjects of all sorts which Herr Hirth has given to students during the twenty-four years he has catered for them in *L'Art Pratique* seem to increase in value, variety, and instructiveness. For an example of all these elements we take No. 1 of the present volume, which represents with extraordinary success the mortar-shaped silver vases, with skeletons in high relief offering a sacrifice, which, being found at Bosco Reale in 1895, are now in the Louvre, the gift of Baron E. de Rothschild, and, in an unusual way, refer to the Romano-Greek toreutic art (they appear to have been cast in moulds and not chased) of the first century after Christ. The barbaric nature of the art employed for these things leaves little for the influence of Greece of any epoch. Doubtless the supposition that the legend represented by the figures is distinctly Epicurean and satiric is not to be contested, as it is set forth in the text of Dr. H. Hirth that accompanies the plate. As if to confirm the right of the publication to call itself a "source féconde d'études pour les Artistes, les Industriels et tous les Amateurs d'Art et de Style," we come next upon a part of the choir by Nicola di Bartolommeo da Foggia at Ravello, with mosaics, sculptures, and diapers, c. 1272 A.D., a very curious instance of South Italian design under Byzantine influences, which were not strong enough to overcome the more strictly Romanesque sympathies of Nicola. The fifth plate reproduces the elder Lucas Cranach's (Sunder's or Muller's) notion of a naked Naiad dozing by her fountain, and is a very good whole-length portrait of a comely German

model couched in the open air of a charming landscape with a town and fortress on a height, a Mid-German cathedral in the distance. The picture is at Leipzig, and one of the most curious relics of the passion which prevailed in Germany in Lucas's days (1472-1553) to keep pace with the Renaissance in Italy, a passion which, as here illustrated, must have astonished his friend Luther not a little. The Latin hexameter upon the fountain is visible in the plate, but we cannot find Lucas's famous signature of the winged dragon. A rough bas-relief of a dog, modelled by B. Cellini, and now at Florence, is in quite another mode. Next comes Germain Pilon's group of the Graces (1590), which is one of the best examples of the purest style of that capital master, free from the debased frivolity of French art in the later days, and a leading work even in the Louvre. Rubens's Diana bathing, from Munich, is another lesson in variety, and one of his more elegant works. A. Falguière's turn comes in order to revive, in our own time, the glory of French sculpture. His 'Diana,' formerly in the Champs Élysées, tells its own tale of grace, searching studies, and the return to noble types of art. A Roman copy from a Greek wall-painting in distemper, now at Naples, succeeds in showing how girls of 500 B.C. played with knuckle-bones. A silver drinking-cup came from Bosco Reale to the Louvre. At Canosa is the bishop's throne (1085 A.D.), standing in the Romanesque manner upon elephants and carved in marble. After this—we quote a few examples to show the wealth and variety of *L'Art Pratique*—we are brought face to face with Donatello, Sperandio, Aldegrevier, Cariani, Jean Goujon, Palladio, Gainsborough, and David d'Angers. Figures from the Chariot group, 500 B.C., found at Delphi, and illustrating a severe, graceful, and learned mode and mood of art (see likewise No. 37); the bronze doors of Benevento (c. 1119), Botticelli's 'Nativity' (in the National Gallery), works of the type of Boule (from Dresden), an architectural background of Tiepolo's, a clock and cabinet by N. Pineau, Rossetti's 'Beata Beatrix,' the interior of St. Mark's, Venice, heads by D. Dossi, and clocks, staircases, cabinets, Clodion's chandeliers, one of the centaurs of the Capitol, Carpeaux's 'Four Nymphs with the Sphere,' antique bas-reliefs, ceilings by Carracci, architecture in the worst taste from Seville, a Reynolds group, and ceilings by Veronese may serve to justify what we have said of this valuable collection of memoranda of all times and styles.

### MR. RICH'S WATER-COLOURS AT THE EGYPTIAN HALL.

Water colour as a medium is abused nearly as freely as oil. The utmost ingenuity and skill is displayed in extorting from it those effects which it is least calculated to produce. There are, however, many promising signs of a return to more consistent and more logical methods of work, and not the least hopeful of these is that afforded by Mr. Rich's exhibition. For some years we have admired Mr. Rich's occasional contributions to contemporary shows, but the present collection of his works gives a new idea of his width of range and his fertility of resource. He has realized that the beauty of the water-colour medium lies in extreme simplicity and epigrammatic terseness of expression, and that if with this any illusion of a possible reality is to be attained, the unity of the colour scheme must be even more rigidly enforced than in a medium which allows of greater amplification. And this unity he has obtained by his extremely subtle and sensitive treatment of what we may call the indefinite colours of nature. For in any given scene in nature there are comparatively few patches of positive and definite colour, the rest is indefinite—that is to say, we can by focussing the attention



on one point or another find in them varying tints. When the artist comes to paint the scene he is forced to make some positive statement, and this will vary according to the direction in which his attention is fixed. The colours of the shaded part of trees in twilight or of a mast seen against the sky are examples of such indefinite tints, which an artist will render either as a purplish, greenish, or brownish grey, according to his bias. Now the tendency of almost all modern water colour has been to endeavour to find in these indefinite tones brilliant polychromatic effects which shall heighten the obvious prettiness which is aimed at in the whole. Mr. Rich, on the contrary, returning to the practice of the early masters of water colour, has accepted these tints as almost monochromatic, taking care only that the particular shade of degraded colour he uses is exactly harmonious with his central idea of colour. In this way he gives the effect of great richness and depth of colour with a few simple washes which depart almost imperceptibly from a single dominant note. So far then from forcing the varieties of colour—from reading into grass, for example, a motley of yellows, reds, and blues—he tends to abate differences, to render even sunlit grass by a tint of slightly coloured grey scarcely differing from that of his cloud masses. We confess to thinking that such a treatment affords a convention which actually approaches nearer than any other to the effects of nature; at least it allows of a nicer rendering of those momentary effects whose subtlety almost defies analysis. But whether this is so or not, it can hardly be doubted that it is a convention which in its sobriety and dignity allows of far greater and more satisfying beauty than the convention which is still fashionable among water-colour artists.

This, it is true, is only one point, though a very important one, in which Mr. Rich's work shows distinction. Again following the tradition of early water colour, he is a student of design, he builds up his masses of tone and disposes his contours with a conscious aim of imposing a mood, nor, though he always keeps in view the atmospheric quality of his tones, is he afraid of an occasional wilful emphasis or a significant silhouette, while the broad simplicity of his technique and the unity of his colour schemes allow him to employ a richer chiaroscuro and a stronger contrast of tones than is at all usual in water colour. Indeed, we like Mr. Rich best when his design is most conscious, and when he employs rich tone contrasts most freely, as, for example, in *Owendene* (No. 12), *A Sussex Windmill* (13), and the finely composed *Bramber Castle* (16), in which, too, the utmost suggestion of rich colouring is obtained with extreme limitation of means; or the *Fittleworth* (18), in which, as in so many of his examples, he has frankly accepted the browns and red-greys of certain effects which are almost entirely neglected by modern artists; or, again, the glowing *Sunny Evening, Ipswich* (98). Here the artist has given evidence of the most admirable discretion in the selection of just the most expressive contours. It is, indeed, a masterly composition. Mr. Rich, it is true, is not always so select or so determined in his design as in the examples noticed. It is only natural that occasionally he should relapse into that more facile, less scrupulous way of seeing nature which he notes in his contemporaries. Thus, for instance, a Dutch subject in No. 82 tends to an unworthy prettiness, and for once Mr. Rich has not avoided a teased and inexpressive surface quality. Another *Dutch Village* (149) lacks composition and design. But in so large a body of work it is noteworthy to find so few lapses from a stricter taste and a more deliberate devotion to beauty than any other water-colour painter of the day exhibits.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 27th ult. the following engravings. After A. Kauffman: Henrietta Fordyce, by V. Green, 27*l*. After Morland: Dancing Dogs, by T. Gauguin, 31*l*. After Downman: Lady Elizabeth Lambert, by J. Baldrey, 31*l*. After Reynolds: Mrs. Braddyll, by S. Cousins, 54*l*. After Rosa Bonheur: The Horse Fair, by T. Landseer, 26*l*. After Landseer: Hunters at Grass, by C. G. Lewis, 126*l*.

The same firm sold on the 1st inst. works from various collections. The following were the property of the late Mr. Hugh Mason. Drawings: D. Cox, Junction of the Severn and the Avon, 115*l*. C. Fielding, Near Dunster, Somersetshire, 173*l*. Birket Foster, At Godalming, 194*l*. S. Prout, Interior of Beauvais Cathedral, 99*l*. Pictures: T. S. Cooper, A Flock of Sheep on a Mountain, 199*l*. E. Frère, Hot Chestnuts, 189*l*.; A Rustic Interior, 189*l*. J. Linnell, Milking-Time, 462*l*. P. Nasmyth, A Woody Lane Scene, 336*l*. E. Nicol, Consulting Dr. Johnson, 315*l*.

The following pictures were the property of Mrs. Hopwood Hutchinson: T. S. Cooper, After Sunset, 120*l*. G. B. O'Neill, The Foundling, 215*l*.

The following pictures belonged to the late Mr. E. Heinemann: Anonymous, A Lady, in blue dress with fur, 220*l*. C. Jacque, A Flock of Sheep and Shepherd, 966*l*. A. Schreyer, Cossacks in the Snow, 672*l*. Sir W. Beechey, A Lady, in white dress, seated near a pedestal, 152*l*. J. Opie, The Apple-Gatherers, 735*l*. Sir J. Reynolds, A Lady, in rich grey dress with gold lace, 609*l*. Sir M. A. Shee, Lady Catherine Manners, 819*l*. Dutch School, A Lady, and A Gentleman, in black dresses, standing by tables (a pair), 262*l*.

Last Wednesday Messrs. Foster sold some pictures and engravings of the late Edward Tennyson. Kneller's Portrait of the fourth Earl of Salisbury and Mrs. Reay fetched 110 guineas. Reynolds, Portrait of Mrs. Pope, 109*l*. Hoppner, Hon. Diana Macdonald, 141*l*.; Portrait of a Lady, 1,700*l*. Raeburn, John Campbell of Saddell, 2,300*l*. Sweets, Portrait of G. Terburg, 189*l*. C. Stanfield, Venice, Ancona, and Amalfi, three pictures, 357*l*. Mrs. Siddons as the Tragic Muse, engraved by Howard after Reynolds, fetched 45 guineas; and a water-colour by G. Barret, A Classical Landscape, 96 guineas.

## Fine-Art Gossip.

THE exhibition of the London Sketch Club opens to-day at 175, Bond Street, and closes on the 27th of the month. The special interest of the work lies in the fact that it is all done at the weekly meetings of the club and consists of sketches occupying two hours.

MR. W. WESTLEY MANNING is showing water-colour drawings of loch, mountain, and stream, at the Continental Gallery.

By a slip we put the show of the Royal Society of Painter-Etchers and Engravers a week on. The press view was yesterday, and the private view is to-day.

At the Goupil Gallery Messrs. W. Marchant & Co. have opened a spring exhibition of pictures and drawings by well-known artists.

MESSRS. OBACH are exhibiting during March the first part of the collection of pictures owned by Sir John C. Day, 'French Masters of the School of 1830.'

AN exhibition of statuettes by sculptors of the present day, British and French, is open to private view to-day.

THE press and private view of the annual exhibition of the Women's International Art Club at the Grafton Galleries is announced for next Monday and Tuesday.

WE regret to hear of the death of John Francis Bentley, the designer of the new

Roman Catholic Cathedral at Westminster, now in course of construction. Mr. Bentley has died too soon to receive the recognition of his work, to which he devoted his best powers. We may return to it later.

YESTERDAY (March 7th) was the centenary of the birth of Sir Edwin Landseer, who first saw the light at 33, Foley Street (then 71, Queen Anne Street East), London. He had an ideal training for an artist, wandering in childhood in the fields which then extended from Marylebone to Hampstead, and began by sketching the animals he found grazing there.

MR. WILLIAM SINCLAIR, Secretary of the Glasgow Ruskin Society, in a lecture on 'The Ruskin Museum at Sheffield,' mentioned that a proposal has been made to erect and endow a national memorial of Mr. Ruskin in the shape of a museum, picture gallery, and library in Bournville, near Birmingham, the model village instituted by Messrs. Cadbury. A free site has already been granted, and the memorial proposed may cost about 20,000*l*.

A NEW society of painters and sculptors has been formed in Glasgow, under the name of the Glasgow Society of Artists. The initial membership has been restricted to thirty. The society is avowedly, to a certain extent, "a protest against the attitude of amateurs in the Glasgow Institute, who seem to consider that the payment of a donation puts them on the same level as trained artists." In the Institute the amateurs, from their greater numerical strength, outvoted the professional artists. The new society will be entirely under professional control. The first exhibition of its pictures will be held in Glasgow during April.

IT will interest antiquaries to know that Mr. Batsford, of High Holborn, has secured the remainder of the noble archaeological works privately printed by the late General Pitt-Rivers. The whole series consists of seven large quarto volumes, profusely illustrated, which are in the main descriptive of the remarkable excavations of the Bronze and Romano-British periods undertaken by the general, on a scale never previously attempted, on his own estates. Hitherto these volumes only reached certain favoured libraries and museums and the personal friends of the author. Prof. Tylor has recently said of General Pitt-Rivers that "no man has attained to greater accuracy and originality in archaeological and ethnological research." There are but seventy complete sets left for sale, and there can be little doubt of their speedy dispersion.

THERE would appear to be a distinct revival in lithograph collecting. An important collection of lithographs of the "Epoque Romantique" (1815-66), the property of an amateur, was sold at the Hôtel Drouot on Monday and Tuesday in this week. A much more important collection, which seems to include examples of every school from the time of Senefelder downwards, will be sold at Berlin by Amsler & Ruthardt on March 20th and following days. This collection is distributed in over 2,300 lots. The catalogue, with its thirty-five reproductions, will form a valuable book of reference to collectors, and, when priced, an indispensable guide to the amateur.

## MUSIC

## THE WEEK.

QUEEN'S HALL.—Philharmonic Concert.  
ST. JAMES'S HALL.—Popular Concert.  
QUEEN'S HALL.—Herr Sauer's Recitals.

THE first concert of the ninetieth season of the Philharmonic Society took place last Thursday week. The programme included two orchestral tone-pictures by Mr. William H. Bell, entitled 'In the Night-Watches' and 'In the Fo'c's'le.' The first



movement, at present undergoing revision, bears the superscription 'Outward Bound'; and the work, like Beethoven's characteristic sonata, Op. 81, has for its programme parting, absence, and return. The moods are, however, more definite than in Beethoven's sonata; here the *dramatis personæ* are a sailor and his lass, hence the introduction of Shield's 'Arethusa' song, of which much use is made in the second movement. The composer wrote a 'Walt Whitman' Symphony, produced at the Crystal Palace, clear in form and of great promise. His 'Song in the Morning,' produced last year at Gloucester, displayed a certain latent power, but there was in it a feeling of effort, a striving without actual attainment. In his new work we still find Mr. Bell seeking, though not always finding. Still, there is thought, also feeling, in his music, and skill of no ordinary kind. The 'Arethusa' theme, with its jaunty rhythmical swing, comes with a fresh, healthy sound after the modern style of the 'Night' music; and that contrast is excellent in itself, only in the course of the movement the blending of the old and the new is not altogether successful. The suite ought to, and will of course eventually, be heard in its complete form; it seemed, indeed, a pity to present it without the first and possibly most important section. The performance, under Dr. Cowen's direction, was excellent, and at the close Mr. Bell was summoned to the platform and heartily applauded. Herr Emil Sauer played Henselt's Concerto in F minor, Op. 16. The solo part is difficult enough, but the music itself is quite second rate. It served, however, to show that the pianist has a technique equal to all demands and a touch of vivid sympathetic quality. The symphony of the evening was Tchaikowsky's 'Pathetic': it seems as if conductors thought it worthy of endless repetition.

The Popular Concert on Saturday afternoon was one of exorbitant length, and this shows very plainly that the programmes are arranged in a haphazard kind of way. M. Tivadar Nachez was leader of the quartet. The instrumental novelty of the afternoon was a Quintet for pianoforte and strings by Baron Frédéric d'Eranger, a composer who, under the name Frédéric Regnal, produced two operas, one in 1894 at Hamburg, the other at Covent Garden in 1897. The quintet is not a strong work, but the music, written in orchestral rather than chamber-music style, is often exceedingly effective. The thematic material is refined, though it does not always display individuality. The two middle movements are the best. The Finale is weak, and, in spite of a liberal cut, seemed long. The composer played the pianoforte part extremely well; indeed, the performance of the whole work was excellent. A set of five Greek love songs, entitled 'Cameos,' by Madame Liza Lehmann, was sung by Mr. O'Mara, with the composer at the pianoforte. The music is fairly characteristic, though not up to the composer's highest standard. It is, however, only just to say that the rendering of the vocal part by Mr. O'Mara was on the whole unsatisfactory; some high notes, indeed, were forced in a manner as ridiculous as it was unpleasant. We must hope to hear the cycle again in more favourable circumstances.

Herr Emil Sauer gave the first of two pianoforte recitals at the Queen's Hall on Monday afternoon. This pianist in past seasons has appeared frequently in London and with marked success. While recognizing his great gifts, we often found him guilty of affectation or of a certain roughness, but there was always something very vivid and attractive in his playing. Herr Sauer returns to us with a technique second to none, a clear, intelligent grasp of the music he plays, and a soberness and simplicity of manner quite refreshing. He opened his programme with Mozart's Sonata in A, and his reading of this work was extremely delicate; there was no attempt to bring the genuine eighteenth-century music up to date. A time a shade slower would, however, have better suited the Minuetto. The rendering of the Brahms Variations on a Theme by Handel was thoroughly sound, but, like the 'Pathetic,' this work, clever, though none too inspired, is heard too often. Herr Sauer's performance of Schumann's Fantasia in c, Op. 17, was superb. He entered thoroughly into the spirit of the music, although in the first movement some of the quieter portions were too much drawn out, turning the composer's sentiment into sentimentality, a fault of which, by the way, many excellent pianists are guilty in interpreting Schumann. The brilliant performance of the difficult march movement was a triumph for the pianist. Again, in the Pabst 'Paraphrase' on 'Eugen Onegin' at the end of the concert Herr Sauer displayed remarkable technique: however difficult the passage, there was nothing to show that it gave any trouble; however showy, nothing tending to vulgarity. The 'Paraphrase' itself, indeed, is a concert piece of high order.

At the second recital, on Wednesday afternoon, the chief feature of the programme was Beethoven's Sonata in E, Op. 109, which, especially as regards the variations, was interpreted with true poetic feeling. Schumann's Toccata, Op. 7, was dashed off as if marked "Presto" in place of "Allegro." The last piece was the Schubert-Liszt 'Erlkönig,' and it was played with immense skill and beauty of tone until near the close, when Herr Sauer showed that, like other eminent pianists, he could occasionally run riot. Any attempt to get more tone out of a pianoforte than it is capable of producing results in mere noise. In great artists such moments of excitement may easily be forgiven, but it is sad to think that they generally call forth loud applause, whereas many really clever and legitimate technical displays often pass unheeded.

#### Musical Gossip.

MISS ROSA LEO gave a vocal recital at Bechstein Hall last Tuesday evening. She sang in her usual thoughtful and artistic manner a number of well-chosen songs. Of new pieces Miss Leo introduced the suave and melodious 'Parle-moi,' by the French composer Théodore Lack; the pretty and graceful 'Winter Sunshine,' by Mr. Aikin; and two slight but pleasing songs by Miss Amy Horrocks, respectively entitled 'Philomel and the Aloe Flower' and 'The Sun is the Heart of the Sky.' In songs by Massenet, Godard, Mlle. Chaminade, and Mr. Arthur Herve the good taste and discretion of the vocalist were conspicuously displayed.

How tastes have changed in France! Not only have Wagner's operas and music-dramas become popular in Paris, which forty-one years ago would not even listen to 'Tannhäuser,' but now the works of the Bayreuth master, so far as receipts are concerned, produce very high figures. During the month of January 'Siegfried,' performed eight times, financially outpaced two popular operas, 'Guillaume Tell' and 'Les Huguenots,' and also M. Saint-Saëns's new work 'Les Barbares.'

*Le Ménestrel* of March 2nd states that Madame Patti is at Rome and has just celebrated the anniversary of her birth. Her mother, Catherine Chiesa, studied singing under Maestro Barilli, whom she eventually married, and appeared in public. Her second husband, the father of Adelina, was also a vocalist.

#### PERFORMANCES NEXT WEEK.

SUN.	Sunday Society's Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	Opera, 'Acis and Galatea,' and Purcell's 'Masque of Love,' 8.15, Penley's Theatre, Great Queen Street.
—	Miss Jessie Hudleston, 8.15, Steinway Hall.
TUES.	Highbury Philharmonic, 'Redemption,' 8, Athenæum Club, Highbury.
—	'Acis and Galatea,' 8.15, Penley's Theatre.
WED.	Mr. Elihu Mitchell's Concert, 8, St. James's Hall.
—	'Acis and Galatea,' 8.15, Penley's Theatre.
THURS.	Kruse's String Quartet, 3, St. James's Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	'Acis and Galatea,' 8.15, Penley's Theatre.
FRI.	'Acis and Galatea,' 8.15, Penley's Theatre.
SAT.	'Acis and Galatea,' 2.15 and 8.15, Penley's Theatre.
—	London Ballad Concert, 3, Queen's Hall.
—	Saturday Popular Concert, 3, St. James's Hall.
—	Baron F. d'Eranger's Concert, 3.15, Bechstein Hall.

#### DRAMA

#### THE WEEK.

WYNDHAM'S.—Mrs. Tree's Season: 'Heard at the Telephone'; 'Cæsar's Wife.'  
PRINCE OF WALES'S.—'A Country Mouse,' in Three Acts. By Arthur Law.

THOROUGHLY representative of the latest forms of French drama are the two novelties included by Mrs. Tree in the programme with which on Saturday last she opened Wyndham's Theatre. Both have been given within the last four months, one at the Comédie Française, which, maugre the state of mismanagement into which its affairs have fallen, is still the home of the best traditions of French literature and art; the second at that Théâtre Antoine which, if not the nearest approach to a modern temple to Venus Cloacina, is at least a shrine at which dulness, squalor, and gloom are the subjects of special cult. When it was heard that the censure had interposed difficulties in the way of the production of one of the pieces chosen by Mrs. Tree, it required no great experience of such institutions to know that the piece which met with some cavil was that which reached it from the heights, and not from the sewers. Had authority thought fit to protect us against the revolting details of 'Au Téléphone,' we should have felt that it was exercising its functions in the right direction with rather superfluous energy. Had it even discouraged 'A Country Mouse'—which is not French at all, but presents pictures of London society sufficiently startling to need a disclaimer—we should have admired the zeal with which it set about its business. 'L'Enigme' of M. Paul Hervieu is, on the other hand, just the class of work it should have left severely alone. Like most institutions which are out of touch with the times, the censure in its conduct is timid, meddlesome, vacillating. What it should learn is that to insist on the mutilation of a piece by a writer of the reputation of M. Paul Hervieu, the author of 'Les Tenailles,' 'Point de Lende-



main' and 'La Course du Flambeau,' a work, moreover, which has been produced at and by the Comédie Française, is to insult the literature of a great country and to hold up English tribunals to the contempt of the intellectual classes. It must also be borne in mind that the English translation was to be produced by a management unswerving in its devotion to the most artistic and the best.

Little harm has fortunately been done, very small alterations having sufficed to appease those in authority. The alteration of the hour at which an assignation closes to two o'clock, instead of half-past four, leaves less time for mischief. This may be accepted as representative of the changes that have been made. The nature of 'L'Enigme,' too, is by this time sufficiently well known. Its story is ingenious and well told, but inconclusive, and its code of ethics is only conceivable in a world in which feudal views and distinctions still prevail. M. Hervieu has been at some pains to establish this as his point of departure. Two brothers, equally ardent in the pursuit of game and the maintenance of their own preserves, to take the word in its widest significance—living together, with their wives, in a hunting lodge belonging once to a royal chase—discover that a friend of theirs has visited their roof surreptitiously in the night. He is caught by them as good as red-handed, and is without any retort beyond denial. One of the wives has admitted him, and is his mistress. The question is, Which? Both women are seemingly above suspicion. The conduct of both is equally guarded, and nothing whatever exists to furnish trustworthy evidence of guilt. It is yet intolerable that both should remain under the same suspicion. Things are at a deadlock, when at last the suicide of the lover, who can no longer face the situation, wrings from the adulteress the avowal of her guilt. Her husband declares that it will punish her best to let her live.

Nothing can be better than the manner in which the puzzle is conducted, and each woman in turn is made the object of suspicion. A puzzle the thing, however, remains, and it is not a difficult form of art, when once the proposition is laid down, to arrange circumstances so as to favour certain suppositions. Sufficiently thrilling is, moreover, the action. The moral *tuez-la* of Alexandre Dumas does not meet the situation raised, since the woman whose death Dumas counselled had betrayed her country as well as her home. The death penalty in the case of the woman, in the days when divorce is procurable, becomes impossible. This view is maintained by the Marquis de Neste, an old and indulgent libertine, inspired by the theories of the *conteurs* of the eighteenth century, and at the end of some necessarily didactic discussion the matter is left rather unsettled. At any rate, the conduct of the heroine, living happily with her husband and her child, and receiving nightly visits from her lover under the conjugal roof, is of exceptional infamy, and none will reject as too strong the term *gueuse* with which the husband brands her. As originally designed the piece had three acts; only as it progressed did the advantage become apparent that resulted from the joint action as now arranged. Miss Lena Ashwell and Miss Fay Davis played the parts originally

assigned to Mlles. Bartet and Brandès; the husbands, first taken by M. Sylvain and M. Paul Mounet, being allotted to Mr. Charles Warner and Mr. Fulton. Mr. Leonard Boyne was the lover, and Mr. F. Kerr the aristocratic advocate of mercy. The action is thrilling.

A thrill even more terrible is administered to the nerves in 'Heard at the Telephone,' in which a husband, powerless to prevent or aid, listens through the telephone to the murder of his household. Mr. Warner created an overpowering effect as the man who overhears and almost assists at a tragedy such as is presented in 'Macbeth,' Act IV. sc. ii., and depicted by Ross to Macduff in the following scene.

'A Country Mouse' is amusing, and is excellently acted. A state of society such as it presents needs the pen of a Juvenal rather than that of a Mr. Law. It is only by accepting it as unconscious burlesque that it becomes tolerable. To modern vulgarity, however, it appeals, and Miss Annie Hughes, whose speculation it is, and who plays the principal part, may count on an enduring success.

#### Dramatic Gossip.

MR. HARE's season at the Criterion concluded on Saturday, when, in addition to Benjamin Goldfinch in 'A Pair of Spectacles,' he played Lord Kilclare in 'A Quiet Rubber.' On the 17th inst. Mr. Hare will produce at the Coronet Theatre a one-act piece by Mr. Albert E. Drinkwater, in which Miss Beatrice Forbes Robertson, Mr. C. Foster, and Mr. A. E. Matthews will appear.

THURSDAY witnessed at the St. James's the long-promised production by Mr. Alexander of 'Paolo and Francesca,' by Mr. Stephen Phillips.

'ULYSSES' will, it is now anticipated, last through the spring and summer season at Her Majesty's. The house will not consequently be available, according to expectation, for Madame Bernhardt, whose promised season may perhaps be held at the Imperial.

AFTER the withdrawal from Wyndham's of the triple bill at present holding possession of it Mr. Wyndham and Miss Moore will produce the promised adaptation of 'Le Diplomate,' which is, if anonymous authority may be trusted, very short.

'WORLDHAM, M.P.,' a one-act play of serious interest and unavowed authorship, was produced on Monday at the Imperial with Mr. Lewis Waller as the hero. It is one of the sombre and repellent works which enjoy a practical monopoly of the stage, and shows the suicide, at the bidding of a spectral visitant, of a baronet who, by the most infamous courses, has risen to the height of his ambition and finds the coveted fruit ashes in his mouth. Mr. Lewis Waller plays with remarkable power in a painfully unsympathetic and uninteresting character. The lesson, easily read, of 'Mice and Men' seems wasted on actors and dramatists.

'IRISH ASSURANCE,' the opening piece in the triple bill at Wyndham's, is said to have been first called 'His Last Legs.' Mr. Leonard Boyne shows as the hero, a reckless and impecunious Irishman—in which he is said to have had for predecessors Mr. Robert Wyndham and Mr. Vernon—remarkable gifts of vivacity.

TO CORRESPONDENTS.—J. P. M.—C. N.—G. R.—F. B. C.—G. L. G. N.—T. B.—received.  
L. G. R.—Sending on.  
W. F. R.—J. G.—Many thanks.  
G. W. W.—No article received.  
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SATURDAY, MARCH 15, 1902.

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## LITERATURE

*The Mystic Rose: a Study of Primitive Marriage.* By Ernest Crawley. (Macmillan & Co.)

MR. CRAWLEY thinks that "one of the most remarkable defects of the legal school of anthropology is its neglect to take sexual relations into account when discussing a sexual relation like that of marriage." We do not quarrel with his statement of the fact, and we are glad to have his important study of the sexual side of primitive marriage. We think it a necessary study. It checks alike the limited biological investigation of Mr. Westermarck and the exclusively legal investigation of McLennan, Sir Henry Maine, and others. But it cannot lay claim to be the sole or even the most important domain of inquiry into primitive marriage. The points that Mr. Crawley has missed are that, though sexual relationship is the absolutely necessary condition of any form of society, however primitive, and though the beliefs and ideas arising out of it grow, as he points out so well, from permanent functional causes acting upon the psychological instincts of man, yet it is not these two great facts which constitute marriage. Argue as he may, Mr. Crawley cannot get rid of the all-important facts that sexual relationship is not of itself anything more than a biological phenomenon, and that it is only the use to which man has put it which makes it of such importance. If man had left the sexual relationship and all its beliefs and ideas to the domain of religion, and had at the same time utilized some other great human function or attribute as the foundation of the social organization, marriage, as we understand the term, would have been of comparatively small moment in anthropological study. It is because man has utilized the sexual relationship (perhaps it was inevitable that he should) as the basis of his social and political groups that marriage has become such an important, such a fundamental, part

of the study of man in all ages and conditions. It is therefore not natural sexual relationship with which the anthropologist has mostly to do. It is the form of legal sexual relationship in each group which is the foundation of that group. How far the legal permission is from the natural conception Mr. Crawley and other writers abundantly show, and it is these twists from the natural which have to be studied. The natural itself is a branch of biology, and can only be studied in man by applying the facts of animal life, for there is no branch of mankind living the purely animal life. What can alone be studied in man is the departure from the animal—the degrees, forms, and effects of departure, and all these rightly belong to legal anthropology, if Mr. Crawley will call it so, when legal anthropology is conducted on scientific lines.

In his struggle towards the social group which has been the chief cause of his high development man has assumed and thrown off many ideas and conceptions. Mr. Crawley's study suggests where one may look for knowledge of this part of man's history. But we do not think his presentment of the case leads to the conclusions he has reached. On the contrary, all the evidence which he has collected with exemplary care and accuracy only strengthens the position that man in the social group was fashioned by beliefs, ideas, and fancies which were principally negations of his natural history. Most of these beliefs, ideas, and fancies have fallen into desuetude at various stages of the social evolution. They have never been utilized as the social basis. It was the marriage idea, the legalizing of the sexual relationship, which in early times outdistanced all rivals as the social basis, and out of the blood-kinship which was derived from marriage have been evolved all forms of the social group. Mr. Crawley rightly insists that society based upon blood-kinship is a late development, and all his evidence relates to the conditions preceding blood-kinship. We confess, however, that we are not convinced that Mr. Crawley has sifted his evidence correctly. Indeed, the reader is bewildered by the wealth of examples and the absence of the needed explanations which connect one set of examples with another. The same phenomenon is frequently quoted for two different purposes. Take, for instance, the Andaman custom recorded both on pp. 361 and 374, in the first case to illustrate the bridegroom's bashfulness, and in the second to illustrate the ceremony of mutual contact as the act of union. As Mr. Crawley treats sexual bashfulness as a *vera causa*, it cannot be allowed to him to draw upon one custom for evidence both of it and of another and different primitive conception. It is in the use of such examples that we think Mr. Crawley has failed in his effort to arrive at the earliest conceptions of the sex relationship. Many of them are extracted from the customs of tribes which are based in constitution on blood-kinship, and he has to explain their presence in such surroundings before they can be accepted as the equivalent of similar, not identical, customs of people who, like the Australians, for instance, are based upon a local kinship. The perfectly indiscriminate manner in which savage and barbaric usage is fitted

into the mould prepared for Mr. Crawley's theory seems to us to be altogether wrong. Mr. Crawley may have, and we think he has, ascertained the existence and persistence of a primitive human conception of sex, but it is proved by less than one-half of the things adduced in its favour. We notice contradictions which only a very thorough student can explain. Thus throughout the book Mr. Crawley is careful to insist on the lateness of the idea of the blood-tie, and on pp. 452 *et seq.* he adduces a few of those remarkable examples of non-natural conception and birth with which Mr. Hartland has made us familiar in his study of 'Perseus,' while only a few pages back (p. 423) he affirms that "the child's substance is part of the father and mother alike." The fact is he is dealing with a different class of evidence in the two places: in the former, with the relatively late custom of the couvade and its appearance in blood-kinship tribes; in the latter, with the primitive Australian peoples who are not blood-kindred.

Mr. Crawley is against the theory of primitive promiscuity as postulated by McLennan. "Marriage is between individuals and is an individualistic act"; and, again, "marriage being the permanent living together of a man and woman," are the formulæ of Mr. Crawley's thesis. But he does not prove the latter. The individualistic act is not necessarily permanent, and it is the question of permanence alone which is the real issue. Biology, in spite of Westermarck's attempted proof, does not support this theory, and Mr. Crawley's own researches tend to prove the contrary. The anti-sexual customs, operative except at certain times, afford just the evidence which was wanting to prove McLennan's theory. At best that scholar did not go further than to say that later custom needed some such condition as promiscuity to explain its origin. What Mr. Crawley has accomplished supplies much more than the argument from the known to the unknown. It supplies the required evidence for the unknown from the permanent functional causes which outlast the progress of social development, but do not direct it. It was not these permanent functional causes which led up to blood-kinship, it was a strong twist from them, and the twist began long before the full recognition of blood-kinship was accomplished. Mr. Crawley considers the clinging to the anti-sexual idea a proof of the high morality of primitive man, while the overcoming of this idea produced the religious character of early human relations. But we beg leave to demur to this use of the terms *morality* and *religion*. They are used by Mr. Crawley in their modern meaning, and just as he rightly objects to McLennan's assertion that the savage woman was utterly depraved, so do we object to these modern ideas being attributed to primitive peoples. We can but study their life-history. Often and often in that life-history we can trace signs of man's groping after progress. Stern and fateful as the struggle was, it cannot be described by the terms which modern man has appropriated to himself in a special sense.

Altogether the book is difficult to review. Mr. Crawley's argument is not made plain, and his method of treatment is extremely



involved, but we welcome his work as a real contribution to human history, and it has the necessary notes of all authorities quoted for the evidence, together with a fairly good index.

*Types of Naval Officers, drawn from the History of the British Navy.* By A. T. Mahan, Captain U.S.N. (Boston, Mass., Little, Brown & Co.; London, Sampson Low & Co.)

It was a happy idea of Capt. Mahan's to extend the four biographical articles which he originally wrote for the *Atlantic Monthly* into the volume now before us. The sketches of Howe and Jervis, Saumarez and Pellew, heroes of the revolutionary and Napoleonic wars, were interesting and suggestive, as everything that Capt. Mahan writes must be; but they were not markedly above the level of good magazine articles. Now that they have been worked up into their present form, and strengthened by the two additional chapters on Hawke and Rodney, and the seventy-six pages of introduction on—shall we say?—Mathews and John Byng, they make a volume small indeed in size, but truly large in its importance as a contribution to naval science and to naval policy. The introduction, even if it stood by itself, would possess very great value. In it the author traces the decadence of the naval art during the first half of the eighteenth century, a decadence which he attributes chiefly to the cast-iron form of the notorious Fighting Instructions, but largely also to the policy of Walpole during his twenty years of peace, economy, and retrenchment. Like most other things of any value, economy has to be paid for; and in the policy of nations—as we have more than once found out to our cost—an exaggerated economy is a most expensive and extravagant luxury. No doubt the continual threat of a Jacobite rising terribly hampered the Government; but we can conceive a Prime Minister of a different stamp ensuring peace both at home and abroad by an adequate preparation for war. For, sooner or later, war was sure to come, and under such ruling to find us unprepared—meet subjects for “miscarriages” such as Cartagena, or Toulon, or Preston Pans, in criticizing which we could not always make even the one exception that was recently made by the Duke of Wellington in reference to some of our failures in South Africa. It is, of course, only in their bearing on military and naval efficiency that Capt. Mahan has dwelt on the policy of Walpole's long administration and the conditions of his government. “To Walpole,” he says,

“during his ministry of over twenty years, can fairly be applied Jefferson's phrase concerning himself, that his ‘passion was peace.’ But whatever the necessity to the country of such a policy, it too often results, as it did in both these cases, in neglect of the military services, allowing the equipment to decay, and tending to sap the professional interest and competency of the officers.”

So far as England was concerned, when war broke out in 1739, there had been nothing at sea of direct importance since the battle of Malaga in 1704, with the doubtful exception of the battle of Cape Passaro in 1718.

“The tendency of this want of experience, followed by the long period—not of peace only, but—of professional depression resultant upon inactivity and national neglect, was to stagnation, to obviate which no provision existed or was attempted. Self-improvement was not a note of the service nor of the times. The stimulus of occupation and the corrective of experience being removed, average men stuck where they were, and grew old in a routine of service, or, what was perhaps worse, out of the service in all but name.....The men at the head of the navy, to whom the country naturally looked, either had no record, no proof of fitness, because but youths in the last war, or else, in simple consequence of having then had a chance to show themselves, were now superannuated. This very fact, however, had the singular and unfortunate result that, because the officers of reputation were old, men argued, by a curious perversion of thought, that none but the old should be trusted.”

To us it seems most fortunate that the voice of a foreigner of acknowledged capacity and judgment should make itself heard on this point even now, when, notwithstanding the recognition of the necessity for vast armaments and enormous expenditure, we are still content to entrust the command of our fleets to admirals on the verge of old age. And yet, from the time when Norris, at the age of eighty-four, allowed the French fleet to escape off Dungeness, or Mathews, on the threshold of seventy, fled from the allied fleet off Toulon, down to the conduct of our Baltic and Black Sea fleets in 1854, all experience teaches that gout, gravel, and senility are out of place on the quarterdeck. Nelson was not forty when he destroyed the French fleet in Aboukir Bay, and was but just forty-seven when he fell off Cape Trafalgar; Wellington was only forty-six when he ended a long and brilliant career of victory at Waterloo. Wolfe, as Capt. Mahan has pointed out, was thirty-two when he was slain at Quebec; Grant was forty-three at the close of the American Civil War.

But it is to the consideration of the decadence of the art of war, rather than to that of the decay of the physical and intellectual powers of our admirals, that Capt. Mahan chiefly devotes himself in this excellent essay. Through the wars of the seventeenth century he traces the gradual development of the line of battle and the Fighting Instructions, till they became “crystallized” in the forms in which we find them in 1744 and in 1756. These Fighting Instructions were, in fact, drawn up in nearly, if not quite their ultimate form by Russell in 1696, and were again issued by Rooke in 1704 previous to the battle of Malaga—the first, we might almost say the only English battle fought in accordance with them, though Ruyter had anticipated them in 1676 off Stromboli and off Agosta. But though the system so propounded did not lead either Ruyter or Rooke to victory, in their hands, at least, it had practical men as its exponents—men who had passed from youth to middle and old age in one continued series of hard fighting; men, too, who had themselves formulated the rules and understood what they meant, which, as Capt. Mahan clearly shows, was a good deal more than their successors did. And yet, being men without experience, these successors had only the words of the Fighting Instruc-

tions to guide them. To these they pinned their faith:—

“The line of battle was the naval fetish of the day; and it was the more dangerous because in itself an admirable and necessary instrument, constructed on principles essentially accurate. A standard wholly false may have its error demonstrated with comparative ease; but no servitude is more hopeless than that of unintelligent submission to an idea formally correct, yet incomplete. It has all the vicious misleading of a half-truth unqualified by appreciation of modifying conditions; and so seamen who disdained theories, and hugged the belief in themselves as ‘practical,’ became *doctrinaires* in the worst sense.”

All this is true and very much to the purpose, but it is not quite correct to say:—

“The charge preferred against Mathews which seems most to have attracted attention and to have been considered most damaging, was taking his fleet into action in a confused and disorderly manner. It is significant of professional standards that this should have assumed such prominence; for, however faulty may have been his previous management, the most creditable part of his conduct was the manner of his attack.”

There is no question that this charge did press very heavily against Mathews. He had acted contrary to the Fighting Instructions and had failed. The theory of his attack might be very good; about that the Court did not trouble themselves; they knew that the practice was very bad; and to come to grief in any manner contrary to established rule has always been held by our naval courts-martial as blameworthy. But after all, though the sentence on Mathews lays most stress on this charge, what did really bear most heavily on him in the judgment of the Court was the proved fact that in three instances he had acted in a manner that they deemed shady. The Court were indignant at the testimony that the *Namur*, his flagship, had hauled to windward, out of action, and left the *Marlborough* to her fate; they were shocked at the fleet having fled to the northward during the night after the battle, leaving the *Marlborough*, the *Berwick*, and the *Berwick's* prize, the *Poder*, to the French. They asked:—

“Did a large body of his Majesty's fleet run away from a division of the enemy's fleet, and leave them in possession of the only prize his Majesty's fleet had taken that day, and desert that ship which had distinguished herself by taking her?”

and other questions of the same import, to all of which the answers were unsatisfactory. To this they added that he discontinued the pursuit of the allied fleet on the evening of the following day, and seem to have come to the conclusion that he exhibited a great want of readiness to fight. We do not at all imply that Mathews was wanting in mere animal courage; but everything shows that he had not courage of that temper which is required in a commander-in-chief. He did not understand the work before him and shrank from the responsibility.

Capt. Mahan also subjects Byng's action, in the same way as Mathews's, to a careful and critical examination, and concludes that, apart from other errors, Byng's blundering conduct of the battle was at least as much the fault of the Fighting Instructions



as of the admiral himself. Byng sinned and paid the penalty; but, says Capt. Mahan, "the instructive point [in the finding of the Court] is, not Byng's variation [from the prescribed rule], nor the Court's censure, but the idea, common to both, that the one and only way to use your dozen ships under the conditions was to send each against a separate antagonist. The highest and authoritative conception of a fleet action was thus a dozen naval duels, occurring simultaneously, under initial conditions unfavourable to the assailant. It is almost needless to remark that this is as contrary to universal military teaching as it was to the practice of Rodney, Howe, Jervis, and Nelson, a generation or two later."

It is to the illustration of that practice that a great part of the volume is devoted. And yet, commonplace as Capt. Mahan seems to consider the principle of that practice, we feel at liberty to doubt whether it is now, or—in modern times—ever has been, rightly appreciated by the majority of our naval officers. Collingwood, who so brilliantly assisted Nelson in giving it effect at Trafalgar, has carefully put on record that he did not in the least understand it; and the failure to do so is the only way in which we can explain the present craze for battle-ships of enormous size. The idea, openly expounded, is that any ship of ours must be equal to any hostile ship which it may have to fight in single combat. But a battle-ship is intended to fight not in single combat, but as a unit in a fleet. It might, in fact, equally well be argued, for the sister service, that every individual soldier must be, in size and strength, the equal of any individual soldier in an enemy's army. Soldiers have kept clear of such a wild notion; sailors, although they still boast of being, above all things, "practical," cling to it, ignoring the fact which Capt. Mahan has well stated—"The strength of a fleet lies not chiefly in the single units, but in their mutual support in elastic and rapid movement"; and he suggests, rather than affirms, that at the present time

"the naval world is hugging some fond delusions in the excessive size and speed to which battle-ships are tending, and in the disproportionate weight assigned to the defensive as compared to the offensive factors in a given aggregate tonnage. Imagination, theory, *a priori* reasoning, is here at variance with rational historical precedent which has established the necessity of numbers as well as of individual power in battle-ships, and demonstrated the superiority of offensive over defensive strength in military systems."

Considerations such as these afford food for deep reflection, and make this little volume well worth study. For the rest, the biographical sketches may be read with interest even by those who are unable fully to appreciate the importance of the professional issues. The book is nicely printed, nicely illustrated, and, unlike so many books "manufactured" in America, not too heavy to hold in the hand.

*A Ride in Morocco.* By Frances Macnab. (Arnold.)

MISS MACNAB is to be congratulated on a distinctly entertaining work of travel and a journey of singular interest accomplished in circumstances which render it remarkable. For a lady to travel alone (without European companionship, that is) through a con-

siderable portion of his Shareefian Majesty's realm of sunset land is a feat which, to those who know anything of the country and its customs, must stand out as something almost without precedent. To the present reviewer, who, travelling Moorish fashion and with but one attendant, has more than once crossed the ground described in these pages, Miss Macnab's performance is as surprising a thing as it must have seemed to the orthodox Muslims whose hospitality it was her delight to accept. The true Moor is more Eastern than the Eastern in his attitude towards the veiled sex.

Miss Macnab's chapter upon missionary work in Morocco is outspoken and to the point. Her criticisms in this matter are severe but just, and though those who rule in Exeter Hall will scarcely find these pages agreeable reading, we doubt if any disinterested European resident in Morocco would dispute the soundness of the conclusions drawn in them. At least, we have never been able to obtain any refutation of them in Morocco. Being asked by a friend of the author if he believed it were possible to make a Christian of a Moor, a Church of England missionary who was leaving Morocco answered:—

"Frankly I do not. But if you are to do it, this is the only way: You must burn all their books; you must catch them young; you must squeeze all the blood out of their bodies, and grind their bones—then if you can make them up afresh you may make them Christians."

Miss Macnab questions the morality of forcing any religion upon a people according to whose code it is a deadly sin to listen to the teachings of other faiths than their own; doubts it particularly when the teaching accompanies medicine, more or less as the price of medicine, and is administered to sick, and even to dying Mohammedans. "I have heard it said," she continues, "that their lives are noble instances of devotion, and that they have given up all to preach the Gospel to the heathen.....But ....." And then she proceeds to quote a missionary journal, giving accounts of the progress of apprentices and shopmen in England, who "found religion" and became missionaries.

"There would be something pathetic in these stories if the people who escape from being small clerks or Board School mistresses, at the best went out to travel with bare feet and live on locusts and wild honey. But I found that not infrequently the first thing they did on reaching Morocco was to marry—indeed this was recommended. On more than one occasion the house the missionary lived in was described to me as the best house in the town. As they belonged to no denomination it was difficult to see who set them their tasks or controlled their movements. They appeared to do very much as they pleased, and to differ among themselves. At one place I found them going for a picnic on mules and horses; and I must say that I never found them living otherwise than at a far higher rate than the woollen dyer, railway clerk, or Board School teacher would in England. Not that they were satisfied. There were bitter complaints."

The ventilation of such questions touches upon controversial ground and is not for these columns. The reviewer would merely say that in the course of some years of study of life in Morocco he has never seen or heard of anything which would justify him

in calling into question any of Miss Macnab's statements under this head.

In her references to her mule, her horse, and other creatures for which she conceived a natural fondness (there is nothing like travel and life upon the open road in Morocco for leading to this feeling), the author verges upon sentimentality, and is less than consistent. Her love of animals need not be questioned, but one may doubt the humanity of petting beetles for a few days and then giving them as food to petted birds, owing to a dearth of fresh specimens of their kind in the neighbourhood.

"I decided that if I saw the coast towns and the country which maintained the ports, and visited Marakish, I should gather a fair idea of the *status quo*, the value of Morocco." This belief, and the spirit of easy confidence it implies, are at the root of much that is entertaining and all that is innocently misleading in this volume. We can assure Miss Macnab that half a dozen such journeys as she made, and not three months, but half a dozen years of study of the situation in Morocco will scarcely suffice to give one that fair idea of the *status quo* which she fancied was so easily acquired. El Moghreb, as the land of the Moors, is a crumbling and decaying empire. The *status quo* in Morocco cannot be defined, because it has no existence. The empire is sliding, sliding, down the hill of extinction; and that is one of the principal causes which lend value and interest to this fresh and vivid, if superficial impression of the land.

To the student of Morocco whose mind is hedged about by exclusive study these pages will not appeal, for they are sadly full of minor inaccuracies. The author's references to "My kaid," her remarkable finds of coin outside Tangier, her repetition of the hoary absurdity about a lock of hair by which Mohammed is to pull believers up to heaven, her quaint exposition of the beliefs of Mohammedan sects, her ingenuous version of a certain diplomatic hitch in 1901, and her astounding use of what she supposes to be the Moghrebbin dialect in "Babbicum, bara caloufigs, jibli el owd, thennin, klatter," &c.—these little matters may exasperate the student. They will not be noticed at all by the ordinary reader, and the real traveller, who is a student of men and manners and of the world rather than of a portion of it, can perhaps afford to smile over such technicalities, and pass on to much that is informing and more that is entertaining in these well-printed and fairly illustrated pages. Miss Macnab is herself a genuine traveller, and that makes all the difference in the world. One would be glad if she possessed the gift of compendious accuracy in detail. But she shows in this volume both imagination and the insight of the real traveller; and these gifts without technical knowledge are of greater value in such a book than technical knowledge without them. Writers who combine all these qualities are rare indeed.

The frontispiece to this book is a reproduction from an oil painting in the possession of Mr. Christopher Tower, of Weald Hall, Essex, and represents the landing of Lord Sandwich in 1662 from the Royal Charles at Tangier to take possession of



part of the dowry of Catharine of Braganza. This is interesting and peculiar. The idea it conveys to the present writer is that it represents Tangier either as situated upon the Spartel side of the Marshan, below the present house of the Shareefa of Wazzan, or as occupying the whole of the Tangier bay, which, in mathematical phrase, is absurd.

In the event of her book appearing in a second edition the author would do well to revise a good deal of the spelling, particularly that of the earlier pages, in which the names of common articles of Moorish attire, the vegetation of the country, and so forth are not merely wrongly spelt, but spelt in various fashions. We think these small matters (the evident mistake on p. 2, for example, of confusing customs administrators with the captain of the port, whose duties scarcely embrace the examination of travellers' baggage) worth notice, for the reason that, upon the whole, 'A Ride in Morocco' is not merely entertaining, but also instructive.

*Cardiff Records: being Materials for a History of the County Borough from the Earliest Times.* Edited by John Hobson Matthews, Archivist to the Corporation of Cardiff. Vol. III. (Sotheman & Co.)

THE historical interest of the previous volumes of Cardiff Records is scarcely maintained in the present instalment, though its bulk considerably exceeds that of either of its predecessors. This was perhaps inevitable, owing to the inclusion, in the earlier volumes, of the municipal charters, the Patent Rolls, manorial records, and Great Sessions papers relating to Cardiff and district. Not one of the classes mentioned was, however, exhausted, so that a large portion of this volume consists of documents which, if properly classified, should have formed part of collections already dealt with. Among the gleanings thus brought together is a municipal charter which "ought to have been placed in the first volume," but was overlooked, because "it is not recited or even referred to in any subsequent charter." Being a confirmation charter, it is "guttled," so to speak, by the omission of the recited charter, which, in its turn, had been similarly treated in the first volume, the omitted recital being in each case indicated by the editor's "Hic sequitur prout in cartâ originali." All that is thus reproduced is the opening in speximus and the concluding confirmation, in the editor's extended Latin. So little uniformity of treatment is there that the original contractions are retained in another charter, a non-municipal one, while of all the others included in this section only the editor's English version is supplied. There is no mention of the fact that the Latin text of three of them is printed in the late G. T. Clark's great collection of Glamorgan charters, though this is vaguely stated in one other case, but without any reference to page and volume. In a like manner, "Printed Calendar" or "Printed Catalogue" is the sparing reference to the Rolls Series publications.

A more serious defect, however, is the editor's method of arbitrarily selecting only certain documents for treatment instead of calendaring, or otherwise dealing with,

absolutely every scrap of paper relating to Cardiff, if belonging to a period anterior to some fixed date. Thus, though there is preserved at the Record Office a complete file of the Plea Rolls of the Great Sessions for Glamorgan, from the establishment of the court in 1542, Mr. Matthews gives only a few extracts covering the first thirty years of the court's existence, excusing himself on the ground that the matters recorded

"are for the most part of little importance to any one except the parties concerned, and are entered in so condensed and technical a style as to make but the driest of reading."

Without some familiarity with the doctrine of fines, and with the procedure in other collusive actions resorted to for the conveyance of lands, many of these records would doubtless be unintelligible. Indeed, we suspect that the archivist did not understand their true import, for otherwise he could never have repeatedly used, without comment or explanation, such an expression as "a license of agreeing," for the consent order made by the court in the case of fines. A more thorough method of dealing with the Plea Rolls would have unquestionably resulted in the shedding of fresh light on the history of land tenure in a corner of Wales which, at an early date, was honeycombed with Norman settlements.

Somewhat inconsistently, the editor observes that "records of proceedings in the High Court of Chancery, even when they relate to private property, are often of great interest to the local historian." His abstracts of these records "form a complete set for the reign of Elizabeth so far as concerns the Cardiff district." But we are at a loss as to why he should have limited his attention to that reign, to the exclusion of the no less interesting period of the three preceding sovereigns. Two other instances of the same kind of capricious selection must be briefly mentioned. Extracts are given from local wills preserved at Llandaff Registry, and extending from 1504 to 1778, "the earliest records having been destroyed in a disastrous fire many years ago." But, as Mr. Matthews tells us, "no attempt is made to supply a complete series, nor to give even an abstract of every will." What genealogists might well have expected was a complete calendar, for however short a period, of every local will preserved at Llandaff, or at the least an exhaustive index of testators, so that it could be easily ascertained whether or not the collection contains the will of any Cardiff burgess who died within the period chosen. The same observation is applicable to the editor's selections from the parish registers and memorial inscriptions, which occupy nearly one-third of the whole volume. It would have been far more satisfactory to reproduce the registers in their entirety down to a certain date—say the end of the eighteenth century—instead of picking out interesting items down to the middle of the nineteenth century. The editor, it is true, tells us that

"in making his selections he has aimed, as in the case of other records, at extracting everything which possessed some definite value or interest of its own, whether historical, antiquarian, genealogical, or simply curious."

But it is only by means of complete verbatim transcripts that the historical value of parochial registers can be exhausted. In a

work carried out on so large a scale as this, and at the expense and "by authority" of a wealthy corporation, it was certainly to be expected that all the earlier registers, if touched at all, would be printed *in extenso*. Their partial reproduction in this volume will always stand in the way of the appearance, at any future time, of a complete transcript. Before quitting this point of the editor's method of dealing with his materials, we wish to emphasize our opinion that where records are of such a nature as to render their unabridged reproduction unnecessary or impossible, then the aim should be to calendar everything rather than make selections. Had Mr. Matthews acquired the art of concise calendaring, he would have had room for an adequate summary of all the local matter in the various documents which it was unnecessary to print at length.

Dealing more directly with the records included, we may notice one of the most valuable, the survey, made in 1653, of the manor of Llystalybont, which comprised portions of several of the parishes of Cardiff. Besides throwing much light on the importance of this lordship in mediæval times, the survey suggests that the Llys (now a thatched farmhouse, of which an excellent photograph is given) may have been, at an earlier period, the mansion and court of the princes of Glamorgan. Of more general interest, however, are the records of the Guild of Cordwainers and Glovers. According to a confirmation charter granted to the guild by Queen Elizabeth in 1589, the members of these crafts had been granted certain privileges by Edward II. in 1324. They may have had a corporate existence from a still earlier date, for in 1172 St. Pyran's Chapel, which in later times was the chapel of the guild, was visited by Henry II. on his way home from Ireland. The editor is not accurate in saying that the site of the building could not be fixed previous to the publication of these records, for Leland, in his 'Itinerary,' mentions "a chapel in Shoe Maker street of St. Perine," while Rice Merrick, writing in 1578, some fifty years later, states that "the Shoemaker's Chappell, being of very high building, yet standeth in Shoemaker's Streete." Neither of these references is cited in the editor's "dissertation." He, however, makes the astounding statement that "the Guilds were suppressed by King Henry VIII. as institutions of a religious character, and their belongings swept into the Royal coffers," though the Cordwainers' records, which he reproduces, extend down to 1806. He has evidently confused the craft-guilds with the chantries (which Henry did, of course, suppress), for he describes certain records of the endowments of the latter as "a statement of the lands and possessions of the Cardiff guilds." He might have learnt something as to the vitality of the craft-guilds in post-Tudor times from another item in the present volume—namely, the indictment preferred in 1748 against two burgesses for exercising the art, mystery, and occupation of felt makers and haberdashers without having served seven years' apprenticeship. Even as late as 1810 a hundred persons were presented at quarter sessions for trading without having taken up the freedom of the borough.



Another chapter contains extracts from the Margam Abbey Muniments relating to a sixteenth-century lawsuit as to whether the castle and town of Cardiff and the ten members of the lordship of Glamorgan were each of them a lordship marcher possessing *jura regalia* of its own, or whether such rights belonged only to the seignior, which had then become vested in the Crown. The pleadings in the case (which seems never to have been determined), as well as the brief essays on "Markes wherby a lordship mercher is perfectly known," "Howe the name..... began," and on "The establishmente of the courtes and lawes in the said lordshippe of Glamorgan upon the conqueste of the same," form welcome additions to the literature of a complicated subject. For a more learned account of the peculiar jurisdiction of the marcher lords one has to turn to the various writings of that versatile Elizabethan, George Owen of Henllys, to whom, it has been asserted, "nearly all writers on the subject owe the whole of their learning."

The quarter sessions files and other county records throw interesting light on the social condition of Glamorgan in the eighteenth century. The abuses of the ecclesiastical courts at Llandaff, when Clavering was bishop, were made the subject of a scurrilous "satyr," written in Hudibrastic verse, for the execrable style of which, apart from its defamatory matter, the author fully deserved the imprisonment he received. The belief in witchcraft is illustrated by an indictment for slandering a person by saying, in Welsh, that he had bewitched six pigs—not oxen, as wrongly translated. There is abundant evidence of the brutality with which prisoners were treated. The prison smith was frequently paid first for riveting irons on a prisoner, then "for taking off ye above irons, being too close," and thirdly "for putting on a wider pair."

Like its predecessors, the volume is splendidly illustrated. There are eight full-page views of Cardiff and its castle, including four sketched by Paul Sandby in 1775, one by Sir R. C. Hoare in 1802, and another by Michael Spain O'Rourke in 1849. There is also a fine portrait of the late Marquis of Bute in his robes of office as Mayor of Cardiff in 1890-1. Most of these are photographic reproductions by Messrs. Walker & Cockerell. The initial letters and the head and tail pieces, which are by Mr. T. H. Thomas, contain characteristic representations of ancient Celtic art, showing various kinds of interlaced work, key-patterns, and conventionalized foliage and animal forms. Two of the headpieces are of special interest to folk-lore students, though unfortunately unaccompanied by any explanations. One represents the Mari Lwyd (literally the Blessed Mary), a form of Christmas mumming that has not even yet quite died out in South Wales; in the rude drama one of the players wears a horse's head bedecked with ribbons, and is led about, prancing and "neighing," from house to house. The other shows a party of children carrying about the "Calenig" apple (or "perllan," as it is called in some parts) on New Year's Day. It consists of an apple resting on three pegs of wood, and

stuck all over with oat grains, with a few sprigs of holly, rosemary, and thyme on the top. Sometimes it is also well powdered with flour. We remember a good specimen being exhibited in connexion with the International Folk-lore Congress held in London in 1891. Still another headpiece represents "the standard of the Red Dragon of Wales," borne by Henry VII. at Bosworth—a timely subject for reproduction.

#### NEW NOVELS.

*The New Americans.* By Alfred Hodder. (Macmillan & Co.)

BURIED amongst an astonishing mass of brilliant matter there is perhaps in Mr. Alfred Hodder's clever novel a story which might be worth digging out, but one cannot be certain. Why did he not follow the old fashion and prefix an "argument," say once in every hundred pages? Each character is the subject of an analysis and a description which might appear elaborate even to Mr. Henry James. Every motive of every action is discussed and criticized with the utmost subtlety, and ornamented with epigram and paradox and every figure known to grammarians. A writer does these things at a great risk. Either he binds himself to make his characters act and talk up to their reputation, or he must let them be seen and heard as little as possible. Mr. Hodder sometimes chooses the second course, but only to lay himself open to the charge of giving his readers aimless toil. The story is lost in the intricacies of description. It is to be gathered, however, that modern Americans of the well-to-do classes are dissatisfied, restless, and irresolute. The author does his fellow-countrymen some injustice, but it is a sort of negative merit in him that he refrains from the tiresome boasting which often spoils American novels.

*The Westcotes.* By A. T. Quiller-Couch. (Arrowsmith.)

LOVE-PASSAGES between a young man and a woman considerably his senior form a theme which is almost always dreary—ridiculous-dreary or tragical-dreary, according as each party or one only (that is the woman) is in earnest—and sometimes extremely offensive. That it will escape the latter danger in Mr. Couch's hands no one who is familiar with his work can for a moment doubt; but even his capacity for humour without cynicism, and sense of the extent to which the single eye may be trusted to redeem errors in judgment, are not enough to relieve altogether the dreary feeling to which we have referred. From the dedication to Mr. Henry James we infer that Mr. Couch has been writing under the influence of that eminent practitioner in the analysis of the slightly morbid; and we are not sure that it suits him. Also, he is getting too elusive. After reading over and over again the passages that bear on the question, we do not know why Raoul nailed the board on the tree, nor whether his attachment to Dorothea was pure imposture, and if so whether he was after the maid, or what. These may be the perplexities of a Philistine; but when we settle down with a novel and a pipe we do feel that, as the dying American soldier said, "this is not a moment to come asking a

man conundrums." And why does Mr. Couch make his French general tell a story which he has already told rather better himself?

*Rosanne.* By Netta Syrett. (Hurst & Blackett.)

THIS is a distinctly clever study in a vein which of late years has been worked and worn almost to exhaustion. If not the eternal, then the neurotic feminine is here portrayed with minute care. Within its narrow limits the study may be called successful. But if, as is more than likely, the writer has ambitions in the direction of creating an actual novel, she must be reminded that there are men as well as women in the world, and that if in a story the masculine figures are mere wire-worked puppets, then even the cleverest studies of feminine temperaments cannot make of that story a complete and satisfying work of art. The male characters in 'Rosanne' are mere foils to Rosanne herself; they do not live upon a single page, and they do not suggest that the writer was at any pains to make them live. The women, on the other hand, one learns to know; their portrayal is deft and altogether meritorious.

*The Victors.* By Robert Barr. (Methuen & Co.)

THIS is a strong, vivid story, rather exhausting to read, for the reason that it hustles one along in the reading, even as its characters hustle and are hustled through their strenuous, feverishly active careers as fighters for wealth in America. There are a host of live men and women in the book, whose portraits, for the most part, are drawn convincingly, the main thesis being the struggle for money and position of three young men. These presumably are the victors referred to in the title; and, though they all attain wealth and high standing, one feels that the author has called them victors in irony. This type of American may be studied to perfection in the city of New York. He is so exclusively devoted to the accumulation of wealth that he cannot even find time to eat proper meals. He lavishes money upon his wife and family, but never has time to see them. The penalties of this way of living are dashing depicted in 'The Victors.' A large slice of the story forms an indictment of the municipal government of New York City. There is a scene in which an entirely inoffensive and highly respected man of business is clubbed almost to death in a police station, as the result of his declining to accede to the grasping demands of Tammany Hall. One's gorge rises and one's soul is sickened by the perusal of this chapter. And this, we take it, is a tribute to the power of the author. If there is even a slender framework of truth at the back of this description it should be stirring reading for a resident of New York. As a literary architect Mr. Barr fails. His edifice is full of passages which lead nowhere, of windows with no outlook. In one sentence he compares a ferryboat to a swan, a sylph, a snowdrift, a bride, a partridge, an orchestral symphony, a swallow, a gracious lady, a goddess, and a cloud-vision.



*The Great God Success.* By John Graham. (Heinemann.)

THIS latest addition to "The Dollar Library" is another narrative of the strenuous fight in New York for wealth and power, and its moral is precisely that of Mr. Barr's book, but the work is done with a fine fret-saw instead of a slashing axe. It is a lesser, but more comely and compact edifice than 'The Victors'; less striking, but better built. The hero of this story is even more eminently a "Victor" than those dealt with in Mr. Barr's book; and his triumph is more emphatically a thing of bitterness and emptiness—Dead Sea fruit in his mouth at the end. A beautiful wife, great wealth, a position of exceptional power, and the ambassadorship to the Court of St. James's—he won them all, and woke to learn that he had lost his own soul.

*Woman and Moses.* By Lucas Cleeve. (Hurst & Blackett.)

A READER who has struggled through this story asks, with a sigh as over wasted time, Why was it concocted? 'Woman and Moses' is a sordid and badly written account of the doings and feelings of an unpleasant set of people before and after a certain divorce case and the remarriage of the husband. It never succeeds in claiming any interested attention, and is couched in a style to which nothing but quotation can do justice. What can be the meaning of such mixed similes as "even if the discerning nineteenth century youths had not pierced the golden aureole that shone in her wake"? What bathos results from all absence of humour is shown in sentences such as this:—

"He had ceased to care for her, and when a woman can say this to herself without a shadow of doubting in the saying of it, she may as well lay down in her coffin and bid the undertaker nail it down, for Earth holds no more for her."

#### RUSSIAN LITERATURE.

*Peter III., Emperor of Russia: the Story of a Crisis and a Crime.* By R. Nisbet Bain. (Constable & Co.)—Mr. Nisbet Bain continues his interesting and carefully written monographs on important reigns in Russian history. We are quite willing to bear witness to the value of his labours. We do not see, however, how he can make such a man as Peter III. the object of much sentiment, although we may lament the conspiracy which deprived him of life. In his estimate of the various authorities for the life of Peter he adopts too aggressive a tone. The book of Rulhière was certainly scandalous; what else could it be? But it is hardly a worthless production. Rulhière had every means of knowing the truth about the murder of Peter; he was on the spot at the time, and we cannot see why Catherine should have been so eager to get possession of his manuscript if it was a tissue of absurd fabrications. No one at the present day can categorically deny his assumption of *liaisons* between certain of the *dramatis personæ* of the catastrophe. We cannot see the particular appropriateness of comparing Panin to Mr. Pickwick (p. xii). Great stress is laid by Mr. Bain on the supposed letter of Orlov. Of course the existence of such a letter was long ago asserted in the memoirs of the Princess Dashkov, in the English edition of 1840. We wish we could feel sure that this incoherent and almost ridiculous document had been efficaciously copied by Rostopchin. But in reality it makes

very little difference to the question. The death of Peter was necessary to Catherine, and the assassins had no doubt some indirect suggestions to go upon. We cannot otherwise understand how they would have ventured to lay hands upon the Emperor. The relations between the miserable man and his wife seem from the very beginning to have been so abnormal that their mutual hostility is thoroughly explicable. Why amid so many scandals did not this foolish man repudiate her? Nor can we accept the partial white-washing of Peter which Mr. Bain attempts. Surely all the accounts of diarists—including Catherine herself—and dispatches of ministers confirm the stories of the orgies of Peter. Childish-minded as he was, he soon forgave those who injured him, but this seems in a measure to have proceeded from his incapacity to form any resolution. This loss of will became painfully conspicuous when the plot was being carried out. Mr. Bain has made his book interesting by many minute details with which his use of the Russian authorities furnishes him. He is quite as readable as M. Waliszewski, and a great deal more trustworthy. The reasons given by Mr. Bain for his little faith in the memoirs of the Princess Dashkov seem to us to be inadequate. They are all *a priori* reasons: she was a partisan, she was vain, she was credulous, she could not weigh evidence. We do not think that by these vague accusations a writer of such importance can be set aside. Bolotov's memoirs are very interesting, but Mr. Bain seems to go too far when he calls him the Russian Pepys. Soloviov has occasionally used them, but not with such enthusiasm as Mr. Bain. It is, indeed, a sad story that we read of the weak, puerile Emperor, who, while he was drinking, smoking, and fiddling, contrived to lose his kingdom and his life. But even though Mr. Bain thinks that the excesses of Peter have been exaggerated, he shows us plainly enough how the miserable buffooneries of Peter had estranged his subjects: "What he most resembled was a wooden mannikin set on wires, perpetually agitated by some capricious and eccentric motive power." There was caprice, bordering upon the grotesque, in the way in which he threw away all the advantages gained by the Russians in the war with Frederick; but it is only fair to add that it is difficult to see what advantages the Russians could have gained from that war. The portraits on the whole are good, but we much prefer that of the Princess Dashkov which is prefixed to the sketch of her life by Ogarkov. This was taken, however, when she was much older.

*The Life and Teaching of Leo Tolstoy: a Book of Extracts.* With an Introduction by G. H. Perris. (Grant Richards.)—It was an excellent idea of Mr. G. H. Perris to give us a volume of the golden sayings of the sage of Yasnaya Polyana. To this collection the editor has prefixed a life of Tolstoy, written with much sympathy, and on the whole free from those truculent utterances against the Russian Government which have somewhat disfigured earlier works by Mr. Perris. While we have the atmosphere around us so surcharged with gunpowder, and the whole tone of thought is so reactionary, it will be as well to pause in our too copious denunciations of other nations struggling with the elements of a rudimentary civilization. With the excellent remarks of Mr. Perris in his introduction we may compare the manly book of Mr. Aylmer Maude, 'Tolstoy and his Problems,' which was reviewed a short time ago. Mr. Perris has been allowed the use of those translations of Tolstoy which Mr. and Mrs. Maude have published. These are the best and have the *imprimatur* of their author. We are already familiar with the everyday life of Tolstoy from the pages of P. Sergyenko

and the 'Recollections' of C. Behrs. When we read the remarks of Mr. Perris, "One cannot think of so very human a figure as, in the false old sense, a saint; he will not be canonised by any church," we are reminded of the fine lines of Whittier, speaking of Channing:—

In vain shall Rome her portals bar  
And shut him from the saintly prize,  
Whom in the world's great calendar  
All men shall canonise.

The extracts given in the book are well chosen and extend over the whole range of Tolstoy's writings. We can only find space to comment here and there upon a golden saying. To review them in detail would be to take the reader through the whole curriculum of Tolstoy's teachings, and it must be confessed that some of his utterances are still uncertain. This difficulty, however, must be honestly accepted. No great thinker has a complete panacea of cut-and-dried recipes. On the great voyage of life he must work his passage and not accomplish an easy journey in the saloon. The recollections of Tolstoy's mother are exquisitely written; they remind us of the fine sonnet in which Wordsworth recalled the vanished face of the mother he had lost in childhood. He tells us how, in certain associations,

Her countenance phantom-like doth reappear;

and how grand is his description of the occasion when as a boy he first realized death! The face of his mother, which had seemed so full of beauty and gentleness, was now a thing terrible, and a child screamed on seeing it. He is very graphic in his descriptions of his foppish youth: he has the power given to genius of making that which is already ridiculous in human nature more ridiculous. "The relation of the boots to the trousers of a man at once decided in my eyes his station in life." Familiar and forcible are the sage's utterances on war. With true Russian realism he contrasts the knife entering the bodies of men who are being surgically treated with all the absurd pomp of war, when poor fools are hurried to their destruction to the noise of drums and trumpets. Here he is working in conjunction with Vereschagin. We are thankful to Mr. Perris for one splendid passage (p. 67) from the Sevastopol sketches. Again (on p. 116), from 'Resurrection' we have the castaways of society introduced, who are ticketed as "the criminal type," but rightly classified by Tolstoy as those against whom society had sinned, not directly, but through their fathers and forefathers. We recommend for its deep truth the passage cited on p. 123:—

"I found the clerk reading prayers over the dead laundry-woman. The lodgers, starvelings themselves, had contributed money for the prayers, the coffin, and the shroud.....All the dead are beautiful, but this one was particularly so; her face looked weary, but kind, and not sad at all, though rather astonished. And, indeed, if the living do not see, the dead may well be astonished."

We have not space to continue these golden extracts. It has been said of Wordsworth's poetry that it is Biblical; and there is the same Biblical atmosphere about the writings of Tolstoy. We must leave the readers of this delightful book to find the great author's views on other matters. We are especially struck with the vigour of his remarks on science; but we cannot altogether understand his views of art. In Wagner's music he finds a lack of entirety and completeness. Sergyenko told us something about the favourite books of the philosopher. We are glad to know that he is a great admirer of Dickens. We have found many Russian readers of the English novelist, copies of whose works are familiar in Russia in the libraries of private houses and the windows of the booksellers. It is a great proof of the penetrating humanism of the novelist that he should be popular among people who frequently cannot read a line of



his works in the original. We must thank Mr. Perris most heartily for this excellent book.

*The Orloff Couple, and Malva.* By Alexei Maximovitch Peshkoff, Maxim Görki (sic). Authorized Translation from the Russian by Emily Jakowleff and Dora B. Montefiore. (Heinemann.)—Maxim Gorki belongs to the class of self-educated authors of whom Russia has already produced several, only to mention Koltsov, Nikitin, Surikov, and, in our own days, Drozhzhin. His eventful career is told in the short biography prefixed to this volume. He has lived a wandering life, chiefly as a sawyer and railway workman, but following many other humble occupations. He has associated with tramps and outcasts, and these form the heroes of his stories. Such men he describes as exhibiting a robust personality which revolts against conventional restrictions. He is the mouthpiece of the *bosiatskaya zhizn*, as the Russians call it. Sereja in 'Malva' is a type of this character, and, we may add, Malva herself. 'The Orloff Couple' is a very painful story, but must not be taken as a pharisaical on the subject, and must recognize the fact that such brutal scenes could easily occur in some of our Whitechapel alleys. Gorki is certainly a writer of great power, but his tales are overpoweringly pessimistic. There is something in the fierce attempt to break through the web of conventionalities in which the modern man and woman are entangled. The translation seems fairly well executed, but we cannot conceive why the fantastic spelling Görki is used to transliterate the author's *nom de guerre*. The *o* is simply the short *o* in such English words as "not." If by *ö* is meant the German sound, as in Göthe, we can only say that no such sound exists in a Russian any more than in English. The portrait of Gorki in the 'Gallery of Russian Writers' ('Gallereya Russkikh Pisatelei'), published at Moscow last year, exhibits a much more powerful and intellectual face than the one prefixed to the present volume.

#### RECENT VERSE.

*Ghost-bereft, and other Verses.* By Jane Barlow. (Smith, Elder & Co.)—Miss Barlow's poetry, with which readers of the *Athenæum* are already familiar, resembles one of the dreams in her poem "Bogland."

Is faint by dark and bright,  
And it runneth so swift you must stand  
And be watchin' awhile, to try listen what it said to itself  
as it went;

For 'twas strange how you'd seem to hear somethin' and  
A ever just miss what it meant,  
And not ever be tired of the tryin'.

'Ghost-bereft' itself is an exceedingly subtle and sympathetic study in the psychology of bereavement. The blank verse of this little play follows the fashion set some years ago by Mr. Yeats in 'The Countess Cathleen' and 'The Land of Heart's Desire.' The opening lines will show how perfect an instrument it is in Miss Barlow's hands for expressing wayward and delicate fancies:—

I thought by now for sure the sun was down,  
But still there are leaves of fire, like, flickering by  
Along in the water. Ay, and there is himself  
Red yonder through the trees.

Most of the other stories sound the same note of bereavement, but with such variation of detail and so much humour mingling with the pathos as to escape being either monotonous or sentimental. At a time when rival systems of education are occupying the minds of men we cannot refrain from special mention of 'Reference Macran,' with its shrewd contrast between the new school, "such a sizeable room wid the childher in rows on the forrms," and the "ould school," which had "the highest ould thatch iver shtraked and the widest ould flure iver swep," for it was "out yonder above on the side of the hill." Some shorter pieces of a general character, including one or two really fine sonnets, complete a delightful volume.

*Poems.* By Katharine Tynan. (Lawrence & Bullen.)—So far as we can discover in the absence of a preface, and with the aid of a table of contents which relates to only 124 out of 277 pages, this volume is partly made up of new poems and partly of a selection from the author's earlier published work. We take it, then, that it represents what she desires to have judged as her solid poetical achievement. It is just a little disappointing. The verse does not read so well in bulk as it did a bit at a time in the magazines. This is not to say that it does not stand head and shoulders above the average of minor bards. Indeed, the book is full of prettinesses, pretty sentiments, pretty images, pretty perceptions. It is a very wilderness of flowers and delicious scent. But it is hardly ever consummate, and, what is worse, it often seems to fall just short of being consummate. Just a little more of that element in art which is incalculable and defies analysis, and it would have been different. The thoughts and the visions flit fast into the nimble brain, and they are reflected out again, even too quickly, in charming verses. But they are not fused with the fires of emotion and personality into imperishable gems. They remain, for the most part, superficial. There are some exceptions, which are to be found for the most part in the sections headed 'Country Airs' and 'The Wind in the Trees.' That mood of pastoral sentiment, of the townsman's nostalgia for the country, which English literature has so often reflected since first, under Elizabeth, London ceased to be a country town, finds in the author a congenial and intimate expression. It is very much the note of Marvell. A whole group of her best things are of this sort. Here is a stanza from one:—

When skies are blue and days are bright  
A kitchen-garden's my delight,  
Set round with rows of decent box  
And blowsy girls of hollyhocks.

Here are two from another:—

Out of my door I step into  
The country, all her scent and dew,  
Nor travel there by a hard road,  
Dusty and far from my abode.

The country washes to my door  
Green miles on miles in soft uproar,  
The thunder of the woods and then  
The backwash of green surf again.

And here is the other side of the picture in a poem which we certainly cannot complain of as imperfectly charged with emotion:—

Not soon shall I forget—a sheet  
Of golden water, cold and sweet,  
The young moon with her head in veils  
Of silver, and the nightingales.

A wain of hay came up the lane—  
O fields I shall not walk again,  
And trees I shall not see, so still  
Against a sky of daffodil!

Fields where my happy heart had rest,  
And where my heart was heaviest,  
I shall remember them at peace  
Drenched in moon-silver like a fleece.

The golden water sweet and cold,  
The moon of silver and of gold,  
The dew upon the gray grass-spears,  
I shall remember them with tears.

*The Garden of Kama, and other Love Lyrics from India.* Arranged in Verse by Laurence Hope. (Heinemann.)—It is not clear to us precisely what Mr. Laurence Hope means by "arrangement," or whether Valgovind, Mahomed Akram, Zahir-u-Din, Taj Mahomed, and others, to whom many of these verses are ascribed, are more than projections of his own poetic personality. Several passages which touch upon the contact of East and West, the going to and fro of love lights between blue and amber eyes, betray an Anglo-Indian rather than a native inspiration. In any case, whatever his debt and whatever his originality, Mr. Hope brings to his task a considerable command over various rhythms and a delicate gift of melody and sensuous beauty. If the total effect of his book is somewhat monotonous and cloying, that is due chiefly to the theme, which harps

perpetually on a single string of love. Mr. Kipling has taught us, if the lesson was necessary, that the complexities of Indian civilization cannot be summed up in a single formula. Mr. Hope leaves on one side a great deal, in particular the squalor and tawdriness of India as the average man sees it, and brings us into a region of native feeling and imagination never yet fully explored. His song is an expansion of Shelley's 'Indian Serenade,' with its "Champak odours" and its swoon of spirit and sense. Kama is the Eros of Indian mythology. His garden signifies the tremulous, irrecoverable deliciousness of young passion. Here are the very characteristic lines which give a title to the volume:—

The daylight is dying,  
The Flying fox flying,  
Amber and amethyst burn in the sky.  
See, the sun throws a late  
Lingering, roseate  
Kiss to the landscape to bid it good-bye.

The time of our Trysting!  
Oh, come, unresisting,  
Lovely, expectant on tentative feet.  
Shadow shall cover us,  
Roses bend over us,  
Making a bride chamber sacred and sweet.

We know not Life's reason,  
The length of its season,  
Know not if they know, the great Ones above.  
We none of us sought it,  
And few could support it,  
Were it not gilt with the glamour of love.

But much is forgiven,  
To Gods who have given,  
If but for an hour, the Rapture of Youth.  
You do not yet know it,  
But Kama shall show it,  
Changing your dreams to his Exquisite Truth.

The Fireflies shall light you,  
And naught shall affright you,  
Nothing shall trouble the Flight of the Hours.  
Come, for I wait for you,  
Night is too late for you,  
Come, while the twilight is closing the flowers.

Every breeze still is,  
And, scented with lilies,  
Cooled by the twilight, refreshed by the dew,  
The garden lies breathless,  
Where Kama, the Deathless,  
In the hushed starlight, is waiting for you.

Mr. Hope has caught admirably the dominant notes of this Indian love poetry, its delirious absorption in the instant, its out-of-door air, its melancholy. Slender brown limbs stir silently in the garden where the flying foxes cross the moon, in the hot jasmine-scented jungle, among the pink almond blossoms of Kandahar. And always there is the poignant sense of the fleetness of love, a moment's salvage from the flux of years:—

I shall never forget you, never. Never escape  
Your memory woven about the beautiful things of life.  
The sudden Thought of your Face is like a Wound,

When it comes unsought  
On some scent of Jasmin, Lilies, or pale Tuberose,  
Any one of the sweet white fragrant flowers,  
Flowers I used to love and lay in your hair.

Sunset is terribly sad. I saw you stand  
Tall against the red and the gold like a slender palm;  
The light wind stirred your hair as you waved your hand,  
Waved farewell, as ever, serene and calm,  
To me, the passion-wearied and tost and torn,  
Riding down the road in the gathering grey.

Since that day  
The sunset red is empty, the gold forlorn.

*Patriotic Song: a Book of English Verse.* Selected and arranged by Arthur Stanley. (Pearson.)—The compiler of this anthology has yet to learn that noble sentiments or the relation of noble deeds do not by themselves, without the gift of splendid expression, make great poetry. The difference of literary level between 'Patriotic Song' and Mr. Henley's 'Lyra Heroica,' published in 1892, and covering much the same ground, is astonishing. It is more a matter of inclusion than of exclusion. Mr. Stanley has 233 poems to Mr. Henley's 126, but after a careful comparison we cannot discover that he adds anything really essential, except a few bits more from Shakspeare; some Irish pieces from 'The Wearin' o' the Green' onwards, which possibly for political reasons were rejected; and two or three others by contemporary poets, such as Mr. Kipling's 'Recessional,' Mr. Newbolt's 'Admirals All,' and Mr. Henley's own 'Song of



the Sword,' which 'Pyra Heroica' has not got. Neither collector has Mr. Newbolt's *Spectator* verses on a ballad of 'Sir or Mr. A. H. Beesly', which were the Christopher Mings, which are included. On anthologists, would certainly want a quantity the other hand, Mr. Stanley's, of which is of colonial verse, nearly all of which is negligible, and a number of curiously unspiced things of all ages, some of which he has himself unnecessarily called up out of the oblivion, while others are old stagers of the obsolete anthologies, and might now well be allowed to go adrift. The Dibbins, for instance, Charles and Thomas, are a mediocre heritage from the past. But we regret to say that the worst numbers in the book are of recent date.

*Songs of Childhood*, by Walter Ramal (Longmans & Co.), are prefaced by a charming drawing by Richard Doyle of fairies "under the dock leaves," and the songs themselves have a charm of *naïveté* and freshness which distinguishes them clearly from most recent verse. The author has a genuine gift, though he has as yet made but rough use of it. He plays tricks with tenses, alternating past with present, and his words are often crudely arranged. But the whole is fresh, shows fancy without affectation, and makes us hope that the command of technique, which many minor poets possess, will one day put Mr. Ramal far above these depressing gentry.

*Johnnie Courteau, and other Poems*. By W. H. Drummond. (Putnam's Sons.)—The descendants of the "voyageurs" and "coureurs de bois" have hitherto lacked their sacred bard. This reproach is now removed by Dr. Drummond, who, though not himself, we take it, a French-Canadian, is intimately acquainted with French-Canadian life, and in 'Johnnie Courteau, and other Poems,' has once again turned this knowledge to admirable account. Those who overcome the slight initial difficulty presented by the broken English will be rewarded by a revelation of character singularly rich in that sort of natural poetry which is given to some races as certainly as it is denied to others. The two poems called 'The Hillock of St. Sebastien' and 'Phil-o-Rum's Canoe' are perhaps the best instances of what we mean; but there are at least half a dozen others equally charming, if not equally typical. The author's hand forgets much of its cunning when he travels beyond the people and language he has made his own.

*Poems*. By James B. Kenyon. (New York, Eaton & Mains.)—Although we have sought vainly for any signs of originality or strength, Mr. Kenyon's muse attires herself with so much elegance, and walks for the most part so gracefully, that the absence of these weightier matters may be condoned. 'The Stricken King,' a little allegory in blank verse, is perhaps his happiest effort, while the two poems on 'Evolution' and 'A Pavement [should not this have been "Side-walk"?] Fossil' show some independence of imagination. We note a tendency to such expressions as "claustal dells" or "aisles," "filmy vans," and "fluctuant melody." His own lines 'From an Ancient Urn' should have shown Mr. Kenyon that in poetry nothing succeeds like simplicity.

*At the Sign of the Ginger Jar: some Verses Grave and Gay*. By Ray Clarke Rose. (Chicago, McClurg & Co.)—These unpretentious and unobjectionable verses are stated to have appeared already in an American journal, where, doubtless, they served their turn well enough. But some more positive merit is required to justify their republication in a more permanent form. A villanelle beginning

She stood pale and correct,  
Not the least bit excited,  
As I well recollect,

may be taken as a specimen of Mr. Rose's worst. We like best the two 'Poems of Sentiment and Reflection' entitled 'My Poor Neighbor' (sic) and 'An Old Lady.'

*Sonnets and Songs*. By Mary M. Adams. (Putnam's Sons.)—It is very hard to avoid dullness in a sonnet sequence, and the author of 'Sonnets and Songs' has not succeeded where so many writers of uninspired verse have failed. The series on Shakspearean characters and characteristics cannot compensate by painstaking conscientiousness for shallowness of criticism and banality in the point of view. We note a couplet in the sonnet on the *Poliotherium Falstaff*,—

A demigod without blood and placed on earth,  
Burdened with flesh and turn of expression,  
as almost the only happy turn of expression.  
Some of the less ambitious pieces at the end are more successful. We know not how "Jacques" is tortured into rhyming with "laugh."

*Butterflies in America*, by Francis Wyman (Ward, Lock & Co.), is largely a collection of poems which have been printed at one time or another in home and colonial periodicals. The earliest dated piece belongs to the year 1819 and the latest to 1862. In these circumstances it is sufficient to say that the late Mr. Wyman was always fluent and occasionally forcible in a style now somewhat out of fashion, though it should please amateurs of "sensibility" if there are any still surviving.

*The Art of Folly*. By Sheridan Ford. (Boston, U.S., Small & Maynard.)—These verses are a jesting and markedly personal satire on the artists of modern Paris, both those of the older Salon and those of the Champ de Mars. They run easily and are occasionally witty, but are so trivial and so full of allusions to studio technicalities and transient reputations that it was perhaps hardly worth while for Mr. Ford, having already printed them in *Galignani* and made himself "the pariah of his parish," to print them again.

#### ADVENTURE.

*The Grand Babylon Hotel*, by Arnold Bennett (Chatto & Windus), is a mixture of rather clever fantastic comedy and slapdash melodrama, and the comedy is interesting. An American millionaire is about to dine with his daughter in the hotel of the title. The daughter, with the whimsicality of her kind, sniffs at a most elaborate menu, and asks for steak and beer. The dish is not to be had. The millionaire leaves the dining-room, to return twenty minutes later the proprietor by purchase (the price was nearly half a million sterling) of the Grand Babylon. The steak and beer are supplied, and then begin the melodramatic events which form the story. In the end the great hotel passes again into the hands of its original proprietor. But meanwhile there is plenty of incident.

*His Own Ghost*, by David Christie Murray (Chatto & Windus), is frankly a sensational murder story, well told—an ingenious and, in its way, creditable "piece of carpentry." Mr. Murray is a prolific writer, well trained to his work, dexterous, and imaginative. Compared with 'Despair's Last Journey' the present volume is a "pot-boiler," yet it has merit, and will interest the average railway traveller or library subscriber. The construction is sound, the diction smooth, the characterization tolerable, and the interest (crude though it may be) well sustained.

*The Green Turbans*. By J. Maclaren Cobban. (Long.)—The author has a rattling story to tell, and tells it in high-spirited style. The general reader who has no intimate knowledge of Morocco will enjoy it with no doubts concerning its local colour. Premising that the background of the story is sufficiently agree-

able, we think it interesting to point out the following details, which have occurred to us in reading this story. Moorish houses are not always built with their backs to the street, though the fact that they have few windows, and those no bigger than loopholes, may give such an impression. They are not all "built round a central court," though most of those built by Europeans in Morocco coast towns may be. Moors, like all other Mohammedans, are scrupulous in the matter of burying their dead, and do not leave corpses lying in their streets. Fez is far from being a "filthy town," though such a description might be applied to many other Moorish cities. Men do not talk "Moorish," but Arabic or Moghrebbin. Tetuan shareefs do not have "Berber" followers, and Assowies are not at all the folk our author apparently imagines them to be. No Moorish official ever addressed Christian doctors as "Sidi Doctor." Sidi is a title, not a prefix, and is not carelessly given to un-believers. "A few whiffs" of kief smoke would hardly stupefy a child, not to mention an habitual smoker. No Christian could conceivably invite the Sultan to smoke kief; the practice is irreligious and shameful. As to its stupefying effect, the present writer has, without inconvenience, smoked half a dozen pipes of it in an evening in places where tobacco was not to be had and European pipes would have attracted undesirable attention.

*A Sailor Tramp*. By Bart Kennedy. (Grant Richards.)—Lest the overworked or careless reviewer might fail to discern its light, this slim volume is labelled "A vivid tale of vagrant life in Texas, and of 'roughing it' generally on the road, in the desert." This railway rides, in towns, and at sea. This description is justified. The sketches are certain "vivid" and realistic. In view of misconceptions, we may say that the author shows more signs of being English than American—indeed, in a way, is notably anti-American. His style is irritatingly brusque and snappy. But the sketches are documents; the author has tasted of the vagabond life he describes; and the result is a strong impression of virility and reality.

We imagine that the author of *The Foundry Galleon* (Methuen & Co.), Mr. Weatherby Chesney, has read 'Treasure Island,' though he does not borrow much of the charm for this bustling, rousing tale of the present day, in which half a dozen respectable adventurers seek and find a trifle of a million and a half sterling in the treasure-room of an ancient Spanish ship which lies rotting upon the bed of the Atlantic. The story is told in a straightforward style, but the catch phrases of machine-made fiction are too frequent, the scenery creaks in the shifting, and the sentiment is painfully wooden. 'John Topp, Pirate,' the author's last book, was better.

#### LOCAL HISTORY.

*A History of Rous Lench*, by W. K. W. Chafy, D.D. (Evesham, Smith), is an excellent example of what can be done in this respect by an accomplished expert who means and opportunity work together with genuine zeal and attachment for the locality described. In this case Dr. Chafy is both squire and rector of Rous Lench, and of himself, in respect of it, the representative of the ancient family of the Rouses. No expert accordingly has been spared in the way of charming illustrations, type, paper, &c., to make the volume attractive. Only three such owners, we are told, have held Rous Lench since the Conquest. Previously it was a possession of the see of Worcester. The family of Lench is found established here in the time of Henry II., succeeded by the Rouses at the end of the reign of Richard II. The name "Lench" is, however, common to the sur-



rounding district, and may mark a geographical origin. Church Lench, Ab Lench, Atch Lench, Sheriff's Lench, and Lenchwick still retain the name, and denominate an elevated region 300 ft. above sea level with an abrupt escarpment overlooking the Vale of Evesham, as though the sea at one time washed its base. Can this, suggests Dr. Chafy, account for the fact that the common asparagus is still found wild in "the Slads" (a primeval wild tract in Church Lench)? while the water of the Lenches is partly brackish; and Droitwich, with its saline springs, is but a few miles distant. The name, however, occurs in several counties, and even in the Lenzkirche of the Black Forest. It coincides with the position of a sloping, steep, and terraced ridge, and is a word used, we believe, for the "ledges" in mines. Prof. Skeat sees in it the A.-S. *hlinc*, or rising ridge, which, he adds, appears in modern English in the form "golf link." The fact of historic continuity, noticeable in some few at least of our rural districts, belongs in a marked degree to Rous Lench. The fabric of the church goes back to Saxon days, proved by cable mouldings still existing, parts of a Saxon window, and carvings in the west and south walls, of varied intricate design, including a unique pair of peacocks. The cottages and farmhouses, all of half-timbered work, give an antique look to the village; while adjoining the moat, which marks the site of the old Manor House known to have been visited by Edward III., Rous Lench Court remains, built at the close of the Wars of the Roses. It is an elegant and picturesque example of mediæval domestic architecture. Its grounds abound in terraced walks, Italian gardens, and avenues of yew planted as early as 1482, sufficient to satisfy the topiarian tastes of my Lord Verulam himself. Along the corridors and galleries of "the Court" Shakspeare may have paced, for the house was certainly visited more than once by his son-in-law, Dr. Hall, and John a Combe was connected by marriage with the Rouses. From "the marble summer-house" the Rous of that ilk, Sir John, was with his son in 1639 borne captive to Warwick. Here too, seven years later, Richard Baxter for some months found a hospitable refuge. Its quiet groves may well have inspired (as, indeed, the author himself indicates) the noble thoughts of "The Saints' Rest," which is dedicated in part to the Rouses. Want of space forbids our dwelling on much more interesting matter in Dr. Chafy's volume. It abounds in miscellaneous details relating to the church and its registers, while his investigations extend even to field and family names, the superstitions, dialectic peculiarities, and the flora and fauna of the countryside.

*Notes on Staffordshire Place-Names.* By W. H. Duignan. (Frowde.)—It is well known to all students of topographical works that place-names are the most dangerous of the subjects with which their authors have to deal. No explanation is too erroneous, no suggestion too wild, to find acceptance at their hands. There seems, however, to be a prospect at last of this somewhat neglected study receiving the attention it deserves. Prof. Skeat lately compiled a monograph on Cambridgeshire place-names, and now Mr. Duignan deals with those of Staffordshire. His preface shows him a vigorous critic. "Any old nonsense," he writes, "is good enough" even for "one of the recognized masters of English history," as the late Bishop Creighton, he sarcastically reminds us, has been styled, and he makes good his point. Assisted by Prof. Skeat and Mr. Stevenson, and working on the sure foundation of Anglo-Saxon charters and a knowledge of early names and forms, he enjoys a great advantage. He begins by giving a selected list of suffixes with their explanations, which is useful for other counties as well, and he then deals with Stafford-

shire place-names in alphabetical order, but by no means, we observe, exhaustively. Johnston in Eccleshall, for instance, which appears early in the thirteenth century as "Jones-tona," is not on his list, though it seems to be a very interesting example of the late use of "ton" as a suffix; there are similar instances in Dorset. After careful study of Mr. Duignan's 'Notes,' we may say that they are interesting and suggestive, and that they show the value of local knowledge when intelligently applied. This is especially the case with the traces of local industries which he finds in some of the place-names. With quaint but refreshing candour he inserts within brackets the comments of Mr. Stevenson, which occasionally amount to a flat denial of his own elaborate derivation. Cases in point will be found under Drayton, Seisdon, Stichbrook, Tettenhall, Tutbury, and Wightwick. He is, we think, somewhat disposed to undervalue Domesday forms; under Checkley, for example, he expresses distrust of the Domesday "Cedla," but this is not improbably one of those curious cases in which the scribe has read "el" as "d"; the form "Cecla" would represent "Checla," which approximates "Checkley." If, as is to be hoped, Mr. Duignan pursues his labours, he will do well to make himself familiar with ecclesiastical history. "Augustine monks," we are sorry to see, make their appearance under Sneyd; while under Brestwood it is alleged that the bishops of Worcester lost or disposed of their property "at Sture" before 1086. This is not so, for Domesday records their estate there under Worcestershire. But the really weak part of the book is found in its genealogy. How could a family of Agard have conferred its name on Agardsley, which occurs, we learn, as "Eadgares leye" in 1004? So, too, "a family of Croc," which existed in the twelfth century, cannot be responsible for "Crokes-halle," which appears in 773; nor can "a yeoman family of Sayer" (probably the Flemish "Saher") claim descent from the "Sear" who is suggested to have given name to Saredon. Domesday at once disproves the statement that "the Wolsleys of Wolsley are lineal descendants of the Saxon possessor"; Thorpe Constantine cannot be named from a family who were "Earls of Breteville, Pacey, Constantine," and other places in Normandy; it is probable that the lords of Clifton Camville derived their name from Canville (Manche), not Canappeville (Eure); and if Druid Heath owes its name to "a Norman family of Dru, deriving their name from Dreux," that name cannot have been latinized as Drogo, which represents the Christian name Dreu. Perhaps the most unfortunate suggestion is that Aquilate represents "Aquila," the latinized form of the French Laigle.

*The Gentleman's Magazine Library, being a Classified Collection of the Chief Contents of the Gentleman's Magazine from 1731 to 1868.* Edited by George Laurence Gomme.—*English Topography, Part XIII. (Warwickshire, Westmoreland, Wiltshire).* Edited by F. A. Milne. (Elliot Stock.)—The present volume of the "Gentleman's Magazine Library" represents three such widely different parts of England that on this account alone it is of considerable interest. Mr. Gomme complains that Westmoreland is but scantily represented, but points out that it was a part of England rarely visited by observant people before the days of railways and bicycles. We may perhaps add that for the antiquaries of the Georgian time, whose views were narrower than ours of to-day, there were fewer things of interest than in the counties nearer London. The little that is given is by no means devoid of instruction. For example, the account of the White Canonry of Shap, written in 1823, though very vague, is not without importance,

as a description of the place before the neighbours began to be interested in monastic remains. At Little Wolford Hall, in Warwickshire, a curious discovery was made about the year 1844. Under the hearthstone of a room which may have been a pantry a brick grave was discovered, containing a decayed oak coffin in which was the dried body of an infant wrapped in silk brocade or tapestry, which fell to pieces when the air was admitted. We have here the record of some undiscovered murder, or, more likely, the little body so carefully concealed in rich burial clothing means some folk-lore rite the meaning of which has not survived. We have heard of other instances of the bodies of infants being found in old houses where neither murder nor concealment can have been the motive. Wiltshire occupies more than half the volume, and much that it contains is interesting, and will be new to nearly every one except the local antiquary. Some day or other we hope that a detailed account will be compiled of the injuries which our cathedral churches have had inflicted on them from the days of Dean Whittingham of Durham to the present time. In such a work as we suggest Salisbury will hold a prominent place. One paper, signed R. G., which we feel pretty sure stands for Richard Gough, is especially interesting. If we are right in our attribution we have here the opinion of one of the best qualified men of his day to deal with the subject. It is satisfactory to find that this writer's thoughts, though somewhat differently expressed, ran parallel with the cultivated opinion of to-day. The glories of Fonthill have passed away, and it seems little more than a fantastic dream realized for a brief space by ill-expended wealth. It is, however, amusing to read descriptions written by those who saw and admired. The heraldic display must have been overpowering in its raw magnificence. It would be instructive to know what portions of it would have been recognized by a mediæval herald. Under Littlecote we have a version of the well-known tale of the cremation of a living infant. It may be worth while to note that in the *Sporting Magazine* for August, 1813, there is a not dissimilar story, only in that case the actors in the tragedy were said to have been White-chapel Jews. The few notes on stained glass which occur are valuable, for very much has perished in recent times.

*Notes on the Parish Registers of St. Mary's, Nottingham, 1566-1812.* By J. T. Godfrey. (Nottingham, Saxton.)—It is not long since the parish registers of St. Mary's, Nottingham, were issued, and it is unfortunate that this "series of extracts with annotations" should come out as a separate publication, as so large a proportion of the volume is mere repetition of what has already been printed. It is stated in the preface that it was originally intended to annotate the registers when first issued, and it certainly is a pity that the intention was abandoned. These notes, without the long "series of extracts" which have been already printed, would not have occupied many pages. To Nottingham folk this book will be of some value, for it contains a variety of bibliographical odds and ends.

#### OUR LIBRARY TABLE.

*George Washington, and other American Addresses* (Macmillan & Co.), have been delivered by Mr. Frederic Harrison in the United States. All of them are forcible and emphatic expressions of Mr. Harrison's opinions. The first is not the least so. Washington was the type of an American country gentleman who, without much learning, was the soul of honour, and whose ideal in life was to do his duty. To treat him as the founder of the North American Republic, as Mr. Harrison



does, is to mistake his position. He was ready to serve that republic, when established, without salary and with entire devotion, and, as its servant, he accomplished more than any contemporary in giving stability to it. Neither was he an American in the modern sense of the term. In law he lived and died an Englishman. If he had received the commission in the English army which he coveted and deserved, he might never have accepted a command in the Revolutionary army. He and others of his contemporaries ought to have had their deeds recorded in the 'Dictionary of National Biography,' seeing that they figure in our National Portrait Gallery. But Mr. Harrison has not done justice to his subject, for the reason that he confines himself to eulogy. We cannot think that he was happily inspired in declaring to an American audience that he has been a Republican from his youth upwards, and that he is a Republican "by principle and conviction." We think Mr. Harrison lacking in good taste, as well as in fact, when he reprints in his remarks on Lincoln a passage which he wrote forty years ago to the effect that during the Civil War, "when the powers of evil seemed almost too strong," Englishmen gave actual succour to the enemies of the North, and stabbed the Northerners in the back with a wound "which stung their pride even more than it crippled their strength." We infer that Mr. Harrison referred to the escape of the Alabama, and, if so, there was a justification for feeling and writing with the strength and exaggeration of youth. He must now know that an accident, which no man could foresee, was the reason why this vessel escaped, and he should not have forgotten that the open wound was closed by the award of the arbitrators at Geneva. He exclaims, on p. 22, that "Europe, alas! never has given the world, does not give now, the example of a true and typical Republic." This is a little hard on Europe.

MR. GEORGE HOWELL'S *Labour Legislation, Labour Movements, and Labour Leaders* (Fisher Unwin) does not concern matters of the present day so much as those of the past. It virtually constitutes an account of the proceedings of the Parliamentary Committee of the Trades Congress for the many years during which Mr. Howell was associated with that body. The later pages, which bring matters down to the present time, are not satisfactory. The part of the volume which all its readers will turn to concerns the alliance between the labour men and the Conservative Government in 1875, which led to the repeal of Mr. Bruce's legislation of the first Gladstone administration of 1871 and to the passing of the two Acts which were supposed to have laid all those dangers which are now again rampant. In 1871 Mr. Bruce, afterwards Lord Aberdare, was unable to come to terms with the trades unions, and the Conservative party and their organs in the press were raging at trades unions and at those Liberals, such as Mr. Vernon Harcourt (now Sir William Harcourt) and Sir Henry James (now Lord James), who were helping them. In 1875 the whole scene had changed, and a Conservative Government was allowed to do that which some members of the other party had been denounced for having even thought of. Mr. Howell heads his most important chapter 'The Labour Laws, 1875: "The Workmen's Charter";' and from the point of view of 1875 and the years which followed he is right. The Acts passed by Mr. Cross (now Lord Cross) were looked upon as satisfactory by trades unionists, and our author is correct in saying:—

"Suspicion and distrust seemed to be absent..... Mr. Cross had dishied the Whigs once again..... One of the many odd things connected with the labour legislation of 1875 was the sudden conversion of the newspaper and journalistic press. Instead of denunciation there was general commendation. Those

papers and journals which supported the Criminal Law Amendment Act, 1871, and which for the ensuing three years denounced trade union leaders, trade unions, and all their doings, supported Mr. Cross as though his present policy had been that of the journals, &c., aforesaid all the time."

"Everywhere the passing of the measures was declared to be the 'workmen's victory.'"

Further on Mr. Howell writes:—

"Looking back over more than a quarter of a century since the Labour Laws were passed, one can see that our expectations have not been wholly realised. But we foresaw the possibility of administrative difficulties, of judge-made law, by decisions in particular cases. Sir William Harcourt predicted such in his speech in the House of Commons."

We do not remember Sir William Harcourt's speech, but have no doubt that Mr. Howell is right, and, if so, the prediction did Sir William Harcourt credit, for it has been fulfilled. We have returned to the discarded views of 1871, and the whole of the improvement of 1875 in the relations between capital and labour has been lost, or at least jeopardized, by a change in the law which is the result of successive judicial decisions without any alteration of the Acts of Parliament. Mr. Howell is a little inclined to think, being an old trades unionist, that

"the action recently taken is a result of the New Unionism. It is, in fact, retaliation by the employers—a significant protest against the intensely militant spirit of modern trade unionism."

It is difficult to see how modern trades unionism, which has seen fewer and milder strikes than the older unionism was forced to resort to, can be responsible for the change in the law by which the use of peaceful persuasion by pickets has come, from being held to be legal, to be now held to be illegal. On the other hand, we agree with Mr. Howell that the judgment in the Belfast butchers' case was largely produced by the specially objectionable features of that particular case, and that the judgment in *Quinn v. Leatham*, which, taken in connexion with other judgments, hits trades unions very hard, was owing to mistaken policy, but not of the new unions or of any trades unions in the ordinary sense of the word. The parties to the Belfast butchers' dispute on both sides were not at all what in Great Britain we call trades unionists, whether new or old.

We have some few faults to find with Mr. Howell, as is natural in the case of any author who deals with complicated questions. Like all those who have had as secretaries of organizations to look after Parliament, he is a little inclined to think that the title of an Act—the mere fact of a Bill passing—has some importance apart from the use made of its contents. He quotes as "a valuable measure, favourable to labour.....the Hosiery Manufacture (Payment of Wages) Act, 1874," of which he says that it was "steered through the House by Mr. Pell and Mr. Macdonald"; and he praises the action of Mundella and Mr. Samuel Morley in connexion with this measure. It will hardly be believed that the Bill was a dead letter and was absolutely forgotten by, if, indeed, it had ever been known to, the trade concerned.

Where he states the present danger of trades unionism, Mr. Howell has a goody-goody page explaining that Parliament will be perfectly willing to redress the grievance. He ignores the fact that under the present forms of Parliament the labour men have no real opportunity of bringing a question with certainty before the House of Commons. The facilities which Mr. Howell enjoyed in the years from 1870 to 1876, which he so well remembers, are now gone; and although by accident a day or a portion of a day may be spared, and private members may be able to obtain the decision of the House of Commons upon some question in which they are interested, they cannot count upon their time in that fashion which will alone enable them to make those arrangements for bringing up their forces which would

make the use of the time effective. Public opinion is against them, as it was in 1871, and they have not the same means of converting it which they possessed in 1874.

*Finland*, by Mr. Frederiksen, a book which has been issued in Danish, French, and English editions, is published by Mr. Edward Arnold, and gives a solid account of the Grand Duchy. We fear that those who are taking steps to circulate the many admirable works on Finland which have recently appeared are trying to interest Europe in a cause which is pathetically hopeless. In this country we are mostly advocates of the continued existence of the smaller European powers and nationalities possessing Home Rule; but how it is expected that, where Poland with her powerful friends failed, Finland should hold her own, we do not understand. It is a melancholy fact, but probably a fact all the same, that Russia is more likely in the long run to absorb Sweden and Norway than to abstain from completely swallowing up the Grand Duchy of Finland. The habit of flying in Scandinavian countries the colours of the four Scandinavian peoples is not only destructive to the hopes of Finland, but dangerous to the two other Scandinavian nations which Russia can some day reach without war with Germany.

THE lady whose 'Foreign Courts and Foreign Homes' we found amusing gives us *Tales of my Father*, through Messrs. Longman & Co. Her initials "A. M. F." will, as we pointed out on a previous occasion, not suffice to conceal her identity from those who wish to discover it. While her stories about Queen Victoria and the Court of Hanover constitute well-told gossip, she is, as we showed before, not altogether trustworthy in her recollection of events which she has not always taken the trouble to check by the usual means of verification. We do not understand the apparent assertion that the Emperor William "did not stop long at Versailles." We are amused by the statement that Morny, admitted by the author to be himself a bastard of Queen Hortense, was angry at the suggestion that Louis Napoleon Bonaparte was not the son of King Louis Bonaparte: "My father asked him about the reports of the Prince's birth, which he indignantly refuted, asserting that Hortense would not have showered such affection on him had there been any slur on his birth." It seems to show a certain want of humour in the author that she should make Morny indignant on this ground at the misfortune partly shared by his half-brother. The language used of the late Duchesse de Sesto is improper in the case of a lady who is not long dead. The author tells of her a somewhat indecent story, and declares that she was "an illegitimate daughter of some Russian prince, and had no pretensions to beauty." We believe that the lady, whose photographs show her to have been of extraordinary beauty and, who is remembered by many still living as having been, in 1857, worthy of her fame in this respect, was well-born, and that Morny's engagement to her when he was special ambassador at the Russian coronation was looked upon as an advantageous alliance on both sides. There certainly can be no excuse for the allusions to a lady who for so many years was viewed with so much respect at a great European Court as was Madame de Sesto during her second marriage and long presence at the Court of Madrid. We do not understand a piece of French ascribed to De Morny: "Il n'est pas comme nous, tout à naturel."

MR. FISHER UNWIN publishes *Froissart's Modern Chronicles*, by Mr. Carruthers Gould, the drawings in which are admirable, while the letterpress is sufficient. Mr. Gould has done no better work than, for example, the picture of 'Sir Harcourt de Malwood, being sorely wounded, betaketh himself into Wales,' which represents the stricken knight conducted by



his son Mr. L. Harcourt, who leads his horse from Derby towards Monmouthshire. Mr. John Morley is a man with whom caricaturists generally fail, but the head is excellent in 'Sir John de Morlaix, being grievously hurt in battle, is conveyed into Scotland, where he recovereth from his wounds.' One of the most successful of Mr. Gould's heads (and that in several places) is Mr. William O'Brien. He has also recently conquered the difficulties of Mr. Asquith. He is less happy in the present volume with Mr. Healy.

We have had to wait for some time for Vol. III. (R-Z) of *Modern English Biography*, by Mr. Frederic Boase (Truro, Netherton & Worth), the preceding instalment of which appeared in 1897. We do not, however, complain of this, in view of the great value of the details provided in this excellent piece of work. We only regret that no more than 250 copies are available of it, since the compiler's remarkable industry and accuracy have taken so useful a form. The details are remarkably full and compactly arranged, and there is an index to "the most important, curious, and interesting facts" in the volume. Thus we get all the references to "actors" grouped together. Mr. Boase casts his net wide, including such various people as Ruff, of the 'Guide to the Turf'; R. L. Stevenson (in the account of whom "Afria" should be Apia); Philip Stone, who was "a stage property-man" at Drury Lane and kept a tripe shop; Tennyson; and Robert Whiston, who edited Demosthenes, and, dying in 1895, should have found a place in the 'Dictionary of National Biography.' A number of piquant little facts outside the ordinary biographer's ken are included in this volume and add to its attraction.

*Happy-go-lucky Land*, by Max Schmidt (Fisher Unwin), is a series of papers attacking English indifference and want of method in doing things. To abuse in broad statements is easy, but some of the criticism here is not founded on satisfactory data. We read:—

"I know one school, a preparatory school for Harrow, where no man can become a master unless he be a 'Blue.' I know colleges where, with but little concealment, first scholarships and then fellowships are given for proficiency, not in work, but in play."

If Elstree is meant (and this is the best-known school of the sort), the remark is and has been demonstrably untrue for some time, and, even if true, ludicrously inapposite in view of Elstree's record of scholarships. The second contention here advanced was refuted when it first appeared; we are a little surprised to find it flourishing still, and that there is no indication here that these papers are reprinted journalism. They show, in fact, the irresponsible "large utterance" once ascribed to "early gods," now the attribute of reformers in the daily press.

MESSRS. BLACKWOOD & SONS continue the publication of the memorial edition of the works of George Steevens, of which the seventh volume, now before us, contains the *Monologues of the Dead*.

*The Literary Year-Book for 1902*, edited by Mr. Herbert Morrah (Allen), has just appeared. It has now become a useful work of reference, expanding in the direction of solid information rather than criticism. We are not sorry to note the disappearance of some of the old features, which meant inaccuracy and a spice of personal advertisement which we did not like. There are lists of plays, &c., of the year, booksellers in London and other places, and a directory of authors, which is laudably accurate in detail. The 'Contributor's Guide,' if only casual writers will consult it, both for practical hints and special information, will save them and editors much time and trouble.

MOTTEUX's translation of *Don Quixote* has been added to Messrs. Newnes's elegant and

compact series of classics in limp leather. We expect a great success for these editions.

MR. ROBERT BROWN, JUN., the antiquary, publishes, through Messrs. Williams & Norgate, a volume of miscellaneous writings under the title *Mr. Gladstone as I knew Him, and other Essays*. One of the essays is political. That on Mr. Gladstone is not, for the author's knowledge of the statesman was entirely Homeric. The remainder of the essays are chiefly literary and antiquarian, that on Sappho being, we think, the best. Mr. Brown is inclined to whitewash her after the modern fashion.

THE Librairie Armand Colin publishes, under the title *Pages d'Histoire*, a fresh volume of the essays and shorter writings of the Vicomte Melchior de Vogüé. The best of the articles which are here brought together are perhaps those in which England is under consideration. They will certainly be found the most interesting on this side of the Channel. M. de Vogüé ought, as we think we have said before in reviewing previous volumes from his pen, to write with impartiality on international affairs, for his mother is English, his uncle a British general, his first cousin a British soldier in South Africa, and his wife a Russian. M. de Vogüé is, however, himself a singularly French Frenchman, and his family relations place him in a position of great advantage for discussing our affairs. His essay on British Imperialism is well worth consideration.

M. MAURICE LEUDET brings out again his annual *Almanach des Sports*, through the Société d'Éditions Littéraires et Artistiques of Paris. The placing first of automobilism is explained by the enormous commercial importance which that "sport" has attained in France, and by its immense vogue among the upper and wealthy classes. But it is hardly what we think of when we write of "sport," and ballooning, which provides M. Leudet this year with most interesting instantaneous photographs and letterpress, is also of the same class. In the accounts of sports proper, cycling and fencing again take the chief place, and the photographs by which the book is illustrated on these points are more than usually satisfactory. The fact that strikes the general reader is the extraordinarily inartistic nature of the leading sports of an artistic people. French cycling is effective, but hideous from the positions and the costumes. French fencing, which was beautiful, has become as practical and as ugly as French cycling, except, indeed, the sabrefencing of men so elegant as the French amateur champion of the sword. The instantaneous photographs of steeplechasing are, of course, as ugly to the artistic eye as all instantaneous photographs of horses in motion, which, though they give the true position of the legs, do not give the position as it appears to the human eye. An admirable photograph of the young Paris-Swiss Barrelet, in his "best boat"—the amateur sculling champion of the world, as he is now called since he won last year on the Lake of Zurich the open prize of the International Federation of Rowing Clubs—makes us regret that he has never sculled in England or met at Henley the Trinity-Hall American Mr. Hunting Howell, who would have been a worthy antagonist, and who, if in good form, would probably have beaten him. We believe Prevel is coming to Henley this year, and will represent France even more worthily than he did on the former occasion when he was defeated. He has, in fact, some chance of winning. There are a few misprints in M. Leudet's interesting volume; for example, Henley; and it is a mistake to suppose, as is stated on p. 398, that the Americans beat the English for the Grand Challenge, as, of course, we know that the exact opposite occurred. We again note with amusement that the

principal duels of the year figure among the sports, and are represented by a great number of instantaneous photographs, taken with the full approval of both sides.

We have on our table *History of England: Part II. 1485-1689*, by George Carter (Relfe Bros.),—*The Story of Burma*, by E. G. Harmer (H. Marshall & Son),—*Hilda's Diary of a Cape Housekeeper*, by H. J. Duckitt (Chapman & Hall),—*The Lady Algive*, by L. E. Wadley (Digby & Long),—*Dick Dashwood*, by A. Sagon (Ward & Lock),—*Scoundrel or Saint?* by G. Warden (Digby & Long),—*As It was Written*, by T. W. Speight (Chatto & Windus),—*Woman: the Sphinx*, by F. Hume (Long),—*His Dainty Whim*, by C. G. Mitford (Hutchinson),—*To-day and To-morrow*, by E. Holmes (Digby & Long),—*A Palace of Dreams, and other Verse*, by A. B. Baker (Blackwood),—*A Village Apostle, and other Verses*, by J. T. Grey (Allenson),—*The Songs of a Child, and other Poems*, by Darling (Leadenhall Press),—*The Hours of the Passion, and other Poems*, by H. E. Hamilton-King (Grant Richards),—*The Gospel of the Kingdom, Mission Sermons*, by H. Bailey, D.D. (S.P.C.K.),—*Mothering Sunday*, by F. S. Hollings (S.P.C.K.),—*The Gospels and the Gospel*, by G. R. S. Mead (Theosophical Publishing Society),—*Ideals of Ministry*, by A. W. Williamson, D.D. (Blackwood),—*Leaders of Religious Thought in the Nineteenth Century*, by S. H. Mellone (Blackwood),—*The Chief Truths of the Christian Faith*, by J. Stephenson (Methuen),—*The Epistle of Paul the Apostle to the Ephesians*, explained by G. H. Whitaker (Methuen),—*Life Everlasting*, by J. Fiske (Macmillan),—*Arundel Hymns*, edited by Henry, Duke of Norfolk, and C. T. Gatty (5, Queen Street, Mayfair, W.),—*Good Friday*, by De la Boissière, translated and edited by Rev. C. H. Brooke (Walker),—*A Primer of the Christian Religion*, by G. H. Gilbert (Macmillan),—*La Terre du Passé*, by A. le Braz (Lévy),—and *Terres Maudites: La Barraca*, by V. Blasco-Ibáñez (Paris, Colin).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Askwith (E. H.), *An Introduction to the Thessalonian Epistles*, cr. 8vo, 4/ net.

Bruce (W. S.), *The Formation of Character*, cr. 8vo, 5/

Forester (G.), *The Faith of an Agnostic*, ex. cr. 8vo, 5/

Lambert (B.), *Sermons and Lectures*, roy. 8vo, 5/ net.

Westcott (B. F.), *Words of Faith and Hope*, cr. 8vo, 4/6

## Fine Art and Archeology.

Bayliss (Sir W.), *Five Great Painters of the Victorian Era*, roy. 8vo, 8/6 net.

Hastings (G.), *Siena, its Architecture and Art*, 4to, 3/6 net.

Judges (E. A.), *Some West Surrey Villages*, folio, 10/6 net.

## Poetry and the Drama.

Characteristic Songs and Dances of all Nations, imp. 8vo, 3/.

Clare (J.), *Poems*, selected by N. Gale, cr. 8vo, boards, 3/ net.

Pemberton (T. E.), *Ellen Terry and her Sisters*, 6vo, 16/

Sigerson (Dora), *The Woman who went to Hell, and other Ballads and Lyrics*, cr. 8vo, 2/6 net.

## History and Biography.

Thomas (M.), *Denmark, Past and Present*, cr. 8vo, 6/ net.

Walpole (H.), *Some Unpublished Letters*, edited by Sir S. Walpole, 8vo, 4/8 net.

## Geography and Travel.

Hogarth (D. G.), *The Nearer East*, 8vo, 7/6

Meakin (B.), *The Moors*, 8vo, 15/

Pascoe (C. E.), *London of To-day*, cr. 8vo, 6/

Rooker (J.), *A Modern Pilgrim in Galilee*, cr. 8vo, 2/6

## Philology.

Alford (M.), *Latin Passages for Translation*, cr. 8vo, 3/

Tacitus, *Histories*, Book III., edited by W. H. Balgarnie, cr. 8vo, 5/6

## Science.

Dye (F.), *Lighting by Acetylene*, cr. 8vo, 6/ net.

Georgievics (G. von), *The Chemical Technology of Textile*

Fabrics, translated by C. Salter, imp. 8vo, 10/6 net.

Medical Annual, 1902, cr. 8vo, 7/6 net.

Newcomb (S.), *The Stars*, 8vo, 6/

## General Literature.

Bacon (F.), *The Essays, Colours of Good and Evil, and*

*Advancement of Learning*, 8vo, 3/6 net.

Bell (L.), *The Expatriates*, cr. 8vo, 6/

Capes (B.), *Plots*, cr. 8vo, 6/

Collins (M.), *The Star Sapphire*, cr. 8vo, 2/6

De Salis (Mrs.), *A la Mode Cookery*, cr. 8vo, 5/ net.

Dumas (A.), Jun., *The Lady of the Camellias*, 8vo, 7/6

Fletcher (J. S.), *The Investigators*, cr. 8vo, 6/

Foreign Office List and Diplomatic and Consular Handbook, 1902, 8vo, 6/

Heallam (C.), *Friends that Fail Not*, cr. 8vo, 3/6

Metcalf (W. C.), *Fetters of Gold*, cr. 8vo, 2/6



Ne son (J. A.), *Green Bailey*, cr. 8vo, 3 6.  
 Sterne (L.), *A Sentimental Journey through France and Italy*, 12mo, 1/6 net.  
 Wainman (P.), *A Heroine from Finland*, cr. 8vo, 6/  
 Williamson (Mrs. C. N.), *The Silent Battle*, cr. 8vo, 6/

## FOREIGN.

## Theology.

Bardenhewer (O.), *Geschichte der altkirchlichen Litteratur*, Vol. 1, 10m.  
 Maumus (V.), *La Crise Religieuse*, 3fr. 50.

## Drama.

Joannidès (A.), *La Comédie-Française*, 1901, 7fr. 50.

## Philosophy.

Rickert (H.), *Die Grenzen der naturwissenschaftlichen Begriffsbildung*, Part 2, 9m.

## History and Biography.

Bossert (A.), *La Légende Chevaleresque de Tristan et Iseult*, 3fr. 50.

Bourdeau (Col.), *Le Grand Frédéric*, Vol. 2, 5fr.

Calmettes (F.), *Leconte de Lisle et ses Amis*, 3fr. 50.

Chéradame (A.), *L'Allemagne, la France et la Question d'Autriche*, 3fr. 50.

Conegliano (Duc de), *Le Maréchal Monecy, 1754-1842*, 7fr. 50.

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Lehautcourt (P.), *Histoire de la Guerre de 1870-1*, Vol. 2, 6fr.

Turquan (J.), *Madame Récamier*, 3fr. 50.

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## General Literature.

Campron (E.), *Le Papier*, 3fr. 50.

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Febvre (F.), *Ames Blanches*, 3fr. 50.

Gastagne (J. de), *Le Lys Noir*, 3fr. 50.

Monlaure (M. R.), *Le Rayon*, 3fr. 50.

## THE LATE B. F. STEVENS.

BENJAMIN FRANKLIN STEVENS was born at Barnet, in the State of Vermont, in 1833, and joined his brother Henry, the well-known antiquarian bookseller, in London in 1860. He married a daughter of Mr. Charles Whittingham, of the Chiswick Press, and engaged in business on his own account (now the firm of Stevens & Brown) as a purchasing agent for American libraries. He was already acting as Despatch Agent for the United States Government, a position which he held until his death. As a connoisseur of antiquarian books Mr. Stevens was perhaps less famous than his elder brother. On the other hand, he possessed a unique knowledge of the manuscript sources of American history during the revolutionary period. His unpublished manuscript index of American sources in European archives from 1763 to 1784, which is the result of more than thirty years' continuous labour on a considerable scale, must certainly be the most complete catalogue of MSS. of its kind that has ever been undertaken, to judge from the references given from this source in the compiler's published works. These include 'The Campaign in Virginia, 1781,' in two large volumes; General Sir W. Howe's 'Orderly Book, 1775-76'; and an admirable edition of the American section of the Earl of Dartmouth's Papers for the Historical MSS. Commission. Mr. Stevens had been engaged for some time upon an exhaustive report on the American MSS. in the Royal Institution for the Commission, and upon an edition of the 'Secret Service Papers of George III.' for the Royal Historical Society, with both of which works considerable progress had been made before his last illness. In addition to these private literary labours, Mr. Stevens was constantly engaged in supplying reports on American historical manuscripts in this country to learned societies and libraries in the United States, and in superintending the preparation of transcripts or catalogues of these sources—work which was distinguished by minute accuracy and much curious learning. One of his favourite projects was the publication of all historical texts in facsimile, and he carried this so far as to issue a limited impression of twenty-five volumes, containing facsimiles of more than 2,000 important documents illustrative of the American Revolution, with an

introduction, notes, and an elaborate index. He also published in facsimile the 'Codex Columbus,' from the Paris MS., and possessed an extensive knowledge of American cartography. Mr. Stevens was a Fellow of the Society of Antiquaries, a member of the Council of the Royal Historical Society, and a corresponding member of many historical societies in America. He was a well-known figure in American society in London, and by his death the United States have lost a distinguished public servant whose residence in this country for upwards of forty years did not blunt his keen sense of patriotism. But although he had not become anglicized in the least degree, he was essentially sympathetic towards those British institutions which make so strongly for a good feeling between the two countries. In his treatment of historical subjects, and in his intercourse with historical scholars, Mr. Stevens, like so many more of his literary countrymen, showed himself a citizen of the world. His wide knowledge of European archives and libraries, and his pleasant relations with many of their custodians, were of the greatest assistance to American students, and were also readily placed at the disposal of English and continental correspondents. During the last few years Mr. Stevens had been in declining health, which, however, did not affect his interest in his professional and private researches, which were conducted by a staff of workers admirably trained and organized under his immediate supervision.

## BALLADS.

PERHAPS one may be allowed to offer a theory of ballads more recent than my short article of twenty-five years ago. Opinions seem to be roughly divided (1) into that which regards our traditional ballads as degradations—by a low class of professional minstrels—of literary romances and poems; and (2) into the idea that the ballads are all of purely popular and unprofessional origin. But it is necessary to distinguish. Many ballads, such as those on the theme of King Arthur and others, appear decidedly to be degradations of literary work. Of the romantic ballads, the themes, incidents, plots, and situations often occur both in mediæval literary romance or poetry, and also in the ballads of the people. It by no means follows that, in these cases, the ballads are degradations. The plots and incidents are, in themselves, often of popular unliterary origin. This is obvious, for the same or closely analogous incidents and plots occur in *Märchen* of world-wide diffusion. These, then, cannot be the inventions of professional men of letters, any more than the incidents and situations of the Odyssey or of the Argonautic cycle are. They are everywhere found in *Märchen*, savage and European. Obviously where these matters occur in a mediæval literary romance, and also in a traditional ballad, the romancer has borrowed popular materials from the *Märchen*, or from the ballad itself, or from some older literary handling of either. The ballad may be either a popular versification of the original popular *donnée* or a degradation of a literary form thereof, as the case may be. Criticism must determine separately, treating each ballad on its merits. It seems clear that the problem of ballads cannot be handled apart from the problem of *Märchen*. A ballad may be a *Märchen* versified; a *Märchen* may be a ballad done into prose; and there are several cases, both in Europe and in Africa, of the mixed form in alternate verse and prose, like 'Aucassin et Nicolette,' a literary example of the same *genre*.

In old historical ballads we know that they must, as a rule, have had a definite date and an individual authorship. We cannot say who he or she was. We cannot say, in a famous

case, that of 'Johnnie Armstrong,' whether the ballad was the source of the history in Pitscottie or whether the book of Pitscottie was the source of the ballad. Such a ballad may have been the work of such a man as James Hogg in an older age—perhaps a man who could not write—or it may have been written by some educated person, for political purposes, at a time of popular excitement, as after the death of "the bonny Earl Moray." But the ballad of the bonny earl has a more popular note than, say, the ballads on Darnley's murder.

As to "the heart of the people," some critics do not appear to apply their knowledge of really popular poetry, whether among savages, who have no literary professionals, or among gipsies, Celts, Finns, and (till recently) the Romaic-speaking peoples. By "the people" some critics seem to mean the humblest and poorest classes of large modern English towns. In many of our ballads the numerous variants imply unconscious collaboration, truly popular, by reciters. They modify, add, abbreviate, introduce novelties, or patches from other ballads, or traditional formulæ. These are, briefly stated, the conclusions at which I have arrived, and have published in divers places, since my article in the 'Encyclopædia Britannica' was written, and since Prof. Child's vast collections were published. As far as I can discern Prof. Child's own opinions in his introductions and notes, they were much akin to my own. He was probably the first student, writing in English, who freely compared ballads with *Märchen*, though as to the popular poetry and *Märchen* of the non-"Aryan" races he said but little. There is plenty to say. A. LANG.

## A NEW STRASSBURG HISTORICAL GREEK PAPYRUS.

36, Avenue Henri Martin, Paris.

PROF. BRUNO KEIL, of Strassburg, has just published, under the title 'Anonymus Argentinensis,' a handsome volume of 340 pages, on one single fragment, twenty-six lines long, of a Greek papyrus. These twenty-six lines represent the complete height of a column, but the beginnings of all the lines are lost and the ends are not always easy to decipher. Prof. Bruno Keil has, however, overcome in a most brilliant way these great difficulties, and has proposed a most ingenious restoration of the text of this Strassburg papyrus, which contains a series of excerpts from a history of Athens in the fifth century B.C.

However exhaustive this book may appear to the casual reader, I think all has not yet been said on the 'Anonymus Argentinensis.' The following observations appear to me of sufficient importance to be worth publishing in these columns.

The first three lines of the papyrus are written in Greek cursive, the remainder of the text being in rather badly formed uncials. The general appearance of the text is neat, but hardly elegant enough to justify Prof. Bruno Keil's attribution of the papyrus to a trained professional scribe. It will be necessary, I believe, to consider this papyrus as a MS. written for private use by the owner, or more probably dictated by him.\* An obvious parallel to the 'Anonymus Argentinensis' is, of course, then the celebrated papyrus of Aristotle's 'Constitution of Athens.' The Strassburg fragment is stated to be of the second half of the first century A.D., and every scholar knows that the papyrus of Aristotle was written in the last years of the same century. It may be remarked that in both papyri cursive and uncials are found employed in consecutive paragraphs.

Prof. Bruno Keil very aptly compares the

\*The error  $\delta\eta\mu\omega$  for  $\Delta\eta\mu\omega$  in line 6 can easily be accounted for by the dictation hypothesis.



script of the Strassburg papyrus with that of another British Museum papyrus containing the mimiams of Herodas. This third manuscript is also a peculiar one. "The general appearance of the writing," says Mr. Kenyon, "is unlike that of any other extant papyrus."

These preliminary remarks having been made, I will proceed to examine Prof. Bruno Keil's proposed restoration of the text of the Strassburg papyrus. Each line of the fragment contains in the part preserved from twenty-five to thirty letters, on an average. Prof. Bruno Keil supposes the missing part to have contained about twenty-six letters per line, so that the total length of the lines would have contained about fifty or fifty-five letters. The editor does not appear to have had much scruple in admitting such an extensive lacuna at the beginning of each line, and he appears not to have remarked the disproportion it would occasion between the height and the breadth of the columns of writing. The height is exactly  $5\frac{3}{8}$  inches, and the breadth, according to the restoration proposed, would have been slightly over 6 inches. In the Herodas papyrus the columns are exceptionally broad proportionally to their height, but not so broad that their breadth should exceed their height. The following lines from Mr. Kenyon's 'Palaeography of Greek Papyri' (p. 21) may be aptly quoted:—

"For literary MSS. intended for sale the length of a hexameter line may be taken as determining the extreme width. This in a hand of good size implies a width of about five inches..... The only literary papyrus in which these dimensions are exceeded is that of Aristotle's *Ἀθηναίων Πολιτεία*, which has one column measuring as much as eleven inches wide, while several others are five or six inches; but this does not constitute a real exception since the MS. is not written in a literary hand, nor intended for publication."

What is the number of letters per line in the Aristotle papyrus? About sixty letters in the cursive part of the MS. (i.e., that written by the owner), but about thirty-five in the part of the MS. written in bad uncials, apparently by one of the owner's slaves. The parallel of this latter part with the Strassburg papyrus is striking—so striking that I immediately attempted to restore the first half of the text, working on the hypothesis that about eight letters were lost at the beginning of each line. Nearly everywhere Prof. Bruno Keil's supplements could be accepted with no other modification than the suppression of a good many not indispensable words that the irreverent reader would feel inclined to call "padding."

The following text is a first attempt at such a restoration. Though quite aware of its great imperfections, I publish it in the hope that it may provoke further conjectures. Missing letters are between brackets; the number of dots is approximately equal to the number of letters lost:—

[...τὸν Κε]κυνεῖα [ἐ]πιστάτας δύο, καὶ πρὸς  
τούτοις [ἐ]ξ ἐκάστης γὰρ φυλῆς ἓνα  
ἡροῦ[ν]τ[ο], καὶ  
[γραμματέ]α καὶ τὸν Παρθενῶνα μετ' ἑ[τ]η  
ἰ[ἀπο]δ[ο]ς?  
[τῶν Περ]σῶν, ἡρξάντο οἰκοδομῆσαι. "Οτ[ι  
ἔδο-  
-ξεν ἐπὶ Εὐ]θυδήμον, Περικλέους γινώμ[η  
πάντα  
[τὰ χρήματα] τὰ ἐν Δή[λ]ωι ἀποκείμενα τάλα-  
[ντα]  
[πλεῖω ἢ] πε]ντακισχίλια, κατὰ τὴν  
Ἀριστ[ίδου]  
[τάξι]ν, φέρ[ει]ν εἰς τὴν πόλιν μετ' ἐκεί-  
[ν]ο[ν] [ν].  
[.....] εἰ τὴν βουλὴν τῶν παλαιῶν τριή-  
-ρων ἐπιμελ[ε]ῖ[σθαι], καὶνὰς δ' ἐπινανηγείν  
ἐκατό[ν]

[πεντεκαίδ]εκα. "Οτι τρισὶν ἡμέραις ἐβόηθη-  
[σ]αν  
[.....] Ἀ]θηναῖοι [ε] πολεμονιμένοις (ἐπὶ)  
Θη[β]αί[ω]ν  
[ἐπὶ Φαί]ακο[ς] τοῦ ῥήτορος τριήρει Ἐπιδε[ί]ξε[ι].  
"Οτι  
[Πελοπον]νησιακὸν πόλεμον Δεκελικὸν  
[λέγ]ο[ν]-  
[σιν] ἄλλοι[ς] καὶ Ἀρχιδάμιος.\* "Οτι τῷ  
πο[λ]έμῳ  
[ἐπὶ Ἀ]δεμ[άντου] ἡττήθησαν. "Οτι τῶν  
τρι[άκ]ο[ν]-  
[τα].....[ν] ταμίας τ[οὺς] ὑπὸ τῆς  
βουλ[ῆς]....., &c.

Line 20, [ἐ]πιταγμέν[ας] for ἐπιταγμένας is a possible reading. Such a restoration leaves nearly intact the sense as established by Prof. Bruno Keil, and at any rate does not tend to diminish in the slightest way the extremely valuable historical dissertations contained in his book. But, as Wilamowitz puts it, for that part of the volume we are indebted not to the Strassburg "Anonym," but to the Strassburg professor. SEYMOUR DE RICCI.

#### THE SPRING PUBLISHING SEASON.

THE Cambridge University Press have in hand—Theological: The Text of Ecclesiasticus in Greek, edited by J. H. A. Hart,—Evangeliion da Mepharreshe: the Curetonian Syriac Gospels, re-edited by F. C. Burkitt,—The Didascalia Apostolorum in Syriac, edited by M. D. Gibson,—The Coislin Oecateuch, an edition by H. S. Cronin,—Midrash Haggadol, edited by S. Schechter,—Grammar of Septuagint Greek, by H. St. John Thackeray,—The Psalms in the Peshitta Version, a critical edition, by Prof. W. E. Barnes,—The Prayer-Book of Oedelwald the Bishop, edited by Dom A. B. Kuypers,—The Prayer-Book Explained, by the Rev. P. Jackson: Part II. The Holy Communion and the Occasional Offices,—Gregory: Oratio Catechetica, edited by J. H. Srawley,—Augustine: De Doctrina Christiana, edited by H. F. Stewart,—Serapion, edited by F. E. Brightman,—Palladius, the Lausiac History (II.), the Greek text edited by Dom C. Butler,—Codex 1 of the Gospels and its Allies, by K. Lake,—A Study of Ambrosiaster, by A. Souter,—The Gospel according to St. Mark in Greek, edited for younger students by Sir A. F. Hort,—and Apocrypha Syriaca Sinaitica, edited by A. S. Lewis. Classical: Bacchylides: the New Poems and Fragments, text, notes, and commentary, by Sir R. Jebb,—The Greek Bucolic Poets, edited by P. Giles and A. B. Cook,—Demetrius de Elocutione, text with translation, by W. R. Roberts,—Studies in Theognis, together with a Text of the Poems, by E. Harrison,—Euripides, Helena, edited by A. C. Pearson,—Livy, Book I., edited by H. J. Edwards,—Horace, Satires, Book II., with introduction and notes by J. Gow,—A Latin Grammar for the Use of Schools, by A. Sloman,—Cicero, Orations against Catiline, edited by J. C. Nicol,—Greek Votive Offerings, by W. H. D. Rouse,—History of Classical Scholarship, by J. E. Sandys,—Two Greek Grammars of the Thirteenth Century, edited by the Rev. E. Nolan,—The Hisperica Famina and their Literary Congeners, edited by F. J. H. Jenkinson,—and other volumes previously announced. Mathematical and Physical: Catalogue of Scientific Papers, compiled by the Royal Society, Vol. XII., Supplementary,—Scientific Papers, by Lord Rayleigh, Vol. IV.,—Theory of Differential Equations, by A. R. Forsyth, Part III.,—Mathematical Analysis, by E. T. Whittaker,—The Algebra of Invariants, by J. H. Grace

\* Compare Bekker, 'Anecdota,' p. 234 (quoted by Keil, p. 182): Δεκελικὸν πόλεμον λέγουσι τοὶ Πελοποννησιακοί, τοὺς αὐτοὺς καὶ Ἀρχιδάμιον.

and A. Young,—Electric Waves: Adams Prize Essay, by H. M. Macdonald,—The Electrical Properties of Gases, by J. J. Thomson,—and A Treatise on Spherical Astronomy, by Sir R. S. Ball. Scientific: Fossil Plants, by A. C. Seward, Vol. II.,—A Primer of Botany, by F. F. Blackman,—A Primer of Geology, by J. E. Marr,—Immunity in Infectious Diseases, by Prof. Metchnikoff, translation by F. G. Binnie,—and several scientific journals and papers. In Law and History: Cooper's Annals of Cambridge, Supplementary Volume, edited by J. W. Cooper,—A History of the Law of Nations, by T. A. Walker, Vol. II.,—The Unreformed House of Commons, by E. Porritt, 2 vols.,—An Introduction to the History of State Intervention in English Education, by J. E. G. de Montmorency,—The Anglo-Saxon Chancery, by William Henry Stevenson,—Ancient Ships, Part II., by C. Torr,—History of Scotland, Vol. II., by P. H. Brown,—Germany, 1815-1890, by J. W. Headlam,—The Colonization of South America, by E. J. Payne,—The Expansion of Russia, 1815-1900, by F. H. Skrine,—Liber Memorandum Ecclesie de Bernwell, edited by J. W. Clark,—A Middle English Biblical Version, edited by A. C. Paues,—Milton, with brief critical notes by W. Aldis Wright,—Canterbury Libraries, edited by M. R. James,—Early English Printed Books in the University Library, Cambridge (1475-1640), Vol. II.,—Bilingual Teaching in Belgium, by T. R. Dawes,—and other volumes, including additions to the Pitt Press Series and the Cambridge Series for Schools and Training Colleges.

Messrs. Hutchinson & Co. announce the following: The Uganda Protectorate, by Sir Harry Johnston, 2 vols.,—The Woburn Library of Natural History, a series of illustrated books on subjects touching country life, edited by the Duke of Bedford,—Our King and Queen, the Story of their Life, by W. H. Wilkins,—The Autobiography of Sir Walter Besant,—The History of the St. Leger Stakes, by J. S. Fletcher,—The Guardian of Marie Antoinette, the Secret Correspondence of Marie Thérèse and the Comte d'Argenteau, by Lillian Smythe,—The Book of Beauty (era, King Edward VII.), edited and arranged by Mrs. F. H. Williamson, limited to 350 copies,—The Life of the Marquess of Dufferin and Ava, by C. E. Black,—Royal Palaces and their Memories, by Sarah A. Tooley,—Marie Corelli: the Writer and the Woman, by T. F. G. Coates and R. S. Warren Bell,—Dog-Shows and Doggy-People, by C. H. Lane,—Taylor on Golf: Impressions, Hints, and Instructions on the Game, by J. H. Taylor, edited by Fred. W. Ward,—The Art of Swimming, by J. W. Jarvis, the World's Amateur Champion,—Parliament, Past and Present, by Arnold Wright and Philip Smith,—and A Grand Duchess and her Court, by Frances Gerard. Their list of fiction includes: A Damsel or Two, by F. Frankfort Moore,—The Lie Circumspect, by "Rita,"—Lord and Lady, by B. L. Farjeon,—Eve Triumphant, by Pierre de Coulevain,—The Golf Lunatic, by Mrs. Edward Kennard,—The Dead Ingleby, by Tom Gallon,—A Welsh Witch, by Allen Raine,—Sarita the Carlist, by A. W. Marchmont,—A Vision of Beauty, by Joseph Hutton,—The Marriage of Lydia Manwaring, by Adeline Sergeant,—A Son of Gad, by J. A. Steuart,—The New Christians, by Percy White,—Where Honour Leads, by Marian Francis,—The Frown of Majesty, by Albert Lee,—Mary Neville, by A. F. Slade,—Journeyman Love, by Mrs. Stepney Rawson,—The Expatriates, by Lilian Bell,—Flowers of Fire, by E. M. Clerke,—and The Word of the Sorceress, by Bertram Mitford.



## CHAUCER AND THEODOLUS.

CHAUCER's acquaintance with the Eclogues of Theodolus, Theodosius, or Theodore (see Charles Thurot, 'Notices et Extraits de divers manuscrits latins pour servir à l'histoire des doctrines grammaticales au Moyen Age,' in 'Notices et Extraits des MSS.,' xxii. 423, note 2), to which Prof. Skeat refers somewhat doubtfully, was probably a close one acquired in his schooldays. These poems, probably on account of their Christian character and shortness, formed part of the delectus of the mediæval schoolboy, the other works studied being portions of Virgil and Ovid, the so-called *Homerus Latinus*, the fables of Avianus, the distichs of the Pseudo-Cato, Statius, and Maximian, and some grammatical treatises. There are slight variations in the list.\* See Reichling, 'Das Doctrinale des Alexanders de Villa Dei,' Berlin, 1893, p. xvii; Franz A. Specht, 'Geschichte des Unterrichtswesen in Deutschland,' Stuttgart, 1885, p. 250. As Thurot has remarked, Theodolus was extensively studied for metrical purposes, and this is confirmed by a poem of the celebrated Eberhard of Béthune, the author of the 'Græcismus' (ed. J. Wrobel, Wratislaw, 1887), entitled 'Labyrinthus' (ed. Polycarp Leyser, 'Historia Poetarum et Poematum Medii Ævi,' Halle, 1720, p. 825). In this poem, which deals with the trials of schoolmasters, this early thirteenth-century grammarian commences his section dealing with versification as follows:—

Viribus apta suis pueris ut lectio detur,  
Auctores tenero fac ut ab ore legas.  
Elige quod placet, et lege, perlegis ecce sub uno  
Ordine, quos traxit gloria fama mei.  
Semita virtutum, cautus Cato, regula morum,  
Quem metri brevitatis verba polire vetat.  
Veri cum falso litem Theodolus arceat,  
In metro ludit theologia sibi.  
Instruit apologet, trahit a vitulis Avianus.

He then mentions the other poets usually studied. The educational books used in England were the same as those in France and Germany, and, indeed, throughout Western Europe.

An edition of Theodolus, who is supposed to have flourished between the sixth and the ninth or tenth centuries and of whom little or nothing is known, was published by A. A. A. Beck, at Sangerhausen, in 1836.

W. H. STEVENSON.

## EDWARD FITZGERALD ON CARLYLE'S AND TENNYSON'S ASTRONOMY.

IN the recently published 'More Letters of Edward FitzGerald,' FitzGerald requests Mr. Aldis Wright (p. 194) to

"ask some of your mathematic Friends to tell you, and then me, how the Moon was on the night of Sept. 3/ 1650, night before the Battle of Dunbar. She does so much in Carlyle's fine account, 'wading through the Clouds,' etc., that I want to know how old she was at the time. He does not, I think, quote from any contemporary as to this: and as I see in his French Revolution that he represents the Pleiads and Orion looking down on the streets of Paris on the Night of August 9, he may have supplied to Dunbar a more considerable moon than the Almanack authorises."

Mr. Wright's editing generally would have been improved if he had given us a few more notes. We are not told whether he applied to the "mathematic friend," or looked at Carlyle's 'Cromwell.' Cromwell, in his letter from Dunbar of September 4th, printed by Carlyle, says that on Saturday, August 30th, 1650, the "Lord by His providence put a cloud over the moon." This was the harvest moon, which for a few nights, when full or nearly so, would rise at about the same time. Mr. Evershed, F.R.A.S., for additional certainty, has been kind enough to calculate for

me the place of the moon on September 3rd, 1650, old style. She rose about 7.30 or 8 p.m. at Dunbar, and was therefore almost full.

As to Orion and the Pleiades on August 9th, 1792, Carlyle's words are: "And yet the Night, as Mayor Pétion walks here in the Tuileries garden, 'is beautiful and calm;' Orion and the Pleiades glitter down quite serene." Pétion was sent for from the Tuileries at 4 on the morning of August 10th, and by this time Orion and the Pleiades had risen. Carlyle, I may say, knew his constellations well.

On p. 237 of the 'More Letters' is another letter from FitzGerald to Mr. Wright, in which FitzGerald reports that he has asked Tennyson if he has ever seen Orion "sloping slowly to the west." "He is scarce quite erect at 8 p.m. [date not given] here or at Locksley Hall," adds FitzGerald; "and I think he could hardly slope down (as we see him slope up) before Morning caught him." Here, again, Mr. Wright has no note. Tennyson's lines are:—

Many a night from yonder ivied casement, ere I went to rest,  
Did I look on great Orion sloping slowly to the west.

The time, judging from what follows, may be spring. At 10 o'clock p.m. at the end of February Orion would be precisely in the position described by Tennyson. He is, I think, never incorrect in his reference to any natural object.

W. HALE WHITE.

## Literary Gossip.

HIS MAJESTY THE KING has been pleased to command Mr. W. H. St. John Hope to undertake and complete the architectural history of Windsor Castle.

THE next volume of Messrs. Macmillan & Co.'s "Highways and Byways Series," to be published immediately, will deal with Hertfordshire. It is written by Mr. Herbert Tompkins, who possesses a minute knowledge of the county, its history and tradition. The book should bring home to Londoners how much unspoiled scenery, wood, river, and lane full of bird-life, is still accessible scarcely more than a day's walk from St. Paul's. The illustrations are provided by Mr. Frederick L. Griggs.

'THE SPINDLE-SIDE OF SCOTTISH SONG,' by Jessie Patrick Findlay, which is now in the press, deals with ten of Scotland's woman singers: Lady Grisell Hume, Mrs. Alison Cockburn, Miss Jean Elliot, Miss Susanna Blamire, Mrs. Jean Glover, Miss Elizabeth Hamilton, Lady Anne Lindsay, Caroline, Baroness Nairne, Joanna Baillie, and Mrs. Janet Hamilton. The volume will be published by Messrs. Dent.

Two new works relating to Welsh local history, both popularly written and copiously illustrated, are to be issued, in limited editions, in the course of the year. One is entitled 'Walks and Wanderings in County Cardigan,' and is intended by the author, Mr. E. R. Horsfall-Turner, of Llanidloes, as a modern substitute for Meyrick's history of the county. The other work is 'Old Llanelly,' by Mr. John Innes, of that town. It may also be mentioned that the Cardiff *Weekly Mail* has recently re-established its "Antiquarian and Topographical" column, under the title of 'Cambrian Notes and Queries,' a quarterly reprint of which, "with other suitable matter," is promised by its editor, Mr. Arthur Mee.

A COMMITTEE is being formed, with Lord Kenyon as president and Dr. Isambard

Owen as secretary, for the purpose of promoting the extension to Wales of the "Victoria History" of the counties of England. It is estimated that the histories of the Welsh counties, on the scale of the English scheme, would include twenty-four volumes, and would involve an expenditure of 24,000*l.*, which could be met by seven hundred subscriptions to the entire work, or a larger number of subscriptions to the several histories. It is understood that the promoters of the "Victoria History" are willing to include Wales in their scheme if the necessary money and the men to write the histories can be found.

MR. SPENSER WILKINSON has published in the 'Owens College Historical Essays' a most valuable paper on 'Napoleon: the First Phase.' It deals with the siege of Toulon, and also with the use afterwards made by Bonaparte of the Marquis de Pezay's history of De Maillebois's campaign in the Riviera of Genoa, as to which General Pierron's investigations are carried further by some curious literary discoveries made by Mr. Wilkinson.

THE annual report of the Selden Society shows the total number of members is 294. The new subscriptions from the libraries of public institutions indicate the value of the publications of the Society. Vol. xv. for 1901 was issued early in January, 1902, and is 'Select Pleas, Statutes and other Records from the Rolls of the Exchequer of the Jews,' edited by Mr. J. M. Rigg, and produced with the assistance of the Jewish Historical Society of England. For this year is announced the first volume of 'Select Proceedings in the Star Chamber,' edited by Mr. I. S. Leadam, a portion of the MS. already being in the printer's hands. Two volumes of 'Year-Books of Edward II.,' edited by Prof. Maitland, which are promised for later years, will be eagerly expected.

THE children are not to be neglected in the matter of Coronation literature, for Messrs. J. M. Dent & Co. will publish at an early date, as an addition to their series of "The Bairn Books" begun last Christmas, 'The Bairn's Coronation Book,' by Clare Bridgman, author of 'A Book of Days' in the same series. It will be lavishly illustrated, in colours, by Mr. Charles Robinson.

THE committee of management of the subscribers for a "Creighton" lectureship in advanced historical teaching in connexion with the London School of Economics will proceed before Easter to appoint a lecturer. The committee has also undertaken to appoint to the lectureship recently provided at University Hall by the generosity of Mr. Passmore Edwards. Each lectureship is worth 100*l.*, and it is proposed that lectures should be given on 'The Analysis and Criticism of Historical Sources, Manuscript and Printed,' the object of the committee being to extend the advanced instruction already given in this subject at the School. Further information may be obtained from the Secretary of the Royal Historical Society.

MR. H. A. HINKSON writes:—

"One sentence in your critic's generous notice of my book 'FitzGerald' may cause misunderstanding amongst my compatriots: 'The author is mistaken in supposing that Protestants have a monopoly either of total

\* Baehrens, 'Poste Latini Minores,' v. 314, cites an Eton MS. containing Theodolus, Maximian, the 'Achilleis' of Statius, a portion of Ovid's works, and Arator, and a British Museum MS. consisting of Cato, Avianus, and Maximian. Unless these collocations are due to the book-binder, these MSS. would seem to be mediæval school reading books.



abstinence or proselytizing.' I did not claim a monopoly of total abstinence for Protestants. As a matter of fact, a considerable proportion of the Irish Catholic members of Parliament, including the Lord Mayor of Dublin, are total abstainers, and you will find a larger proportion of total abstainers in Catholic Cork than in Protestant Belfast. And with regard to proselytism—I speak only of Ireland—I hope that your critic will allow me to claim the knowledge of the social conditions of my country which he has so generously conceded in his review, and will accept my assurance that proselytism is absolutely confined to the Protestants; as the conditions are now, it could hardly be otherwise. Personally, I do not see how there can be any logical objection to the missionary work which is called proselytism, so it be done with an honest intention, but of course the motives of the rich minority must always be suspected by the poorer majority when the question of religious propagandism arises."

LORD MONKSWELL is devoting considerable time to the cause of the News-vendors' Institution. He has secured the presence at the Trocadero on May 7th, among others, of his Excellency Viscount Hayashi, the Japanese Minister; Sir Henry Burdett, Mr. R. K. Causton, M.P., Mr. Horace Cox, Sir Charles Dilke, Mr. Sheriff Marshall, Mr. H. Oppenheim, Mr. Gilbert Parker, M.P., Mr. Compton Rickett, M.P., Sir Douglas Straight, and Lord Welby.

AN announcement was made this week in an evening paper that Sir Theodore Martin had written a sketch of Gladstone for private circulation, and that the number of copies printed was 200, and a short passage was quoted from the book. On being applied to, Sir Theodore stated: "I have written no sketch of Mr. Gladstone. What you have read is only another newspaper fiction."

AMONG the new educational books which Messrs. J. M. Dent & Co. have in preparation, the following may be noted. A series of Latin books, on the model of the "Modern Language Series," will be commenced with 'Dent's First Latin Book,' by Mr. J. W. E. Pearce and Mr. Harold W. Atkinson, illustrated from coloured drawings by Miss E. Durham. A "Temple Series of Classical Texts" will be inaugurated with Caesar's 'Gallic War,' Book I., edited by Prof. A. S. Wilkins, and a "Temple Series of English Texts" with Scott's 'Marmion,' 'Lady of the Lake,' and 'Lay of the Last Minstrel,' the first named being edited by the Rev. R. P. Davidson.

MESSRS. DENT are also preparing for early publication the first volumes of a "Temple Shakespeare for Schools," which will be produced under the general editorship of Mr. Oliphant Smeaton, and will be fully illustrated. The initial volumes will be 'The Tempest,' for which the general editor will be responsible; 'A Midsummer Night's Dream,' edited by the Rev. W. H. Flecker; and 'Henry V.' The respective illustrators will be Mr. Walter Crane, Mr. Anning Bell, and Mr. Patten Wilson. A new addition to the "Modern Language Series" will be Dent's 'Andersen in German,' edited by Prof. Rippmann, with numerous illustrations by the brothers Robinson.

MEMBERS of the bookselling trade will regret to learn of the death on March 5th of Mr. William Simpson, late head of the

firm of Puttick & Simpson, auctioneers, of Leicester Square, at the ripe age of eighty-seven years. Up to ten years ago the deceased gentleman conducted many interesting and important sales by auction, being esteemed and respected by all with whom he came in contact. His death may be said to sever the connecting link between the past and present school of auctioneers. It is sad to learn that Mrs. William Simpson also died on Sunday last, at the advanced age of ninety.

'THE KING'S SCEPTRE' is the title of a new novel by Mr. Walter E. Grogan, which Messrs. Arrowsmith have almost ready for publication.

THE Société des Bibliophiles François at Paris has in hand the publication of a whole group of manuscripts of St. Augustine's 'City of God,' illuminated by artists of the middle and end of the fifteenth century. Numerous reproductions, taken from the manuscripts of the Bibliothèque Nationale at Paris and those of The Hague, Nantes, Mâcon, &c., will be included in this important work. The volume is expected at the end of this year.

MR. W. MEYER, of 43, Weimarstraat, The Hague, who is about to publish a facsimile edition of Spinoza's letters, is anxious to find Spinoza's Epistola XII. to L. Meyer. It was sold in 1860 to Durand, bookseller, Place de la Madeleine, Paris. His successors, now music publishers, know nothing of it, and it is supposed to be in England.

THE Berlin Oriental Seminary appears to be making good progress. According to the latest report, its classes during the winter session of 1900-1 were attended by 173 members and 6 women students. The African languages included in the curriculum are Swahili, Duala, Herero, Hausa, and Ephe (or Efik). The greatest number of certificates, however, has been taken out in Chinese, a language to which recent events have given a special prominence. Dr. Velten, whose linguistic work has more than once been noticed in these columns, is the teacher of Swahili—a native of Bagamoyo, Mtoro bin Mwenyi Bakari, officiating as reader in the same language.

WE made last week some references to Norman-French and other French in Jersey. The perusal of the Organic Act of the Royal Militia of Jersey, just read a third time in the States, has modified our views upon modern Jersey French. Norman-French, or what does duty for it, exists in our own Parliamentary proceedings; but there is little trace of old French in the Act before us. *Rât d'Armes*, for the war tax, is probably old French, perhaps Norman, and is interesting, though startling to the reader. But *rencontrer les vues du Gouvernement*, for "meet the views of the Government," in the preamble, is a strange phrase. It is not, we think, modern French, and we doubt whether it was ever French at all. Another sentence in which we fancy that English has simply been put straight, word for word, into French, without much reference to idiom, is in *jours ouvriers consécutifs*. Some French authority may be found for a *jour ouvrier*, but there is none, we think, for *rencontrer les vues*.

THE REV. G. VIEHE, of the Rhenish Mission, died at Okahanja (German South-West Africa) in January last. He had done good work as a linguist, and his Herero grammar was published as one of the textbooks of the Berlin Oriental Seminary in 1897. He had been connected with the mission since 1866, and from 1889 was principal of the Augustineum training college for natives.

BESIDES one paper which we mention in Science Gossip, a part of the Irish Census (County Longford) and some City Charity Reports are among the Parliamentary Papers of the week.

## SCIENCE

### MEDICAL BOOKS.

*The Nordrach Treatment of Consumptives in this Country: How to Cure and Prevent Consumption and other Forms of Tuberculosis.* By James Arthur Gibson. (Sampson Low & Co.)—Mr. Gibson is an ardent advocate of the Nordrach system of treatment for consumption, and naturally writes enthusiastically in its favour, as he claims to have been cured of the disease thereby. The book is well written, as the author, although not a medical practitioner, deals with the subject in a scientific manner, and the only adverse criticism we would offer is that on the whole it is too optimistic. It is a collection of articles previously published in various reviews, and in them the author gives a fairly full account of the daily routine at Nordrach, and of his own experience while undergoing the treatment during a period of about four months, which resulted in a cure, or at least in a complete cessation of symptoms of the disease. The three chief features of the Nordrach treatment are over-feeding, carefully regulated exertion and rest, and fresh air. There can be no doubt that many patients suffering from consumption, when isolated from their friends and relatives and treated in this way, may undergo great improvement, and may even recover from the disease; but we fear that Mr. Gibson is unduly optimistic when he implies that no case is too hopeless for the treatment. Unfortunately, it is not uncommon to hear of patients in the later stages of phthisis who have been sent away to die in some such sanatorium, and to some extent such deaths have tended to bring the treatment into disrepute. Doubtless there is a stage in the course of every case of phthisis when residence in a sanatorium might be of incalculable value, and for this reason we are glad to meet with such a strong and fearless advocate of the open-air treatment as Mr. Gibson. Now that the value of this form of treatment for many cases of consumption is becoming fully recognized it is interesting to read the author's remarks on how and where to build a sanatorium. He boldly states that climate has little or nothing to do with the matter, and in this, generally, he is correct; but he does not call attention to one great danger in this country, namely, fog, exposure to which is so detrimental to phthisical patients. As to the construction of the sanatorium which he briefly describes, we entirely agree with his common-sense, practical remarks that there is no necessity for wasting money on expensive, elegant buildings. He quotes an example of 7,000*l.* having been spent on a sanatorium for fourteen patients, while an adequate and simpler building could have been erected for 5,000*l.* or 6,000*l.* capable of accommodating forty. These are points which become daily of greater importance when we consider the probability of a rapid increase in the number of such institutions. The book should have a wide circulation, and if it does nothing else but encourage the open



windows and abundant fresh air, which the author warmly advocates, it will do great good.

*A Manual of Medicine.*—Vol. III. *Diseases of the Nervous System.* Edited by W. H. Allchin, M.D. (Macmillan & Co.)—The success of the 'Manual of Medicine' is still further assured by the appearance of this volume, which deals exclusively with the diseases of the nervous system. In some respects it may prove to be the most valuable section of the series. Our knowledge of the histology, both normal and pathological, and of the physiology of the nervous system has been so widely extended during recent years that there is great need for such a volume as this, giving in small compass an account of the latest views on the subject. The editor has maintained the high standard he reached in the earlier volumes, and he is to be congratulated on his selection of writers for the various sections of the work. Prof. Sherrington's contribution on the general anatomy and physiology of the nervous system is, perhaps, the best part of the book, and, although it is greatly condensed, will be found by the student to be most useful and very complete. Another article deserving special notice is that by Dr. Collier on aphasia and other speech defects, in which a subject always presenting difficulties to students is treated in an unusually lucid manner. Dr. Ormerod's account of the diseases of the spinal cord is admirable. It contains a few excellent microphotographs; their number might have been increased with advantage. Attention might well be drawn to other sections, but a detailed criticism of a technical work would be out of place here. Excessive condensation is one of the unavoidable drawbacks to a manual such as this, but this defect is less evident in the third than in the preceding volumes. The addition of photographs illustrating types of disease would have materially added to the clinical value of the book. There can be no doubt, however, that this volume will increase the already high reputation the work enjoys.

*The Physiological Action of Drugs: an Introduction to Practical Pharmacology.* By M. S. Pembrey, M.D., and C. D. F. Phillips, M.D. (Arnold.)—This handbook gives briefly and clearly the methods and results of the administration of drugs—of the drugs, that is to say, known in the physiological laboratory—to brainless frogs or to isolated amphibian muscle. In the cases where an effect upon the contraction of muscle is described, good reproductions are given in the text of the graphic records obtained. To the physiological student the practical instructions, which are given in detail, will be very useful, though he will have to rely upon his text-books for an explanation of most of the phenomena described. The poisonous action of carbon-dioxide is omitted altogether, the action of veratrin upon voluntary muscle is not stated completely, and no tracing is reproduced to show that of suprarenal extract: these are defects which may easily be remedied in a future edition. At the same time, since the book is intended for medical students, it would be well if the authors pointed out with greater emphasis those cases in which the knowledge gained of the action of a drug upon the frog gives immediate guidance in human therapeutics, and those, again, in which that knowledge gives a clue, often the slightest, to the value of the drug in the hands of the physician.

*The Mental Functions of the Brain: an Investigation into their Localisation and their Manifestation in Health and Disease.* By Bernard Hollander, M.D. (Grant Richards.)—In the preface the author uses the following words: "The present work aims at clearing up the mystery of the fundamental psychical functions and their localisation in the brain. It is the first work on the subject since the dawn of modern scientific research." This is a bold

statement, but in spite of the size of the book—it has more than five hundred pages—we cannot say that the author's ambition is even partially realized. The book would have been better described as an attempt at the revival of phrenology, and as such we cannot but regard it as a retrogression rather than as an advance in our knowledge of the functions of the brain. Dr. Hollander founds his work largely on the views published by Gall in 1818, in an elaborate treatise entitled 'Anatomie et Physiologie du Système Nerveux en Général et du Cerveau en Particulier,' and without advancing any new theories he endeavours to support Gall's views of the localization of the functions of the brain by means of carefully selected cases. There can be little question that Gall was a brilliant anatomist, and made several important observations on the structure of the brain, and probably, had it not been for his later followers, his name would not have sunk into its present obscurity. Dr. Hollander attempts a revival of Gall's views, but without bringing forward anything that can be regarded as satisfactory evidence in support of them. The different forms of mania, the special memories for words and numbers, the sentiments of veneration and sympathy, to mention a few points discussed, are, the author maintains, associated with definite parts of the brain. The only evidence brought forward is of numerous cases recorded by others in which some structural defect or injury has been observed in conjunction with some aberration of a special function. To give an example, kleptomania is assigned an area in the anterior part of the temporal region, and a series of unsatisfactory cases are quoted in support of this, though defective development of or injuries to this part of the brain are much less common than is this particular mental peculiarity. The number of cases quoted in the book is unusually large, and many of them are of considerable interest; the labour of unearthing them from the vast bulk of medical literature must have been great. The illustrations, many of them excellent reproductions of portraits of celebrities, are extremely good.

#### SOCIETIES.

**GEOLOGICAL.**—Feb. 26.—Prof. C. Lapworth, President, in the chair.—Mr. E. W. Bonwick was elected a Fellow.—The following communications were read: 'On some Gaps in the Lias,' by Mr. E. A. Walford, and 'On the Origin of the River-System of South Wales, and its Connexion with that of the Severn and Thames,' by Mr. Aubrey Strahan.

**SOCIETY OF ANTIQUARIES.**—March 6.—Viscount Dillon, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—Mr. Higgins exhibited a number of Italian plaquettes, chiefly of the fifteenth century, formerly in the collection of the late Mr. Henry Vaughan; also a fine copy of the Koran written and illuminated at Medinah in 1555.—Mr. L. B. Phillips exhibited tickets of admission to Westminster Abbey and to the banquet in Westminster Hall at the coronation of George IV. in 1821.—Mr. W. B. Bannerman exhibited and presented an original impression of the Great Seal of George III. for Scotland.—The following gentlemen were elected Fellows: Prince F. Duleep Singh, Sir Benjamin Brodie, the Rev. W. K. W. Chafy, and Messrs. A. C. de Lafontaine, P. Bevan, R. H. Edleston, G. C. Croft, W. Crewdson, H. G. Radford, C. S. M. Bompas, L. Weaver, and H. le Strange.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—March 5.—Dr. W. de Gray Birch in the chair.—Mrs. Collier brought for exhibition a beautifully made Chinese "praying machine" of ivory and silk; also a mother-of-pearl cross and an ivory carving, both about 150 years old.—Mr. Oliver exhibited a map of London dated 1723 and a finely carved ivory triptych, circa 1650, the centre panel representing the 'Descent from the Cross,' after the celebrated painting by Rubens at Antwerp.—The Rev. H. J. Dukinfield Astley exhibited a bronze or copper seal of the early fourteenth century, found recently in a field close to the church of Tatterford, near Fakenham, Norfolk. It is of vesica shape, bearing the motto, "Mors pellicani passio Christi."—Mr. Cecil

Davis exhibited a portion of a monumental brass, probably of the fourteenth century and of Flemish origin. It represents a group of children with eight faces, but only six pairs of legs.—The paper of the evening was by Mr. Cecil Davis and was entitled 'A Chapter in Local History: Wandsworth, 1545-58.' The parish of Wandsworth is very fortunate in possessing a set of records which are nearly complete from 1545, and they present a mass of most interesting and valuable information as to the habits and customs of the people of the sixteenth and following centuries. The former church stood upon the site of the present one, the mediæval tower still existing, but outwardly cased in modern brickwork. From the records we learn that the tower was becoming dilapidated in Elizabeth's time, as, on her last journey through the town, she noticed it, and gave orders to the Archbishop of Canterbury, and through him to the proper officials, to have it put into good order, which was done. The roofs of the nave and south aisle were tiled, and the gutter between them was remade, in 1551-2, at a cost of 17. 14s. 4d. The walls inside were plastered and covered with painted decorations. There were two roodlofts in the church, with small and great candlesticks, the latter being termed "standes"; also brass pots and bowls, and the sum of 7d. is recorded for keeping them bright. There was also a tabernacle over the stone altar, and there were thirteen images in the church. When the east wall was pulled down recently for the erection of the new chancel, some portions of the earlier church were met with in the rubble lining, including fragments of tracery and a damaged consecration cross. The order for keeping parish registers was issued by Thomas Cromwell in 1538, but the earliest mention in the churchwardens' accounts is under the date 1547-8, when the sum of 11s. was paid "for kepeinge the booke of weddinges, chrystenynge, and burials for ij yerres." No trace of these registers remains, the present registers commencing only with 1603. Wandsworth was one of the thirteen churches in Surrey wherein two organs were found by the royal commissioners. There are many references to the sale of church goods in Edward VI.'s reign; and in the next reign the parish is put to the expense of replacing some of them. Many also are the entries of payments for the destruction of stained glass, for pulling down of the roodlofts, for the whitening of the church, the putting out of pictures, &c.—Mr. Astley, Mr. Gould, Mr. Williams, Mr. Rayson, Mr. Patrick, and the Chairman took part in the discussion which followed this most interesting paper, Mr. Davis being warmly commended for the care and accuracy with which he had compiled these records of ancient parish life.

**ARCHÆOLOGICAL INSTITUTE.**—March 5.—Sir H. H. Howorth, President, in the chair.—Prof. T. McKenny Hughes gave a short sketch of the history of the early potter's art in Britain. He first explained the names which he applied to the various divisions to which he referred the successive types—British, Roman, Romano-British, Romano-English, Mediæval—premising that these were quite arbitrary terms which did not coincide exactly with either divisions of time or distinctions of race, and which, though they might overlap here and there in a greater or less degree, still possessed distinctive characters by which they could be recognized, even when thrown together by the survival of the older after the introduction of the newer, or the accidental commingling of remains of different age. The pre-Roman, or British ware as it was commonly called, was of various types, as might be expected from the existence of so many different tribes in different parts of the country. He drew attention to the scarcity of British ware as compared with that of Roman date, and to the rare occurrence of any except with interments, and suggested that possibly this was more apparent than real, being partly due to the difficulty of determining the age of the plainer vessels used for domestic purposes, and the consequent reference of only the ornamented vessels to the pre-Roman age. The Roman ware was so much better and stronger that it was in time accepted almost everywhere, and the rude and perishable native pottery ceased to be made. In dating finds of pottery the presence or absence of Samian ware was of great importance, regard being had to topographical conditions. The various Scandinavian and German tribes pouring into the British Isles do not seem to have brought with them much pottery. For the burial of the dead they long continued to import and make their traditional cinerary urn, but for general purposes they adopted and carried on the manufacture of Roman ware. He quoted a passage from the Pontificale of Egbert, the first Archbishop of York, in the eighth century, to show that when those early English came under ecclesiastical discipline there was a regular form which was used to purify vessels which had belonged to their pagan predecessors, a fact that proved that



the better class of vessels which had belonged to the Romanized Britons was still in use among them.—Mr. F. G. Hilton Price read a paper on 'Pawn-brokers' Signs in London in the Seventeenth and Eighteenth Centuries.' Money-lenders and borrowers of money have existed in all countries from the very earliest times, instances being quoted from ancient Egypt and Pompeii, and several examples were given of Jews and other usurers in England, who at a very early period were severely persecuted and punished for their evil practices. After the expulsion of the Jews from England in the reign of Edward I., no trace of them can be found until after the Reformation; but during this period the family of Corsini were settled as bankers in the principal cities of Italy, and they were invited over to England, and soon began to practise usury to even a greater extent than the Jews had done. In about the fourteenth century they were succeeded by the Lombards, who were merchants and bankers from the four republics of Genoa, Lucca, Florence, and Venice, and founded their branches in Lombard Street. From these cunning and industrious people the business of goldsmith, pawnbroker, and banker is descended through many generations to the present time. Pawn-brokers were established as a separate trade about the end of the seventeenth century, and only at the commencement of the eighteenth century did they begin to advertise their trade in the newspapers. The origin of the sign of the Three Golden Balls was attributed to the lower part of the coat of arms of the Dukes of Medici, from whose states and from Lombardy the old goldsmiths came. The most favourite signs adopted by the old pawnbrokers in London towards the end of the seventeenth century were the Bell, Blue Ball, Crown, Golden Ball, Seven Stars, Sun, Three Bowls, Three Blue Bowls, Three Cocks, &c. It is a remarkable circumstance that, out of the hundreds of signs of the houses of pawnbrokers from 1666 to 1731, only one occurrence of the Three Golden Balls used by a pawnbroker should be met with, and only one of the Three Balls; but of the sign of the Three Bowls there are a great number. But it appears that from 1754 to 1765 there was a marked tendency for the adoption of either the sign of the Three Golden Balls, or Bowls, or Three Blue Bowls, to the gradual extinction of other signs. After 1765 pawnbrokers appear to have adopted generally the sign of the Three Balls, golden or blue, as the sign of their trade, not as the sign of their houses, as these became known by a number.—Mr. Greg, Mr. Mill Stephenson, Mr. R. G. Rice, Mr. Emanuel Green, and Mr. Wilson took part in the discussion that followed.

**ZOOLOGICAL.**—March 4.—Mr. W. Bateson, V.P., in the chair.—The Secretary read a report on the additions that had been made to the Society's menagerie during February, and called special attention to a young male snow-leopard (*Felis uncia*) presented by Capt. H. I. Nicholl and to a pair of Prjevalsky's horses (*Equus prjevalskii*).—Mr. E. N. Buxton gave an account, illustrated by lantern-slides, of his recent sporting expedition to the Egyptian Soudan, in the course of which he traversed the route along the White Nile between Khartoum and Fashoda. Mr. Buxton exhibited a series of photographs of mammals and birds taken from living specimens. Among these were views of the white-eared kob (*Cobus leucotis*) and the tiang (*Damaliscus tiang*).—Dr. H. Lyster Jameson read a paper on 'The Origin of Pearls.' The author's observations referred especially to *Mytilus edulis*, the common mussel. The pearls were found to be due to the presence of parasitic distomid larvæ, which entered the subcutaneous tissues of the mussel and became surrounded with an epidermal sack similar in its characters to the outer shell-secreting epithelium of the mantle. If the Distoma died in the sack it became calcified, and formed the nucleus of a pearl, the pearl arising, like the shell itself, from the calcification of the cuticle of the epithelial cells. The parasite sometimes migrated out of the sack, in which case the nucleus of the pearl was inconspicuous. Dr. Jameson had investigated the life-history of this parasite, and found that it arose as a tailless cercarian larva, in sporocysts, in *Tapes decussatus* and *Cardium edule*. He had succeeded in infecting mussels from Tapes in an aquarium. The adult stage of this parasite was apparently *Distoma somatina*, Levisson, which occurs in the intestine of the eider duck, and which the author had found in the scoter or black duck (*Edemia nigra*). The complicated life-history of the parasite, and the absence of organs of locomotion in the Cercaria stage, sufficed to account for the anomalous and hitherto inexplicable distribution of pearl-bearing mussels. Dr. Jameson had found that pearls were caused by similar parasites in several other species of mollusca, including some of the pearl-oysters; and he believed that the artificial infection of the pearl-oysters could be effected in a similar manner to that which he had found successful in the case of

the common mussel. When this was achieved the problem of artificially producing pearls would be solved.—Dr. P. L. Sclater enumerated the species of parrots of which specimens were contained at the present time in the Society's collection—109 in all—and made remarks on some of the rarer species.—Mr. G. T. Bethune-Baker read a paper entitled 'A Revision of the Amblypodian Group of Butterflies of the Family Lycaenidæ.' The author was of opinion that the whole of the species of this group could be conveniently relegated to six genera—viz., Amblypodia, Iraota, Surendra, Thaduka, Mahathala, and Arhopala—and that it was useless to split up the genera further, as had been attempted by some entomologists.—A communication from Mr. Martin Jacoby contained the descriptions of sixty-three new species of Coleoptera of the family Halticidæ from Central and South America.

**PHILOLOGICAL.**—March 7.—Mr. I. Gollancz in the chair.—Mr. Hessels read a paper on 'Mediæval Latin,' taking as his subject the Register (Polypytchum) of the Properties, Tenants, Officers, and Revenues of the Abbey of St. Remi at Rheims. The main portion of this Register may be dated about A.D. 850—that is, in the early years of Hincmar, the Archbishop of Rheims from 845 to 882. The original manuscript cannot now be found, though it is known to have escaped from the fire which destroyed the library of the abbey in 1774. Fortunately, a transcript had been made of it before this date, and from this transcript, which is now in the Paris National Library, Guérard's text was published in 1853. Mr. Hessels dealt with the classical and mediæval Latin words found in Guérard's text in the same way as he had, in a previous paper, dealt with similar terms extracted from Irminon's Polypytchum of the Abbey of St. Germain des Prés (811-26), arranging them systematically under six heads or rubrics, as the words relating (i.) to the topography of the estate; (ii.) to the persons, tenants, officers, &c., who resided and worked on, or cultivated and administered, the estate; (iii.) to the properties, possessions, buildings, lands, fields, &c.; (iv.) the tenures, or various modes, principles, conditions, &c., on which the land and other property of the estate were let out, held, acquired, possessed, or granted; (v.) the moneys, measures, and weights current and used on the estate; (vi.) the services to be rendered by the tenants of the estate; the taxes, rents, and other dues paid by them; the seasons in which the services were to be performed, and the rents and taxes to be paid; and the produce which arose from the cultivation and administration of the estate, and with which the tenants paid their rents, taxes, &c. As regards topography, when we compare the vocabulary of the St. Germain Register with that of St. Remi we miss in the latter the word *fiscus* (a combination of various properties, a domain, estate), though it describes the estate in the same way as the former Register, which uses the word. Nor do we find at St. Remi the *centena*, *vicaria*, *decania* of St. Germain, while the latter's *pagus* occurs in the St. Remi Register only in a later addition. The latter, however, has the *villa* (a village), and various terms not found in the St. Germain Register, as *villare* (a hamlet), *colonia* and *colonica* (a colony), *potestas* (a village, district), *appendix*, *appenditia* (a hamlet), *vicus* (a hamlet), &c. The tenants were the *liber* (a free man), the *ingenuus* (a free-born man), *francus* (a free man), *colonus* (farmer), *libertus* (freedman), *cartularius* (emancipated by carta), *epistolarius* (emancipated by epistola), *accola* (a tenant living near the estate), *vicarius* (a hitherto unexplained word), *servus* (serf). Further, the *oblatus*, *oblata* (who had given themselves and their property to the abbey), the *sacra Deo* (a woman who had consecrated herself to God), the *vinacius* (a tenant of vineyards), *cerarius* (who paid his rent in wax), *capitalicius* (paying the poll-tax), *diurnarius* and *jornarius* (tenants who did a day's work for their lord at certain times of the year), *cavagius* (paying a poll-tax), *mapiaticus* (the tenant of a *mappa*), *terracius* (tenanting land not belonging to one of the manes). The persons more particularly connected with the domain were the *vasallus*, *hospes*, *extraneus*, *foraneus*, also called *forasticus* and *forentis* (a tenant of land lying outside the domain), *presbyter*, *juratus*. As officers we find the *episcopus*, *monachus*, *caput scolæ*, *custos ecclesiæ*, *senior*, *magister*, *major*, *decanus*, *cellarius*, *coqus* or *coquus*, *forestarius*, *silvarius*, *messarius* (or *mellarius*), *mulnarius*, *faber*, *vinitor*, *vindemiator*, *operarius*, *piscator*, *bovarius*, *berbarius*. The advocates, *cancellarius*, *clericus*, *missus*, *scabinus*, *archiepiscopus*, *rex*, cannot be regarded as officers of the domain. The buildings and parts of buildings were the simple *mansus* (or *mansum*); the *mansus dominicus* or *dominiatus* (the seignorial manse), *mansus ingenuilis*, *m. servilis*, *m. integer*, *m. vestitus*, *m. absus*, *m. nudus*, *curtis* or *cortis*, *casa*, *farinarius*, *molendinum* (also *molinus*, *mulinus*), *granea*, *ecclesia* (with various vestments,

service-books, and articles of furniture), *capella*, *ortus* and *hortus*, *adjacentia*, *laubia*, *accola* (a manse, replacing here the hospitium of St. Germain), *atrium*, *camba* (and *camma*), *caminata*, *cellarium*, *coquina*, *fenile*, *forum*, *furnus*, *gardenium*, *horreum*, *maceria*, *mansio*, *masius*, *mercatum*, *monasterium*, *oratorium*, *pons*, *porta*, *puteum*, *scola*, *scuria*, *solarium*, *stabilum*, *torcular*, *vivarium*. The terms for land, woods, &c., are: *terra arabilis*, *t. forastica*, *t. altaris*, *t. dominica*, *cultura*, *campus*, *olcha*, *pastura*, *pratium*, *vinea*, *silva*, *s. bedullina* (Fr., bois de bouleau), *s. colriua* (Fr., bois de coudriers), *concidia*, *mariscus*, *avergaria*, *mappa*, *pascuum*, *pasqualis*, *diurnale*, *jornale*, *sessus*, *arboretum*, *vineola*, *caneverilla*, *buscale*, *mensura*, *quartarius*, *viridarium*. As to tenures, property was held or let out by *hereditas*, *comparatio*, *donatio*, *beneficium*, *consuetudo*, *ingenuliter*, *præstaria*. Monetary terms: *libra*, *solidus*, *denarius*, *minuta*, *uncia*. The measures: *lega*, *leuga*, *pesad manum*, *peritica*, *modius*, *sextarius*, *corbus*, *quartellus*, *tertiolus*, *quartalis*, *mina*; *carrum*, *mensura*, *sauma*, *manipula*, *lignaria* (and *lignarium*). The weights: *libra*, *uncia*, *pensa*. The metals: *argentum*, *auricalcum*, *aurum*, *ferrum*, *metallum*, *stagnum* and *stannum*. The terms for services: *manopera*, *curvada* (also the earlier form *conrogata*, *corr-*), *arare*, *carrucare*, *carropera*, *caplim*, *bratsare*, *claudere*, *excutare*, *pascere*, *portare*, *saginare*, *seminare*, *vinerica*, *vacta*, *reficere*, *restaurare*, *secare*, *ambasciatura*, *aratura*, *vehitura*, *caballeritia*. For taxes: *census*, *hostelicia*, *lignaria*, *pastio*, *araticum*, *vinaticum*, *decima*, *circadium*, *oblatio*, *salneritia*, *bos aquensis*, *cavagium*, *capitalicium*, *collectio*, *scaritio* (*scarritio*). The seasons and periods: *Magium mensis*, *Missa* (*Festum*) *SS. Martini*, *Remigii*, *Andreæ*, *Basoli*, *Lamberti*, *Johannis*, *Petri*; *Omnium Sanctorum*, *Februarius*, *Martius*, *Quadragesimæ caput*, *Rogationes*, *Nativitas* (*Natale*). *Domini*, *prataritia*, *messis*, *satio*, *vindemia*. The produce: *frumentum*, *annona*, *spelta*, *sigalum*, *mixture*, *humolo*, *fenum*, *fimum*, *lignum*, *brazium*, *vinum*, *mustum*, *mel*, *cera*, *ova*, *stramen*. Live stock, cattle, &c.: *taurus*, *bos*, *vacca*, *vitulus*; *asinus*; *aries*, *ovis*, *vervex*, *feta* (and *foeta*), *multo*, *porcus* (*porcus bevrilis*, *p. sualis*; also *genalis*, *verrus*, *maialis*, *scrofa*), *porcellus*, *porculus*, *anniculus*; *pasta*, *pullus*, *pulliculus*, *volatile*, *fogatia*. Implements, &c.: *carrum*, *navis*, *tonna*, *scindola*, *circulus*, *facula*, *capro*, *cuba*, *falx*, *palus*, *vasculum*.

**CHEMICAL.**—March 6.—Dr. Divers, V.P., in the chair.—The following papers were communicated: 'The Slow Oxidation of Methane at Low Temperatures,' by Messrs. W. A. Bone and R. V. Wheeler, — 'Isomeric Additive Compounds of Dibenzyl Ketone and Deoxybenzoin with Benzal-p-toluidine, M-nitrobenzalaniline, and Benzal-m-nitraniline,' Part III., by Mr. F. E. Francis, — 'Mesoxalic Semialdehyde,' by Messrs. H. J. H. Fenton and J. H. Ryffel, — 'M-nitrobenzoylcamphor,' by Messrs. M. O. Forster and F. M. G. Micklethwait, — 'Picrimidithiocarbonic Esters,' by Mr. J. C. Crocker, — 'The Identity of Osyritin and Myrticlorin,' by Mr. A. G. Perkin, — 'The Clœz Reaction,' by Messrs. F. D. Chattaway and J. M. Wadmore, — and 'The Action of Hydrogen Peroxide on Carbohydrate in the Presence of Ferrous Salts,' III., by Messrs. R. S. Morrell and J. M. Crofts.

**SOCIETY OF ARTS.**—March 10.—Mr. J. D. Geddes delivered the second of his course of Cantor Lectures on 'Photography applied to Illustration and Printing.' A practical demonstration was given of the preparation of a photograph plate, and the lecture was further illustrated by an exhibition of prints by the woodburytype, collotype, and photograph processes.

March 12.—Mr. A. D. Hall in the chair.—A paper on 'The Utility of Alkaline Phosphatic Manures' was read by Mr. J. Hughes, and was followed by a discussion.

## MEETINGS NEXT WEEK.

- MON. Bibliographical, 5.—'Lace Books,' Mr. E. F. Strange  
Institute of British Architects, 8.—'The Planning of some Recent Library Buildings in the United States,' Mr. S. K. Greenstead.  
— Society of Arts, 8.—'Photography applied to Illustration and Printing,' Lecture III., Mr. J. D. Geddes. (Cantor Lectures.)  
TUES. Royal Institution, 3.—'Recent Researches on Protective Resemblance, Warning Colours, and Mimicry in Insects,' Lecture II., Prof. E. B. Poulton.  
— Institution of Civil Engineers, 8.—'Discussion on "Electrical Traction on Railways"; Papers on "The Greenwich Footway-Tunnel," Mr. W. C. Copperthwaite; "Subaqueous Tunneling through the Thames Gravel: Baker Street and Waterloo Railway," Mr. A. H. Haigh.  
— Zoological, 8.—'The Evolution of Horns and Antlers,' Dr. H. Gadow; 'Notes on the Transformations of some South African Lepidoptera,' Lieut.-Col. J. M. Fawcett; 'A New Stridulating Organ in a Scorpion,' Mr. R. L. Pocock.  
WED. United Service Institution, 3.—'Colonization and Sea Power,' Mr. A. R. Colquhoun.  
— Meteorological, 7½.—'La Lune mange les Nuages: a Note on the Thermal Relations of Floating Clouds,' Mr. W. N. Shaw; 'The Prevalence of Gales on the Coasts of the British Islands during the Thirty Years 1871-1900,' Mr. F. J. Brodie.  
— Microscopical, 7½.—'Exhibition of Foraminifera,' Mr. A. Earland.  
— Entomological, 8.—'Notes on some Cases of Seasonal Dimorphism in Butterflies, with an Account of Experiments made by Mr. G. A. K. Marshall,' Dr. F. A. Dixey; 'Mimicry illustrated by the Sanger Shepherd Three-Colour Process,' Prof. E. B. Poulton.  
— Society of Arts, 8.—'Electric Traction: London's Tubes, Trams, and Trains,' Mr. J. Clifton Robinson.



- THURS. Royal Institution, 3.—'Caricature in and out of Parliament,' Lecture II, Mr. E. T. Reed.
- Royal 43.
- Historical, 5.—'The Social Condition of England during the Wars of the Roses,' (Alexander Prize Essay.)
- Chemical, 55.—'The Absorption Spectra of Metallic Nitrates,' Part I, Mr. W. H. Hardley, 'A Method of determining the Ratio of Distribution of a Base between Two Acids,' Messrs. H. M. Dawson and F. E. Grant; and six other Papers.
- Institution of Electrical Engineers, 8.—'Problems of Electric Railways,' Messrs. J. Swinburne and W. R. Cooper.
- Linnean, 8.—'Electric Response in Ordinary Plants under Mechanical Stimulus,' Prof. J. C. Bose; 'The Fruit of *Melconia hirsutissima*, Trin., an Exalbuminous Grass,' Dr. O. Stapf; 'Malacostraca from the Red Sea collected by Dr. H. O. Forbes,' Messrs. A. O. Walker and A. Scott.
- FRI. Institution of Mechanical Engineers, 8.—'Fencing of Steam and Gas Engines,' Mr. H. D. Marshall; 'Fencing or Guarding Machinery used in Textile Factories,' Mr. S. R. Platt; 'Protection of Lift-Shafts and Safety Devices in connexion with Lift-Doors and Controlling Gear,' Mr. H. C. Walker; 'Guarding Machine Tools,' Mr. W. H. Johnson.
- Royal Institution, 5.—'Recent Developments in Colouring Matters,' Prof. O. N. Witt.
- SAT. Royal Institution, 3.—'Some Electrical Developments,' Lecture VI, Lord Rayleigh.

### Science Gossip.

THE Geologists' Association announce an excursion to Gower Peninsula, South Wales, at Easter, under the directorship of Mr. R. H. Tiddeman. March 27th is the day for starting, and that for return April 2nd.

THE April number of the *Country* will contain, in addition to expert articles on gardening, sports, and other country matters, a poem entitled 'The Scythebearer,' by Mr. Eden Phillpotts, and an essay by Mr. Charles Marriott, the author of 'The Column.' The illustrations will include a previously unpublished portrait of Sir Edward Grey.

WE are glad to notice that the Rationalist Press Association have issued, in conjunction with Messrs. Macmillan, a selection of Prof. Huxley's *Essays and Lectures* at the popular price of sixpence. The selection is prefaced by the brief autobiography included in the "Eversley Series," and comprises the lectures on 'Evolution,' 'On the Physical Basis of Life,' 'Naturalism and Supernaturalism,' 'The Value of Witness to the Miraculous,' 'Agnosticism,' 'The Christian Tradition in relation to Judaic Christianity,' and 'Agnosticism and Christianity.' The first edition of this popular reprint consists of 30,000 copies. Messrs. Watts & Co. will shortly publish, for the same Association, a sixpenny edition of Mr. Edward Clodd's 'Pioneers of Evolution,' a work which has already gone through several editions in its more expensive form.

THE death is announced from Vienna of the distinguished dermatologist Prof. Moriz Kaposi, in his sixty-sixth year. He was an authority on skin diseases, and the author of several important works on that subject.

THE Swiss papers report the death of Major Casati, the companion of Emin Pasha, at Como, on March 7th. Gaetano Casati was born at Lesmo, in Lombardy, in 1838, studied mathematics at Pavia, became an officer in the Bersaglieri, and, after serving under Cialdini in the campaign of 1866, was employed for eleven years in the suppression of brigandage in the southern provinces. In 1869 he was first sent out as an African explorer by the Società d'Esplorazione Commerciale, and he and his colleague Dr. Junker were hospitably entertained by Emin in 1883. He joined Emin in his military campaign against the Mahdists. In 1886 he was taken prisoner by King Kabrega of Unyoro, and condemned to death, but was liberated on the news of Stanley's approach. In 1891 he published the two volumes of his well-known 'Dieci Anni in Equatoria e Ritorno con Emin Pasha,' which was translated into German in the same year. The *Bollettino de la Società d'Esplorazione* of Milan from 1883 to 1888 contained his valued reports upon the geography, meteorology, ethnography, and political and commercial conditions of the lands of the Upper Nile.

THE latest Parliamentary Papers include the Interim Report, &c., of the Sewage Commission, Vol. III. Appendices (14s. 9d.).

THE volume of the *Connaissance des Temps* for 1904 has recently been received. The

editor, M. Loewy, remarks, in accordance with precedent, that it is "le 226<sup>e</sup> d'une éphéméride qui n'a jamais souffert d'interruption depuis la publication du premier volume, en 1679, par Picard, mais qui, à différentes époques, a subi dans sa composition et son format d'utiles modifications." Some of those introduced in recent years are mentioned; the only one, apparently, in the present issue is the addition of two new tables, one for facilitating the conversion of geographical into astronomical co-ordinates and *vice versa*, and the other giving the lengths of degrees in different parallels of latitude. It has already been mentioned in the *Athenæum* that the eclipses of 1904 are only two, both of the sun: the first annular, on March 17th, which passes over the Indian Ocean and the Malay Peninsula; the second total, on September 9th, the central line of which crosses the South Pacific Ocean without touching land anywhere, except that it reaches the west coast of South America just before sunset.

PROF. AUWERS has recently published, through the Royal Academy of Sciences at Berlin, a catalogue of the mean places of 570 stars, reduced to the equinox of 1815.0, which were observed at the Royal Observatory, Greenwich, in the years 1811-19. Pond was appointed Astronomer Royal in the first of these years. His predecessor, Maskelyne, had ordered a new mural circle from Troughton, but it was not completed and brought into use until after his death. Five years later, in 1816, the Greenwich Observatory was also provided with a transit-instrument by the same artist. When Pond published his great catalogue of 1,112 stars in 1833 he included in it therefore only those which had been observed from the year 1816, when both Troughton's meridian instruments were first employed. But he had previously brought out some smaller catalogues, which appeared in the *Philosophical Transactions*, and have been too much neglected in later investigations. Prof. Auwers has therefore subjected the observations on which these were founded to a new and careful reduction, and in forming the results into the catalogue now before us has included observations up to the end of 1819, because it was not till soon after that date that the meridian instruments of Reichenbach, with Fraunhofer's incomparable object-glasses, were brought into use by Bessel and others.

### FINE ARTS

*Japan: a Record in Colour.* By Mortimer Menpes. Transcribed by Dorothy Menpes. (Black.)

THIS is a somewhat difficult book to review. It consists of a hundred coloured process prints, forming Mr. Menpes's "record in colour" of what interested him in Japan, accompanied by twice as many pages of written impressions. The latter appear to be the artist's own ideas, but are stated to have been "transcribed" by his daughter, who accompanied him on his tour. The language, therefore, is the daughter's, though the first person is used throughout; for the thoughts Mr. Menpes is, we suppose, alone responsible, and our criticism, therefore, will apply to this impressionist record, pictorial and literary, as wholly the artist's own.

From the artistic point of view the record is satisfactory enough. Allowance being made for the imperfections of the process used in preparing the illustrations, these form an interesting and striking panorama of Japanese life and its surroundings. It was well worth showing the world how

Mr. Menpes's mind worked upon the motives presented to him during a visit (which appears to have been a short one, made some four or five years ago) to a country which still occupies so much of the attention of the West as the great island-state of the East. The results are delightful in colour and composition, the street scenes and the scenes of social life being especially praiseworthy. The latter show great observation as well as artistic power, and are characterized on the whole by the sobriety and restraint that all Japanese subjects demand when treated artistically, in deference to the canons of Japanese art itself. We can only note a few, taken at random. 'Sun and Lantern,' 'Summer Afternoon,' 'A Blond Day,' 'In the Eye of the Sun'—portraits of what may be seen in almost any street, by any wayside, from any country or suburban inn or rest-house in Central Japan—render with truth and feeling the clear sky, the luminous yet not garish atmosphere of the "under-heaven" of Japan, the blithe and innocent appearance of human life in its cities and hamlets. More sombre, and perhaps more really faithful in colour, are three views in Ozaka, 'Venice in Japan,' 'On the Grand Canal, Ozaka,' and 'A By-Canal,' where the unpleasing grey of Japanese houses is not too embellished; but the blue of the water—except in the last and best of the three—is not the blue of Japanese waters. One of the most charming of the social pictures is 'Butterflies,' a group of girls (geisha?) squatting in a half circle, chatting, no doubt, over their successes, and wielding their fans (the woman's weapon *par excellence* in Japan) with the composed grace characteristic of the Japanese woman, high or low. Another group of geisha, 'Daughters of the Sun,' is perhaps a finer example of colour; and 'Baby and Baby,' a big baby carrying a little one with its head tumbling off sideways, is a very pretty and faithful portraiture of a common experience of the traveller along Japanese ways. 'The Carpenter' is a fine study of a spectacled elder; and the carefully drawn 'Bearer and Burden'—a quite "Japanesque" young girl carrying her smaller sister or brother half asleep on her back, the faces lantern-illuminated against a Rembrandtesque background—exemplifies Mr. Menpes at his best.

But excellently as the Japanese figure-subjects are rendered, there lacks something, the absence of which would not be apparent save to those who have long lived in Japan, and thus acquired a thorough familiarity with Japanese expression. That something may be found in the sketches and caricatures of the late Charles Wirgman, contained principally in the wonderful *Japan Punch* which that unsurpassable delineator of Japanese folk published serially in the early seventies. The landscapes appear to us much less satisfactory. The scenery of the main island is for the most part a study in green and grey, and the mountain forms, though impressive, are so after a somewhat monotonous fashion. The Japanese landscape is, in fact, overrated. It has little of the beauty of Umbrian scenery in colour, clear shadow, outline, or detail, and is inferior in grandeur and varied



charm to the scenery of China away from the plains of the Hwangho. The roughly drawn sketches in the 'Yedo Meisho' ('Famous Places in and round Yedo') give a better idea (despite their deficiencies) of the character of Central Japanese scenery; and in Mr. Alfred Parsons's 'Notes in Japan' will be found, though rendered in black and white only, a truer perception of the qualities of the Japanese landscape—note especially his 'Autumn Grass' and 'Edge of the Tokaido near Hamamatsu'—than can be discovered in this volume.

The letterpress is much inferior to the illustrations. The language is violent and gushing, the West generally, and residents in Japan in particular, being mentioned with an out-of-place scorn that is not wholly of the artistic variety and is entirely ludicrous. The nature of Japanese art is misunderstood and its excellences overstated. The art of Japan (like its literature and language) is substantially of Chinese origin, and shows most of the defects, while it has lost some of the beauty, of the art which the Tartar conquest in the seventeenth century well-nigh destroyed. Japanese art knows little of cloudland, or of shadow, clear or other; it represents the moods of water by conventions; it generalizes the human face; it has odd notions of atmosphere, distance, and luminosity; and, unable to foreshorten, it cannot depict a tree without stripping the side next to the spectator of branch and foliage. It is limited, sketchy, rudimentary in line and colour, calligraphic, unambitious, often finicky; craft rather than art, it excites no emotion, not even the easy emotion of terror, for its monsters are merely grotesque, its ghosts and Buddhist hells ridiculous to Western eyes. And in these matters the canons of the West, heritage of Greece and Italy, must be supreme; otherwise art becomes merely local and loses its essential character of universality. On the other hand, Japanese art is never vulgar or stupid, or even trivial, when dealing with the things that are within its proper province. The Japanese can be vulgar and trivial enough when confronted with novelty. Witness the extraordinary antics in colour and form familiar to residents in Japan in the seventies. But in the sixties a discord in colour, a fault in form, an awkwardness in composition, any lack of grace in line or contour, were absolutely unknown. The same sort of natural good taste is not only common with all primeval peoples, but endured, with some aberrations, among the civilized nations of the West down to the age of steam. It endures still, for what is natural cannot pass away; but it is obscured by the self-revelation of ignorance and pretentiousness, assisted by false ethics and the effect of unrestrained competition, which modern conditions of life render not only possible, but, perhaps, inevitable. To oppose this tendency strong language is pardonable enough.

Mr. Menpes gives some interesting conversations he had with Japanese artists, dramatic and pictorial, upon their own and Western methods respectively. It is pleasant to record that these gentlemen are not less satisfied with themselves than their countrymen—but not the abler sort—usually are. Some very pretty, quite recent *nishiki-ye*

are now before us, representing the twelve months, each symbolized by a woman engaged in an occupation characteristic of the month. They are clever in a way, and informing to those who really know Japanese life intimately, but they are decorative rather than pictorial. A Japanese picture is, in fact, like a Chinese ideograph—a sort of graphic symbol founded on a conventionalism arrested in development shortly after its birth from nature, naïve, varied, and affording great play to individual effort, yet still a conventionalism, uncritical, uninquisitive, unemotional. Hence the picture does not usually explain itself any more than a Chinese character. You must learn its signification *ab exteriore*.

To conclude, lest Japanese art, with all its undoubted excellences, its dexterity and freedom from vulgarity, should become the stalking-horse of a peculiarly obnoxious form of Western preciosity, we may refer the reader to the twelfth volume of the *Transactions* of the Asiatic Society of Japan, where he will find how Motōori, "the greatest mind of modern Japan," according to Mr. Basil Hall Chamberlain, has damned the art of his country with very much less than faint praise.

#### RECENT PUBLICATIONS.

SIR MARTIN CONWAY discourses pleasantly enough in *The Domain of Art* (Murray), six lectures delivered at Cambridge, on the conditions of art. He shows himself rather as a man of wide and varied experience, who has travelled much, conversed widely, and observed intelligently, than as a scholar who has thought deeply or consecutively upon his subject. He makes no attempt to establish any principles of aesthetics or to indicate any criterion of beauty. He makes one definition, that "Art is the exercise of skill to a definite end, and that end is in the strictest sense of the word Pleasure"; and he adds that "the Pleasure which Art exists to produce is not the maker's, but that of another," a definition which would surely include many things, such as the making of toys, which do not belong to fine art, and fine art is, we suppose, the meaning to be given in this context to the word Art. But it is certainly not for the tenuous thread of the argument which runs through them that these lectures will be read, but rather for the many entertaining and instructive *obiter dicta* which they include. These cover a wide range, from dancing in the Hunza and Nagar valleys to the taxation of site-values and the rotation of crops. Perhaps the most interesting are those which bear upon the social or commercial conditions which foster or destroy the growth of an art; indeed, we like best of all the second lecture, in which Sir Martin discourses on the 'Art of Living,' and points out how the sudden growth of agricultural prosperity in England in the eighteenth century led to what he rightly considers the great English art of the building of the country gentleman's house and the laying out of his parks and gardens. It was indeed in the surroundings of the English country house that there grew up that harmonious ritual of life which inspired and demanded the best art that England has produced. Sir Martin Conway then points out how this country life was superseded, owing to the growth of manufactures, by a town life for which we have not yet found a harmonious ideal and which so far has done little to foster art. On the art critic Sir Martin is severe. He declares his knowledge of art to be of the same kind as that of the layman, as distinguished from that of the artist himself, and he finds him useful only in so far as he praises. We should

be the last to subscribe to the common notion that criticism is another word for fault-finding, but we should have thought that the rapid complimentary style now popular was really as harmful as indiscriminate censure, precisely because it renders a nicely adjusted appreciation impossible, and robs praise of all its value to the artist himself. We wish, too, that we could share Sir Martin Conway's optimistic estimate of modern exhibitions and the statues of London. Of the latter he cites one as being of "transcendent merit." We only know of one to which, by any stretch of language, such terms could be applied, namely, the statue of Charles I., and this, we suspect, is the one intended. Sir Martin Conway admits that it is not modern, but he does not add that it is not English, an admission which might favour the generalization that the English have nearly always lacked the monumental sense. But we must stop, for fear of falling yet further under Sir Martin Conway's censure.

*The Brothers Dalziel: a Record of Fifty Years' Work.* (Methuen & Co.)—The volume in which the Brothers Dalziel have written their reminiscences and challenged criticism of their skill as engravers on wood is a notable addition to the history of book-illustration during the fifty years (1840-90) over which their active work extended. Of the eight sons of Alexander Dalziel, a Northumberland artist, four were at different times members of the "brotherhood," George and Edward, who write this book, setting up together about 1839, and being joined in 1852 by John, a "skilful and highly accomplished engraver," who died in 1869, and in 1860 by a younger brother, Thomas, still living, who devoted himself chiefly to painting and drawing on wood. George Dalziel, the first member of the family to come to London, in 1835, when a lad of nineteen, became the pupil of Charles Gray, and subsequently, together with Edward Dalziel, worked with Ebenezer Landells, one of the original projectors and proprietors of *Punch*. For *Punch* the brothers engraved the first drawing made by Leech; they were for a long time the proprietors of *Fun*, and worked also for *Judy*, so that they had plenty of experience of the comic papers. Their employment on the Abbotsford edition of the *Waverley Novels* between 1841 and 1846 brought them into contact with many of the artists of the day; and in 1850, with an edition of the 'Pilgrim's Progress,' illustrated by William Harvey, they began the long series of books the wood engravings for which were entrusted entirely to them. Their engraving of some of the illustrations to Tennyson's *Poems* of 1857 brought them fresh friends, and as they prospered they themselves became book-builders (the actual publication being usually undertaken by Messrs. Routledge), and offered commissions to promising young artists to make illustrations for them, Millais's 'Parables of our Lord' and the 'Dalziel Arabian Nights,' with illustrations by Boyd Houghton, Pinwell, and others, being their notable early ventures. Birket Foster's 'Pictures of English Landscape,' for which Millais boldly tried to get Tennyson to write appropriate verses, was another notable book, while 'Dalziel's Bible Gallery,' with its woodcuts after drawings by Leighton, Holman Hunt, Poynter, Madox Brown, Simeon Solomon, and others, although far from successful financially, was at once their most ambitious and their most creditable publishing venture. Besides their proprietorship of *Fun*, the brothers worked for the *Cornhill*, and had for some time the art direction of *Good Words*, into which, despite occasional necessity for haste, they put much good work. This question of haste brings us to the main point of the book, its vindication of the skill of its authors as engravers. To this end numerous letters from distinguished artists, expressing warm appreciation of the manner in which their designs had been reproduced, are quoted or



given in facsimile. An even better defence is offered by the long series of Dalziel engravings which make the present volume a picture gallery in miniature. It is really indisputable that when working for artists like Millais and Leighton, whose rights they thoroughly respected, the brothers could do and did most admirable work. It is probable also that G. A. Sala was by no means the only illustrator who was indebted to them for "the exquisitely artistic manner in which my rude scratchings on wood have been rendered by your graver," though others may not have been so generous in their acknowledgments. It may be guessed that occasionally this free method of treatment was applied to work which should have been reproduced in facsimile. It is certain that much of the magazine and newspaper work, and occasionally some which had to appear in books, was done under conditions of speed very unfair to the engraver. When to these causes of trouble is added the impossibility of the heads of the firm doing all their own work, it seems easy to admire such examples of fine engraving as are here presented without admitting that the criticisms against which the brothers protest have been by any means uniformly "senseless." We note with some surprise that the authors acquiesce in the common opinion that the wood engraver's occupation is finally gone. This is certainly true of the bad and even the mediocre workers, nor need their disappearance be regretted. But we are confident that the increased interest which is now taken in fine printing must inevitably be followed by a revolt against the tyranny of the "half-tone" process, and a return to wood engraving in all books which appeal to lovers of good print and paper.

#### THE EXHIBITION OF STATUETTES AT THE FINE-ART SOCIETY.

THIS is a new departure, and one that we welcome. Sculpture is generally slighted when it enters the same gallery with painting, and the statuette, as Mr. Spielmann points out in the preface to the catalogue, should appeal to a larger public than life-sized sculpture. He adds that

"artistic excellence is oftener found in a small work than in a big one. A score of men can produce a truly beautiful little figure, or model a tiny group, for one who can enlarge it successfully to life-size."

So indeed we might have supposed, since "little sculpture" does not demand that rarest of artistic qualities, monumental austerity of design, nor that peculiar gift of co-ordinating large planes and masses which is essential to heroic sculpture. Nevertheless, we confess to finding that the present exhibition scarcely fulfils the hopes held out by Mr. Spielmann. The "score of men" who "can produce a truly beautiful little figure" do not seem forthcoming. For statuette making, if it does not demand the same gifts as large sculpture, necessitates certain other qualities with which few seem endowed. It requires, in the first place, great fertility of invention, for in so small a space and deprived of accessories the idea must be incisive, distinct, and emphatic; there is no room for vagueness or uncertainty, nor must it be overlaid with curious detail or trifling ornament. To be effective the idea must be precise and definite, and the expression pointed and direct. Unfortunately, most of the sculptors who exhibit here seem to have been inspired by no particular idea, to have set to work to imitate some figure which they considered pretty, but without a strong predilection for any particular qualities of plastic beauty to be found therein. The results are vague imitations of nature, in which the artist has trusted that out of the vagueness and uncertainty of his hold on fact, poetry or ideal beauty would emerge. And as though to hide their want of feeling for the essentials of plastic beauty many artists have of late taken to tricking out even small pieces of

statuary with all manner of accessories in enamel, various metals, pearls, ivory, and other accretions. It is sad to note that so talented a sculptor as Mr. Alfred Gilbert is one of the most constant exponents of this unfortunate fashion. In his *St. Elizabeth of Hungary* (No. 59) the really beautifully modelled face is lost in a mass of amorphous decoration, which we are informed is coloured bronze, but which has none of the beautiful and expressive qualities of that metal. It reminds one, in fact, of nothing so much as the ingeniously constructed but haphazard collections of objects with which the caddis-worm surrounds itself. Mr. Reynolds Stephens shows a "bas-relief and stand in metals, inlay, woods." Here the bewildered spectator requires the help of the catalogue to understand the symbolical meaning of the elaborate accessories. "The mirror typifies the unclouded brightness of youth's outlook into life," and so forth. But this, we protest, is not playing the game fairly; if the idea cannot be conveyed without all this apparatus, it has not yet been conceived in plastic form.

But let us turn to those works in which a plastic idea has been present. And first among these we must place Mr. Legros's well-known *Torso* (71 A). We do not usually associate Mr. Legros's name with classical symmetry of proportion and selectness of form; on the contrary, he has dwelt incessantly on the pathetic expressiveness of peasant types, worn down by labour and coarsened by exposure; and yet how much nearer this torso comes to Greek art than any of the works of our professed Hellenistic artists! This is Greek not by imitation or archaeological curiosity, but by inspiration, by the selection of essential form, by the large simplicity of rendering and the close texture of the planes which it shows, and no other work of modern sculpture which we know exemplifies these qualities in so high a degree. M. Bartholomé's *Jeune Fille Pleurant* (64) shows perhaps a similar aim, but by comparison it is loosely and vaguely modelled.

With quite a different feeling for the medium, and with a sentiment more akin to Mr. Legros's habitual attitude, Mr. Wells shows that he possesses a rare talent for plastic design. His two little statuettes of babies (83 and 85) are entirely admirable. Mr. Wells is too much occupied with expressive and characteristic form to care for prettiness. He neglects all the conventional elegances of baby forms; he swells out the protuberance of skull and cheek, and by a vigorous straight line drawn from the nape of the neck down to the elbow shows his quick perception of the characteristic want of development of the muscles of the shoulder and upper arm. Turning one of these statuettes round one sees a back modelled with a fine insistence on the sagging lines of the inchoate muscles and fat, the whole form seeming to depend from the hollow at the nape of the neck. This is neither cold observation nor caricature, but a delighted apprehension of, and sympathy with, the characteristic plastic qualities of baby forms. Mr. Wells's *Woman and Child* (84) is almost as complete, and again it is by the frankness of his expression of characteristic forms that he realizes his idea. There is, we think, a far more effective sentiment, a more appealing pathos, in this realistic group than the vaguely rhetorical treatment of a similar subject seen in Mr. Toft's *Hagar* (80) can afford. Mr. Wells, we are informed, is a young sculptor, and if he is only as fortunate in his opportunities as in his endowments, we may look forward to watching the development of a really distinguished talent in English sculpture.

Miss Levick's *Boys Fishing* (105) shows a feeling for balance of line and composition, but her larger group of *Fishermen* (106) goes beyond her powers, and the modelling is weak and tumid.

The late Mr. Onslow Ford's *Folly* (101) is a genuinely plastic conception, but it is somewhat

lacking in grip and intensity of expression. Nothing can be imagined more inappropriate, or more cruelly insensitive in modelling and surface, than the translation into bronze of the late Lord Leighton's picture *Wedded* (109). The little bronze *Needless Alarms* (91), executed by the artist himself, is of much finer quality, but Lord Leighton's feeling for design was, we think, essentially pictorial and not sculptural.

#### ROMAN BRITAIN IN 1901.

THE year 1901 was less fruitful in respect of Roman Britain than the preceding year. Excavations were fewer; nothing was done at Richborough (where good results had been gained in 1900), nor at Ribchester and some other sites examined, but not finished, in 1899; no new undertaking of moment was initiated, and accidental finds were also scanty. But work was continued with much success at Silchester and at Caerwent, at Gelligaer (near Cardiff), and on Hadrian's Wall; while the Scottish Society of Antiquaries migrated from Lyne (near Peebles) to Inchtuthill, ten miles north of Perth. This perseverance is encouraging. The work at Gelligaer was, indeed, only in its second year, and is now complete or nearly so. But the spade has been busy at Silchester for twelve years, on Hadrian's Wall for eight, in Scotland for six, at Caerwent for three, and in each case it will probably be busy once more in 1902.

At Silchester two *insulae* in the north-east of the town were trenches. The *insula* nearest the town walls was almost blank, and the eastern side of the *insula* south of it was unproductive; but the western side contained three large houses, with hypocausts and mosaics. Among smaller finds was a box-tile, on which the workman had scratched "fecit tubu(m) Clementinus" ("Clementinus made this pipe"). This adds one more definite proof that the lower classes at Silchester used Latin very freely. They may also, of course, have used Celtic, but, if so, no proper evidence of the fact has survived.

At Caerwent another smaller Romano-British town is being patiently explored. In 1901 the excavation of the south-west part of the site was continued, and that of the north gate commenced. The former yielded two interesting houses with noteworthy ground plans. They so far resemble other Romano-British houses that they are built along corridors round a fair-sized rectangular yard. They differ in this, that the ordinary houses run round only three or three and a half sides of the court, while these new-found houses run round all four sides. In one case this may be due to casual encroachment on vacant space. In the other, as in the house excavated at Caerwent in 1899-1900, something like a different type seems visible. It may be an amalgamation of native and Italian fashions; but if foreign analogies are to be sought, the villas excavated by the French archaeologists at Oudne and Saint Leu seem worth notice. It may be a mere chance that in the former of these and at Caerwent the position of a cistern is somewhat the same.

From country towns our survey should pass to villas, but very little has been achieved in this respect. Traces of villas have been noted at Rothley (near Leicester), at Worthing (in Sussex), and elsewhere, but in no case properly excavated. At Worthing an inscribed fragment of some interest was found, part of a dedication to Constantine the Great. It may be merely honorary or it may belong to a milestone; no Roman road, however, has been satisfactorily traced through Worthing.

The military remains are more important. The Cardiff Naturalists' Society has completed the uncovering of the fort at Gelligaer, which guarded the road from the Cardiff fort over the hills to the fort at Y Gaer (near Brecon). It is a small place, four acres in extent, somewhat roughly built of obstinate local stone. Its buildings are precisely those which previous



excavations in the North have led us to expect in the Roman forts of our island; but, though not unique, they are interesting from the perfectness of the ground plan. The rampart is singular—a solid earthen mound, faced on both sides with stone, rounded at the corners, and cut into by chambers which resemble the foundations of turrets. We know that Roman forts in the first century A.D. were not infrequently walled with earth, and as the few coins found at Gelligaer belong to the end of that century we may perhaps connect the fort with the subjugation of the Silures, about A.D. 74–80, and the coercive measures which would be necessary for many subsequent years. There is, however, no sign of any long occupation, and the garrison was probably withdrawn early in the second century. The fort at Cardiff may have been dismantled at the same time, but, unlike Gelligaer, it was restored somewhere about A.D. 300.

In the north of England, on Hadrian's Wall, the course of the strange earthwork called the Vallum was traced by excavation where it was hitherto unknown, near the fort of Castlesteads, ten miles east of Carlisle. It was found to deviate from its natural line and pass south of the fort—not, as every one has hitherto thought, to run on north of it. This fact is noteworthy. Combined with other discoveries of the last four or five years, it tends to prove that the normal course of the Vallum lies to the south of the military works—wall, forts, mile-castles, and the rest—which defend the frontier between Tyne and Solway. Not itself a military work, it seems intended to mark off these military works from the province behind. Only one definitely mural fort lies south of the Vallum. This is Carvoran, and its case is perhaps significant, since it is the one definitely mural fort which is directly approached by roads from the south. It is therefore like Carlisle and Corchester, and like them it stands outside—that is, south of the Vallum. Very possibly this intended purpose of the Vallum was not fulfilled; the frontier works outgrew their limits. But our recent discoveries seem to indicate some such intention at the outset.

Finally, in Scotland the Scottish Society of Antiquaries has examined a large earthen camp, and excavated a stone-built bath-house just outside it, at Inchtuthill. I have described this good work in these columns (September 7th, 1901), suggesting that the remains may conceivably date from Agricola's campaigns, and I need not here repeat the details. After closing in at Inchtuthill, the Society also examined the alleged Roman camp of Rispaun, a mile west of Whithorn, near the Galloway coast; no evidence of Roman origin was discovered. I have lastly to mention an isolated object—a large sculptured stone said to have been found last December, three feet underground, just outside the Roman "camps" at Camelon (near Falkirk), which the Society excavated three years since. It is described as being a slab, some 50 inches high and 20 inches broad; on it is carved in high relief, singularly fresh and well preserved, the figure of a horse soldier brandishing a sword in his right hand, holding a wicker (?) shield in his left, and riding over a fallen enemy, a naked man with square shield and heavy dagger. Similar scenes are common on Roman monuments, sepulchral and other, but the style and many details of the Falkirk stone need further explanation if it is to be accepted as Roman work.

F. HAVERFIELD.

#### THE OLD MASTERS AT BURLINGTON HOUSE.

##### V.

A FEW more pictures remain to be noticed at Burlington House, though the general level of the paintings falls off in the end galleries. There are a few pieces which might well make one revise the too-sweeping condemnation under which seventeenth-century Italian art has fallen. One is Sir Audley Neeld's *Landscape* (No. 111), by Pier Francesco Mola. Mola was almost

always an admirable painter, but we have not often seen a landscape by him so rich in colour, so intricate and yet perspicuous in design, and of such romantic sentiment. The motives are still, in the main, those of Titianesque landscape, but being treated with greater elaboration they become the central and sufficient motives for a picture and are no longer accessory to the figures.

Annibale Caracci, to whom, following a suggestion of Mr. C. Ricketts, we would ascribe the large picture of the *Death of Actæon* (147), which is given in the catalogue to the school of Giorgione, was in landscape free from the academic heartlessness of some of his figure pieces. The two hunting scenes by him in the Louvre are sufficient to give him a prominent place among landscape painters, and we find in this picture the same great qualities of design. That it is a seventeenth-century work, and not by any immediate follower of Giorgione, is, we think, apparent from the browner and drier colouring, from the intricacy and involution of the design, and from the figures, in which Raphaelesque and Titianesque motives are commingled after the manner of the eclectic painters. It is certainly a very fine composition, and one cannot wonder, in view of the masterly handling of the paint, that it once passed for a fine Titian. But the difference between the brown glazes of the seventeenth-century painters and that indefinable greenish gold with which the Venetians of the sixteenth century suffused their works becomes apparent when we turn to Mr. Leslie's *Tintoretto of Pharaoh's Daughter and the Infant Moses* (149), in most respects an inferior picture, for the figures are unpleasantly placed and extravagantly drawn. But in the ultra-impressionist landscape, with figures suggested by a few wriggled strokes of wet paint, Tintoretto is seen at his best, as a master of the confectionery of paint. For pure lusciousness of colour it would be difficult to surpass the gold and blue of this sky or the greens of this park scene—greens which are true greens and yet have none of the harshness and intractability which make positive green so difficult to use harmoniously in paint.

Few landscapes here are more purely delightful than those in the small panels, *Diana and Actæon* (114) and *Atalanta* (117), attributed to Veronese. They are conceived in the spirit of such decorative craftsmen as Schiavone and Bonifazio, but both in the style of figure and the colour scheme their author follows Veronese more closely than either of those painters did. The pearly freshness and coolness of the colouring are, indeed, as remarkable as the sparkling brilliance and precision of the handling. We do not know of any example of a work by Veronese himself or any of his colleagues on this small scale and with this almost miniature-like delicacy of treatment, but the proportions of the figures remind us more of Farinato than of any one else.

Returning now to the end room, we note two works by Le Sueur (145 and 151), who is not often seen in England, and here at least hardly to his advantage, for they give no idea of the dramatic power and atmospheric tonality of his big historical compositions.

A large picture of the Trinity (152) is ascribed with some temerity to Botticelli. It is true that the extremely ugly cherubs which surround the Deity are caricatures of some of Botticelli's fauns, but for the most part the influence of Verrocchio is more apparent than Botticelli's. The minute Tobias and the Angel, which is by far the best part of the picture, points in the same direction, as it was a favourite motive among such painters as Botticini, to whom this might be ascribed if it did not on the whole fall below even that artist's very mediocre standard of accomplishment.

Certainly one of the more important of the primitive pictures here, though not one of the

most pleasing, is Sir Hubert Parry's *Montagna* (154). It is a large altar-piece, signed and dated 1497, a fact which should have been noted in the catalogue. It is even for Montagna singularly dry and harsh in treatment, with almost an exaggeration of his tendency to coarse and common types; but at the same time it has his great quality of rugged and uncompromising grandeur, while his use of perspective to give an imposing dignity to the figures is well seen in the arrangement of the saints, who stand so as to form an avenue leading up to the Madonna's throne. The landscape, too, with its oppressive notes of grey blue and dull red, adds to the effect of weighty solemnity.

Near this hangs a small *Portrait of a Man* (157), attributed to Holbein, which is not only a very sympathetic and poetical rendering of character, but a work of fine artistic quality. Though most authorities are agreed that it is not by Holbein, it is yet the work of some artist who had an extraordinary sense of linear design, as is seen by the harmonious relation of the contours of the features and the cheek. Whoever the artist was (and no name has been suggested with any confidence hitherto), he was a master rather of pure line than of plastic relief, but in expressiveness and subtlety of line few have gone beyond this portrait.

A very unpleasing pasticcio made out of Velasquez's *Bacchanals*, with two figures added (169), is ascribed to Velasquez. Its only possible relation to that master is the one we have indicated, but it has a certain interest in the light it throws on a picture of a steward, belonging to Sir C. Robinson, which was exhibited at the Spanish Exhibition at the Guildhall last summer. Though this is decidedly a more unprepossessing work, there can, we think, be no doubt that both pictures are by the same humble imitator of Velasquez.

The Water-Colour Room is hung with smaller pictures, chiefly of the Dutch School, many of them of great beauty. Perhaps the most surprising is the very striking picture of a *Lady playing on a Harpsichord* (217), attributed to Ochtervelt. It is noteworthy for the breadth and simplicity with which the swing of the figure is rendered, and for a certain modernity in its suppression of all but the main facts, a wilful selection which is unusual among the Dutch painters of the time. Whether it be by Ochtervelt or no we cannot say, but the signed picture by him which is to be seen at Messrs. Forbes & Paterson's gallery gives one the idea of an artist inferior to the author of this picture, though not entirely dissimilar. No. 211 appears to be a genuine Albert Dürer, but the head has unfortunately been spoilt by repainting. Sir William Agnew contributes a small *Guardi* (194) of exceptional beauty. There are two beautiful interiors of churches (172 and 183) by Emmanuel de Witte, whose feeling for the values of colour degraded by shadow was extraordinarily just. The little interior (214) by Esaias Boursse, though not so good as the example at Hertford House, shows that among the many greater men who treated such subjects he maintained a distinct and interesting personality. Many more pictures which, in an exhibition less remarkable for its wealth and variety, would claim attention must be passed over. We may perhaps be allowed that expression of true gratitude which consists in the hope that in future years the extremely high standard of the present exhibition may be maintained.

##### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 4th inst. the following engravings. After Northcote: *The Dumb Alphabet*, by W. T. Annis, 27*l.* After J. R. Smith: *What You Will!* by the artist, 35*l.* After A. Kauffman: *Lady Rushout and Daughter*, by T. Burke, 92*l.* After Reynolds: *Lady Smyth and Children*, by Bartolozzi, 71*l.*; *Robinetta*, by J. Jones, 35*l.*



After J. Opie: Almeria (Mrs. Meymott), by J. R. Smith, 60*l*. After Hoppner: Lady Louisa Manners, by C. Turner, 141*l*. After J. Russell: Mrs. Scott Waring and Children, by C. Turner, 73*l*. After J. Ward: Selling Rabbits, and The Citizen's Retreat, by W. Ward (lot 30), 65*l*; the same (lot 38), 54*l*; Haymakers, by W. Ward, 26*l*. After Peters: The Gamesters, and The Fortune-Teller, by W. Ward and J. R. Smith (a pair), 88*l*. After Morland: Guinea-Pigs, and Dancing-Dogs, by T. Gauguin (a pair), 54*l*; Cottagers, by W. Ward, 44*l*; Alehouse Politicians, by the same, 29*l*; Interior of a Country Alehouse, by the same, 32*l*; St. James's Park, and A Tea-Garden, by F. D. Soiron, 94*l*. After J. Pollard: The Elephant and Castle on the Brighton Road, by T. Fielding, 37*l*.

On the 6th inst. Messrs. Christie sold a number of miniatures, three by Cosway realizing very high prices. Cosway, Duke of Cumberland, 204*l*; Duchess of Cumberland, 987*l*; General Tollemache, 315*l*; Madame du Barry, 1,050*l*; Col. Béranger, 399*l*; Mrs. Fortescue, 955*l*. A. Plimer, Hon. Mrs. Cochrane, 420*l*. N. Hilliard, Portraits of a Lady and a Gentleman (a pair), 210*l*. Anonymous, Mary, Queen of Scots, 73*l*.

The same firm sold on the 8th inst. the following pictures from Battle Abbey: N. Berchem, A Cavalier and a Lady Hawking, 162*l*. Boccaccio Boccaccio, The Virgin, attended by Two Angels, appearing to St. Dominic, 126*l*. French School, A Boy and a Girl with a Birdcage, 215*l*. T. Gainsborough, James Quin, the Actor, 430*l*. J. Hackaert and J. Lingelbach, The Wooded Bank of a Lake, 115*l*. J. van der Heyden, View of a Dutch Château, 2,415*l*. A. Ostade, Interior of a Dutch Tavern, 220*l*. Sir L. Alma Tadema, Catherine, Duchess of Cleveland, 131*l*.

The following pictures, sold on the same day, were from various collections: Sir T. Lawrence, Jean Babington, 420*l*. J. Hoppner, Thomas Babington, 189*l*. B. van der Helst, Cornelia van de Poll, 304*l*; Peter van Rynvelt, 367*l*. S. del Piombo, Titian, 120*l*. S. Ruysdael, A Frozen River Scene, 126*l*. G. Stubbs, Mr. and Mrs. Saltonstall and Daughter, 210*l*; Portrait of Eclipse, with owner and two sons, 693*l*. G. Terburg, A Prince of Orange, in armour, 357*l*. W. van de Velde, Men-of-War and Fishing-Boats off a Dutch Port, 199*l*. D. Teniers, Le Roi Boit, 420*l*. Chardin, Vegetables, Fruit, and Still Life, 105*l*. P. de Koning, The Three Trees, 162*l*.

### Fine-Art Gossip.

THE receiving day for pictures intended for the forthcoming exhibition of the New English Art Club at the Dudley Gallery, Piccadilly, is fixed for Thursday, March 27th, and the jury has been elected as follows: Mr. Francis Bate, Mr. P. Wilson Steer, Prof. Brown, Mr. Henry Tonks, Mr. Walter W. Russell, Mr. C. Furse, Mr. Bernhard Sichert, Mr. David Muirhead, Mr. James L. Henry, Mr. William Orpen, Mr. A. W. Rich, Mr. A. S. Hartrick, and Mr. Moffat Lindner. It will be necessary for non-members of the club to procure the written invitation of two members to submit not more than two works to the jury.

MESSRS. CLIFFORD & Co. open to-day an exhibition of original pen-and-ink drawings by Katharine Kimball.

AT a general assembly of the Royal Society of British Artists, held on Monday last, Miss Lucy Kemp-Welch and Mrs. Jopling were elected members, these being the first lady members admitted to the Society.

MR. WOOD BROWN has in the press a book on the history of the church of Santa Maria Novella in Florence, in one section of which the Spanish chapel is dealt with and the scheme and authorship of the frescoes are discussed. While accepting the usual view with regard to the frescoes of the vault—namely, that

they are by scholars of Taddeo Gaddi—the author holds that the part assigned by Vasari to Simone Martini was in reality executed under Orcagna's directions.

THE Guild of Handicrafts are making an interesting experiment. They have obtained the sole agency in England for the sale of the productions of the Merrimac Pottery, U.S., and specimens are now on view at the Gallery of the Guild, 16, Brook Street, W. These were chosen by Mr. C. R. Ashbee in a recent visit to America on account of their beauty, colour, and texture, and because they were applicable for treatment with the Guild's silverware. They comprise flower-pots, vases, rose bowls, tobacco jars, and so forth; some of them have already been mounted in silver in the Guild's workshops.

THE deaths are announced from Paris of M. Aizelin, the sculptor, at the age of eighty-one years—he first exhibited at the Salon in 1852, and examples of his more ambitious works are in the museums of the Luxembourg, at Nantes, and at Rheims; and of M. Jean Paul Flandrin, the well-known landscape painter, who had reached the age of ninety-one. The latter was, like his more celebrated brother, Hippolyte Flandrin, a pupil of Ingres, and had been a constant exhibitor at the Salon since 1839, an achievement probably exceeded by few. In the last Salon he had two pictures.

## MUSIC

### THE WEEK.

ALBERT HALL.—'The Spectre's Bride.'  
QUEEN'S HALL.—Symphony Concert.  
GREAT QUEEN STREET THEATRE.—'Acis and Galatea' and Purcell's 'Masque of Love.'

HERR DVORÁK's dramatic cantata 'The Spectre's Bride,' produced under the composer's direction at the Birmingham Festival of 1885, was revived last week by the Royal Albert Hall Choral Society. We say "revived," because, with the exception of one or two performances in London soon after the Festival, the work has been neglected. The book, founded on an old and familiar legend, is sensational, and so therefore is the music. Realistic effects, too, play a large part therein, and music of this kind is generally considered of inferior order, or, at any rate, to belong to an order in which the art is going beyond its proper province. But seeing that the greatest composers, from Kuhnau and Purcell to Saint-Saëns and Strauss, have indulged in descriptive music, and that future composers will continue to do so, any discussion as to the legitimacy of the species is purely academic; and with regard to any particular work, if the realism is crude or forced it is to be condemned; if, on the other hand, it is in keeping with the tone-picture, and skilfully presented, then it is acceptable. In 'The Spectre's Bride' realism plays a part, but only a part; the music possesses higher qualities. The composer has written many fine works, and of these the 'Stabat Mater' and the cantata appear to us the most characteristic; the juxtaposition may be a strange one, but in like manner we should thus couple Mozart's 'Requiem' and his 'Don Juan.' There were good points in the performance of the work under the direction of Sir F. Bridge. Madame Sobrino sang the delightful soprano music with feeling and marked effect. Mr. William Green was not well suited in the tenor part, while Mr. D. Price

was not forcible enough in his narration. The chorus sang well. The accompaniments at times were too loud, but the work is complex, and in the Albert Hall it must be difficult for a conductor to know exactly how the sound of the music appeals to the audience. The second part of the programme was devoted to Mendelssohn's 'The First Walpurgis Night,' one of the master's freshest, most pleasing compositions. The performance was good, though not equal to the one given by the Albert Hall society last year. The soloists were Miss Edna Thornton and Messrs. Green and Price.

On Saturday afternoon the programme of the Symphony Concert at the Queen's Hall offered a curious mixture of styles. First came Beethoven's 'Choral' Symphony, the performance of which, on the whole, was good. The slow movement received justice, but the Scherzo lacked point and finish. The solo vocalists were Mesdames Ella Russell and Kirkby Lunn, and Messrs. Lloyd Chandos and Ffrangcon Davies: the last named was in his best voice, but as Madame Ella Russell was not equally fortunate, the balance of tone in the quartets was naturally unsatisfactory. The Queen's Hall Choral Society sang with great spirit. The symphony was followed by M. Saint-Saëns's Pianoforte Concerto in c minor. We fully recognize the skill and brilliancy of the writing; but of strong inspiration, of true appeal to the heart, there is none. It is honest enough music in its way, but its weak side was terribly exposed by its proximity to the symphony. Mr. Mark Hambourg played the solo part with marked *verve*, but occasional gesture of the showman order, to which, however, the music at times easily lends itself. The performance of Herr Strauss's orchestral fantasia, 'Don Juan' (Op. 20), again offered strong contrast. The programme-book stated that "as a composer Strauss is still *sub judice*." This is true in a sense. Time alone can reveal the staying power of his music and the art-value of the particular *genre* which he affects. So far, however, as regards earnest thought, strong imagination, and masterly skill in all that concerns the technique of his art, his great merit is fully acknowledged on all sides. The composer, following in the wake of Berlioz and Liszt, writes "programme" music. This is shown by the titles of his works, but he offers no detailed programme. Beethoven gave titles to two of his symphonies, while in the fifth and ninth he evidently worked to special pictures in his mind. There are striking dramatic touches in these works, the precise meaning of which it would, no doubt, be interesting to know. But the forms in which the master expressed himself were the old-established ones, and to us in these days doubly old, so that there is no difficulty in following his music. But in the works of Strauss, with their marked dramatic character, their profusion of thematic material, their sudden changes of mood, and consequent interference with old forms, some written programme seems necessary as a help to the understanding of the composer's aims. Anyhow, his music requires to be heard often before one can venture to judge it definitely; but, unfortunately, such opportunities are few. Mr. Wood ought to give one or two special Strauss programmes.



Handel's serenata 'Acis and Galatea' and Purcell's 'Masque of Love,' from his opera 'Dioclesian,' were performed at the Great Queen Street Theatre on Monday night, and were to be repeated on every night for a fortnight, with matinées on the Saturdays. The old story of Acis and Galatea attracted opera composers at a very early date. In an article contributed by Mr. W. Barclay Squire to the *Souvenir programme-book* the various composers are named, and we may add that of the earliest opera mentioned, the one by Loreto Vittori, produced at Rome in 1639, a detailed and highly interesting account, with musical illustrations, is given in Herr Hugo Goldschmidt's recently published 'Studien zur Geschichte der italienischen Oper im 17 Jahrhundert.' Handel's serenata was not apparently written for the stage, but it was so given in 1732 under the direction of Thomas Arne, the father of Dr. Arne, at the New Theatre in the Haymarket, nearly opposite the old Opera-house, at the very time when the latter was under the joint management of Heidegger and Handel. The composer's ire was aroused, and he soon announced a performance of the work at his own theatre with scenery, but, be it noted, without action on the stage. During the last century it was, however, given several times with action, the principal production being the one under Macready in 1842, already mentioned in these columns. The work does not gain by such presentation, if we may judge from the performance last Monday. The stage arrangements often seemed to us trivial, and detrimental to the music, yet there were one or two impressive scenes—in the opening chorus of Part II., the group of nymphs and shepherds in the background with the "wretched lovers" in front, and the mourning for Acis. The soloists were Miss Gertrude Woodall (Galatea), Mr. Anderson Nicol (Acis), Mr. Maurice Lewandowski (Damon), and Mr. Robert Maitland (Polyphemus), and of these the first and last were the most successful. The singing of the chorus was, on the whole, good. The performance was under the direction of Mr. Martin Shaw, who conducted with intelligence and energy. The work was said to be given with Mozart's additional accompaniments, but, in spite of that statement, the many bald passages convinced us that a very important instrument was missing—viz., the harpsichord. For Van Swieten Mozart wrote additional accompaniments to several of Handel's works, and Otto Jahn, in his biography, states, and on good authority, that at the performances, 'Acis and Galatea' being the first in 1788, "der junge Joseph Weigl accompagnirte am Klavier." Mendelssohn, as noted by Mr. W. Barclay Squire, also wrote additional accompaniments to 'Acis and Galatea' for a performance by the Berlin Singakademie in 1828. These, and certain liberties with Handel's text, have been criticized unfavourably, among others by Mr. N. Kilburn in an interesting article entitled 'Additional Accompaniments to Handel's "Acis,"' which appeared in a recent number of the *Sammelbände der Internationalen Musik-Gesellschaft*. He might, however, in justice to Mendelssohn, have stated that the composer afterwards regretted many things which he had

done. He wrote to his friend Devrient to try to get the score from the Singakademie, adding:—

"I have found, amongst many good things, several which I could not now endorse, and want to correct before it can pass into other hands, because I consider this matter of re-instrumenting as requiring the utmost conscientiousness."

We need not speak in detail of Purcell's 'Masque of Love,' as it was noticed in these columns when given by the Purcell Operatic Society last year at the Coronet Theatre. The principal soloists on Monday were Miss Beatrice Spenser, Miss Gertrude Woodall, and Messrs. E. J. Evans and Gordon Cleather. The stage director in this new venture is again Mr. Gordon Craig. Whatever shortcomings there may have been in the performances, Mr. Craig and Mr. Shaw deserve all praise and encouragement, especially in their attempt to revivify the works of our great Purcell.

### Musical Gossip.

THE incidental music written by Mr. Percy Pitt for Mr. Stephen Phillips's 'Paolo and Francesca,' produced last week at the St. James's Theatre, deserves special comment. The poet and the musician, unless, as in the case of Wagner, one and the same person, are naturally inclined to think first of their own special art, and thus it happens that musicians are apt to write what, in its way, may be good and clever abstract music, though not in complete harmony with the action on the stage. Mr. Pitt seems, however, to have realized throughout that his mission was to colour and intensify the dramatic action. In the music during the acts one seemed to feel rather than actually hear it. In the Preludes to each act the musician had, of course, better opportunity for exhibiting his skill, but even these were kept within moderate limits. During the scene in the harbour the orchestra was silent, an abstinence which, whether due to Mr. Alexander or Mr. Pitt, was wise.

GEORGE FOX, who died last week, was the composer of many comic cantatas and operettas, some of which ('The Jackdaw of Rheims,' 'John Gilpin,' &c.) achieved considerable popularity.

THE death is also announced of Marie Henry Pontet Piccolomini, a composer of popular songs, who spent his last unfortunate years in an asylum.

THE commemoration of the hundredth anniversary of the birth of Victor Hugo has not passed unnoticed in the French musical papers. In *Le Ménestrel* of March 2nd there was a long article from the pen of M. Julien Tiersot. The poet was supposed to be not merely indifferent to music, but actually to dislike it. In an article written the day after Hugo's death M. Saint-Saëns, however, pointed out that he could appreciate to the full the masterpieces of musical art, but entertained (and rightly too, remarks M. Tiersot) a strong dislike to the music which in his youth enjoyed public favour. And that opinion is endorsed by the fact that in his 'William Shakespeare' Hugo names Homer as characteristic of the genius of the Greek nation, Dante of the Italian, Shakespeare of the English, but Beethoven, in preference to Goethe or Schiller, of the German. In a second article, entitled 'Victor Hugo, Compositeur de Musique,' which appeared in the following number of *Le Ménestrel* (March 9th), M. Tiersot gives the music of the "couplets" and the "refrain" of the drinking song in 'Lucrèce Borgia,' which was sung when that play was produced at the Porte St. Martin in

1833. Meyerbeer and Berlioz both offered to set that song to music, but Harel, the theatre director, objected to great composers writing music which would attract notice and call off attention from the drama, and ordered the theatre conductor, Alexandre Piccinni (grandson of Gluck's rival), to write an air "à plat ventre sous les paroles." Piccinni wrote the air for the couplets, but could not find anything to suit him for the refrain. Hugo told him it was easy enough—that he had only to follow the words. The end of the matter is thus related in 'Victor Hugo raconté par un Témoin de sa Vie':—

"Et il [Hugo] se mit à dire les vers en les accentuant d'une sorte de chant informe. N'ayant jamais pu chanter de sa vie une note juste, il frappait sur la table du souffleur. J'y suis, dit le chef-d'orchestre, qui démêla un air dans les coups de poing et qui les nota sur-le-champ."

M. Tiersot has taken the trouble to ferret out the original vocal and instrumental parts (there was no score) used at the production of the play, and, as stated, reproduces them. He admits that the "refrain" music does not display any high qualities, but, at any rate, he regards it as less pretentious and vulgar than the couplets. It is a small matter, but, says M. Tiersot,

"it is none the less true that the spectators of 'Lucrèce Borgia' heard, thanks to Hugo, the best phrase of the musical composition destined to form part of his work."

HERR HEINRICH ZOELLNER, musical director of the Leipzig University and a well-known composer of operas and choral works, and Herr Stephan Krehl, also a talented composer, have been appointed successors at the Leipzig Conservatorium to Jadassohn, recently deceased, and to Prof. Reinecke, who has retired from public life.

### PERFORMANCES NEXT WEEK.

SUN.	Sunday Society's Concert, 3.30, Queen's Hall.
SUN.	Sunday League, 7, Queen's Hall.
MON.	Mr. Dalhousie Young's Pianoforte Recital, 3, Bechstein Hall.
—	St. Patrick's Day Concert, 7.30, Queen's Hall.
—	St. Patrick's Day Concert, 8, Royal Albert Hall.
—	Irish Ballad Concert, 8, St. James's Hall.
—	St. Patrick's Night, 8, Exeter Hall.
—	Opera, 'Acis and Galatea,' and Purcell's 'Masque of Love,' 8.15, Penley's Theatre, Great Queen Street.
TUES.	Miss Rosa Leo's Vocal Recital, 3.30, Bechstein Hall.
—	'Acis and Galatea,' 8.15, Penley's Theatre.
WED.	Mr. Howard Jones's Pianoforte Recital, 3, Bechstein Hall.
—	'Acis and Galatea,' 8.15, Penley's Theatre.
—	Misses Louie and Anna Lowe's Concert, 8.30, Royal Institute of Painters.
THURS.	Royal Amateur Orchestral Concert, 9, Queen's Hall.
—	Mr. Arthur Appleby's Vocal Recital, 3, Bechstein Hall.
—	Misses A. and J. McLeod and Mr. G. S. Wright's Matinee, 3, Steinway Hall.
—	'Acis and Galatea,' 8.15, Penley's Theatre.
FRI.	'Acis and Galatea,' 8.15, Penley's Theatre.
SAT.	'Acis and Galatea,' 2.15 and 8.15, Penley's Theatre.
—	Saturday Popular Concert, 3, St. James's Hall.
—	Symphony Concert, 3, Queen's Hall.

### DRAMA

#### THE WEEK.

ST. JAMES'S.—'Paolo and Francesca,' a Tragedy in Four Acts. By Stephen Phillips.

DUKE OF YORK'S.—'The Princess's Nose,' a Comedy in Four Acts. By Henry Arthur Jones.

THE drama long promised by Mr. Alexander is an undoubted stage success. Thanks to the care and taste which are evident in every detail, and the excellent selection made of actors for the principal parts, we recognize a spectacle of grace and beauty, and, what is more, a play which moves us. Not over satisfactory, however, are the methods employed to secure this end. 'Herod' in places lacked sufficient material to keep the action going. In this place it is too elaborately worked out. The considerable element of romance in the story is overshadowed from the beginning by an accumulation of evil presage which we feel to be unnecessary, and in one instance, at least, melodramatic. We have in the old blind nurse Angela a sort of Tiresias and Cassandra in one, whose appearance is sufficient to set suspicion on the move



and to hint in pretty strong terms the approaching tragedy. But besides this adequate presage Francesca imitates a very modern and different heroine, Blanche Amory, in wishing to know sorrow of her own instead of the lightsome sports which she also desires; and Lucrezia, played by Miss Elizabeth Robins with force, but an excess of suggestion from the outset, is also plotting against the hapless maid. Lucrezia's outburst concerning her childlessness is a fine piece of rhetoric, if not poetry, but we do not want it; it is an excrescence, a piece of bitterness which would be more suitable if launched against a mother instead of a male cousin. We find Lucrezia, in fact, melodramatic: she rolls her eyes from the very beginning, before any one has spoken; she protests too much. Some of the time spent on these birds of evil omen Mr. Phillips should have devoted to the lighter scenes, which in the works of the masters relieve and at the same time intensify tragedy. The effect of such interchange of dark and light was seen to advantage in the chatter of the girls, followed by the scene at the apothecary's shop.

The arbour scene, which is the romance for which we were asking, was the most successful in the drama—a piece of beauty and simplicity which played itself, though due credit is to be awarded to figures so admirably suited to their parts as Miss Evelyn Millard and Mr. Henry Ainley, one of the many scholars of Mr. F. R. Benson. As the unpleasant Malatesta of strong grip and grim appearance Mr. Alexander is impressive, but a little stiff. It seems as if he had hardly found himself in the part yet, or is our feeling a reminiscence—natural, but certainly unfair—of his previous career in bright modern gentlemen? The last scene, except for too boisterous an intonation, showed him at his best. As Francesca Miss Millard's charm was evident; she maintains her reputation by her grace and simplicity without improving her position as an artist. The verse was generally well delivered—better, indeed, than the Shakspeare usually is, of which it often suggests a reminiscence. The acting version as printed was not wholly preserved in the rendering as we saw it. Omissions are, however, beneficial, and in one case would seem to support our contention as to the overplus of the exponents of evil omen. In single lines and certain passages the poetry may well be a surprise and delight to that small portion of the audience which may be supposed to care about such things. The time has not come for superlatives, either as regards construction or language, but the play is fine, a new thing to the present generation, and it raises hopes for better achievement which 'Herod' did not suggest. Lightness of touch Mr. Phillips has not yet achieved, and yet it is a commoner gift than many of those which he possesses. Such are the ironies of our endowments.

Mr. Jones's play deals with the old theme of a woman who lures a husband away from a wife, more specially associated with French successes of the lighter order. A French prince has married an English wife, and the play opens with the evident scandal of his attentions to her guest and schoolfriend, married to a stupid person who is a brewer

and yet poor, thus living an epigram which he could not utter. The Prince, after considerable hesitation, promises to go off with his new flame and recognize her when she has "burnt her boats" by breaking with her husband. She is forced to leave in a hurry by the indignant wife, and her plans are spoilt by a carriage accident which breaks her nose and turns what looks like tragedy into comedy. She has to return defeated and see the wife reinstated in the Prince's favour. Minor interest is provided by an insufferable cad who arranges tableaux, makes love to all the ladies in turn, and is finally represented as horse-whipped. Lively and apt in dialogue, all this does not make a good play. In particular, the Princess loses our sympathy by her laughter over her rival, which is too decisive and prolonged to be hysterical. It is like the laughter of the lower orders, poor in taste. Miss Irene Vanbrugh acts admirably as the Princess, while Mr. H. B. Irving as the Prince and Miss Carlotta Addison as an old scandal-loving lady make the best of their parts. Mr. Gilbert Hare is also good as the elder person who takes calm views and provides good advice. But the whole does not, we think, constitute one of Mr. Jones's successes.

#### Dramatic Gossip.

ON Thursday last week Mrs. Beerbohm Tree, happily recovered, assumed two parts lately designed for her in 'Heard at the Telephone' and 'Cæsar's Wife,' adding greatly by her acting to the efficiency of the presentation. Her Marie Marex, a thoughtful and sombre performance, and her Léonore furnished one of the best instances she has yet supplied of the melodramatic intensity of which she has command.

'DR. NIKOLA,' a new melodrama by Messrs. Oswald Brand and Ben Landeck, founded, by arrangement, upon Mr. Guy Boothby's widely read sensational story, will be the Easter novelty at the Princess's.

MR. GEORGE ALEXANDER's first visit to America is likely to take place next year in 'Paolo and Francesca,' the triumph of which is sufficiently ensured to justify the most sanguine anticipation of this Transatlantic experiment.

ON Monday 'Another Man's Wife,' a new drama by Mr. Fenton Mackay, author of 'The J.P.,' was produced at the Crown Theatre, Peckham.

RUMOURS gain in persistency that we shall have a Bernhardt season at the Gaiety.

'LA NOUVELLE IDOLE' of M. François de Curel is announced as the approaching novelty of the Stage Society. Next on the list is Ibsen's 'Lady from the Sea.'

MR. EDWARD TERRY contemplates returning to his own theatre early in April. His opening piece will be Capt. Basil Hood's three-act comedy 'My Pretty Maid.'

THE production of 'The Girl from Maxim's' is fixed for Thursday next by Mr. Charles Wyndham and Mr. Charles Frohman.

MR. BEN GRETT has arranged with the Elizabethan Stage Society to give six matinées of the morality play 'Everyman' at St. George's Hall next week. Since the London performances, which took place at the Charterhouse, the play has been given at Oxford, Brighton, and Cheltenham.

TO CORRESPONDENTS.—F. B. S.—G. N.—W. W. S.—T. L.—received.

A. L.—B. V. H.—A. J. B.—Many thanks.

N. H. P.—Not suitable for us.

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SATURDAY, MARCH 22, 1902.

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## LITERATURE

*The Book of the Courtier.* By Count Baldassar Castiglione. Translated and annotated by Leonard Eckstein Opdyke. (New York, Scribner's Sons.)

*The Medici and the Italian Renaissance.* By Oliphant Smeaton. (Edinburgh, T. & T. Clark.)

WE have put these two books together mainly because the perusal of both has taken us into much the same region of literary history, otherwise no two could well be more dissimilar. That which comes from America is a stately tome, prepared with great care, and ornamented almost to superfluity with a number of well-executed portraits from contemporary sources of the many illustrious persons whose names occur in its pages. Its production has evidently been a labour of love with the editor, and, indeed, with all concerned. Mr. Smeaton's volume is one of the series called "The World's Epoch-makers," and has as obviously been made to order, to fill a place in that series. What the Medici have to do in that connexion is less obvious. Cosimo may, perhaps, be fairly considered as an epoch-maker in the history of Florence, in virtue of the new turn which was given to the fortunes of that city by his subtle introduction of one-man government without any apparent disturbance of democratic constitutional forms; but Florence had long been ripening for something of the kind. "Tyranny," in one form or another, was established in most of the Italian towns. Elsewhere, as a rule, the "tyrant" had gained his place by the sword; at Florence, as befitted a mercantile city, the purse opened the road to power. If the Albizzi had been richer than the Medici, in all probability the Albizzi would in the fulness of time have been dukes of Tuscany.

Mr. Smeaton, however, takes the line of considering the Medici in connexion with that somewhat elusive concept, the "Renaissance." We are thankful to him—it

is a small mercy—for not calling it the "Renaissance"; but we wish it could be made penal to use the term at all without a clear definition of what the writer understands by it, coupled in every case with a statement of the earliest date at which he has found it used in English. Some day, no doubt, the latter will stand on record in the pages of the 'New English Dictionary'; but until that day comes we cannot help thinking that a great deal of futility might have been avoided had it been recognized how very modern is the fashion of assuming that during a period roughly corresponding with the fifteenth century in Italy, and somewhat later in the rest of Europe, there took place, in a degree hitherto unprecedented, a "mighty movement which awakened the spirit of man," an "intellectual, moral, spiritual, and artistic rebirth," and of ticketing it under the general name of "The Renaissance." To take one of the most handy examples: in the three volumes of Dennistoun's 'Dukes of Urbino,' published barely fifty years ago, and probably the most important work dealing with the "Renaissance" period that had appeared in England since those of Roscoe, we are greatly mistaken if the word will once be found. (We should much like, by the way, to see the original of the letter in which Mr. Smeaton makes Cosimo use it!) In its original use it was, we take it, a term of architecture, denoting the revival of the classical styles on the decay of Gothic; thence it was not unnaturally extended to embrace the revived, or rather developed, interest in classical literature due to the appearance of Greek scholars in Italy, an interest which received a powerful stimulus and diffusion from the almost simultaneous dispersal of learned Greeks at the fall of Constantinople and perfecting of the printer's art. Recently one or two pleasing writers, catering for a public which had rather quickly begun to take a more or less intelligent interest in æsthetic and speculative questions, have discoursed on the "Renaissance" to their hearts' content, with the result that no series of little text-books is complete without one or more volumes dealing with the obscene tyrants, lay and clerical, or the third-rate, and usually equally obscene, *littérateurs*, who were the curse of Italy in that age. Mr. Smeaton finds that the Renaissance, which he calls "that mighty revolution, intellectual, moral, spiritual, and artistic," owed much to "Italian self-sacrifice." One wonders where he has studied it. If there is one thing more than another that strikes us about the typical people of its palmy days, it is their limitless self-indulgence.

The truth is that human affairs are never stationary over long periods. Some advance is always visible in the course of a century; at any rate, the forces which make for advance are always at work. No doubt a great part of them accumulates out of sight, till it bursts out concentrated into some new discovery or some unthought-of mode of expression, and then the world begins to spin faster for a while. Taken apart from the revival of learning and the culmination of some arts, the "Renaissance" shows chiefly as an age of political and social corruption, the like of which has never been seen. Some arts, we say; for architecture, the

greatest of them all, had surely culminated long before the first humanist pored over his first Greek manuscript; while if the glory of painting coincides with the revival of learning, the process which led up to it had been going on for some generations. But where would the revival of learning have been but for the three men of Mainz? For, *pace* Mr. Smeaton, we do not think that Haarlem's claim to be the birthplace of printing is generally admitted out of the Netherlands.

As a period of intellectual advance the "Renaissance" does not seem to us to be comparable with the thirteenth century; as a period of material advance, with the nineteenth; while as for morals it was distinctly retrograde. Mighty as the invention of printing was, we do not know that it gave the world a more notable impetus than either the discovery that the vernaculars could be used for great literature, or that subduing to man's use of natural forces of which we have not yet seen the end.

That the Medici did a good deal for the revival of learning we are not concerned to deny. Florence was a pleasant place for learned men, with its wealth, its intelligence, its comparative freedom from violence; and it was the evident game of any one who aspired to be somebody at Florence to play the Mæcenas to them. As Mr. Smeaton allows, Rinaldo degli Albizzi had done more than a little in this way before Cosimo came to the front. Here, again, if the Albizzi purse had been longer or more open than that of the Medici it might have made all the difference, and scholars might now visit a Rinaldine instead of a Laurentian library.

Mr. Smeaton seems to have put his book together in something of a hurry, and without any very prolonged study of his period and its writers. After quoting Machiavelli's character of Giovanni de' Medici, he observes:—

"Verily, he must have been no ordinary man to have elicited such eulogy from Niccolò Machiavelli, from whose pen blame ever flowed more readily than praise, and whose antagonism to the Medici is matter of history."

We do not know what history Mr. Smeaton consults. Machiavelli was on good enough terms with both the Medici Popes, and dedicated the 'Prince' to a Medici. Moreover, he has no less to say in praise of Cosimo than of his father; he does full justice to the excellent, if less showy, Piero; and if his praise of Lorenzo is somewhat qualified, it is clear that he admired what was deserving of admiration in him. Names, again, are repeatedly misspelt; nor would any one familiar with Italian nomenclature write Palla degli Strozzi or Coluccio de' Salutato. How many people are called "typical Humanists" or "grand old Humanists" we would not say; but one phrase or the other seems to be always turning up. The author contradicts himself once and again within a few pages. "Cosimo made pretensions to no rank in scholarship beyond the humblest," we are told in one place; a little further on we read: "We are apt to lose sight of the fact that Cosimo was in reality a man of great and varied culture." Regarding the introduction of printing into Florence: "To Lorenzo has been accorded



the credit which, properly speaking, belongs to his father." But presently: "To Lorenzo, and to him alone, belongs the credit of encouraging Florentine printing." Once or twice Mr. Smeaton drops into sheer vulgarity, as when he says that Cosimo's expenditure on buildings was just his "big ad." to secure the adhesion of the Florentines to his family; or that in Lorenzo's negotiations with Ferrante of Naples "it was the Renaissance card which won the trick," the latter statement being into the bargain something very like nonsense. If people write books for a series—and there is nothing in this that may not be found in half a dozen easily accessible and inexpensive volumes, more or less recent—the least they can do is to give them some attraction, either by grace of style or by freshness of thought. We cannot congratulate Mr. Smeaton on having achieved either in this work.

Difficult as it is to regard the Medici with any sentiment at all approaching hero-worship, it would be unjust not to recognize that in comparison with a good many of the families who were prominent in the Italy of that day they were fairly decent people, at any rate till we come down to the dregs of the race; two of them, the elder Piero and the younger Giuliano, were men whom one can even respect. But they are still far from representing the ideal of the age.

That in some quarters such an ideal was cherished the 'Book of the Courtier' is enough to show. It may be true that in the dialogues of which it consists most of the interlocutors profess sentiments higher than they were able to live up to, though, indeed, this does not appear to have been the case with the author whose puppets for the nonce they are. But if we make the extremely instructive comparison between the 'Courtier' of Castiglione and the 'Prince' of his slightly senior contemporary Machiavelli, we shall at least see that there were yet some cultivated persons in Italy who were not prepared to regard "virtue" as a synonym for successful iniquity.

Popular as the 'Courtier' seems at one time to have been—Mr. Opdyke gives a list of 140 editions, of which just 100 belong to the sixteenth century—it is now far less known than it deserves to be. No doubt two reprints of the first English translation, that of the accomplished Sir Thomas Hoby, have recently appeared. But we have little faith in dainty reprints as any indication of a general interest in the works so produced, or as a stimulus to the study of them. In the case of Castiglione this neglect is a real injustice. It is not merely that, as we have said, the moral tone of the book comes as a refreshment to those who know the period only as one of utter villainy under a veneer of luxury and "culture": as a literary achievement in a difficult method it stands high. Gaspari, here as always one of the most judicious of critics, has pointed out that while in most fictitious dialogues one speaker acts as the vehicle of the author's ideas, and the rest are either men of straw to be bowled over or mere chorus,

"in Castiglione all the personages take a lively share in the talk; it is a real exchange of views in brisk and telling speech and counterspeech;

each speaker has a character assigned to him, and the author puts his own view in the mouth now of one, now of another."

The frequent digressions are introduced in the most natural way, and a charming tone of urbanity pervades the whole. Even when speech is rather more free than modern manners permit in mixed company, there is no trace of the offensive leer, the "snigger," as Mr. Saintsbury would say, which makes so much of the indecency of that age in Italy specially nauseous.

Mr. Opdyke's translation is the third that has appeared in English. Besides Hoby's, there is one of 1727 by a namesake of the author's, of whom we know nothing else. It is prefaced by a dedication to King George, presumably the First, in which the translator has the assurance to say that in that monarch's Court "Castiglione, had he now lived, might have drawn from the Life, the Piece for which we so much applaud his Imagination, and describe the Compleat Courtier, not from what he should be, but what he really was." However, the translation, if not very close, is very readable; perhaps in this respect superior to that now before us. Mr. Opdyke, by adhering rather too closely to the exact form of his original, has given his rendering a somewhat archaic air, which a little detracts from the reader's pleasure. We prefer "Julian answered, this observation is likewise verified in music," to "Then my lord Magnifico said: This is true also with music." So far, however, as accuracy goes there is little fault to be found. Both translators, curiously enough, have gone wrong over a phrase close to the end. "La dolce governatrice del ciel di Venere" does not mean "Venus, sweet mistress of the sky" (Opdyke), nor "Venus, the cheerful ruler of Heaven" (Castiglione); but "The sweet guider of the Heaven of Venus." The notes are generally useful, but sometimes fail just where they are wanted. The reader will hardly regard information about the true character of Sardanapalus as compensating for the omission to enlighten him on the nature of the "pleasantry" to which Cardinal Bibbiena refers when he says that he was "once turned into a spring." In note 240 the point is missed. There is no question of similarity of sound between Spanish *vino* and *Y no*. The Spaniard, calling for wine, said "Vino." His comrade chose to take it in the sense of "He came," and, treating the words as the beginning of a verse in the first chapter of St. John, continued the quotation "Y no le conocistes": an innuendo that the other was of Jewish extraction. Such was the military notion of humour in the days when humanism flourished.

#### THE JEWISH EXCHEQUER.

*Select Pleas, Starrs, and other Records from the Rolls of the Exchequer of the Jews, A.D. 1220-1284.* By J. M. Rigg. (Selden Society.)

IN this volume the Selden Society breaks entirely new ground, but the scholarly care characteristic of all its publications is well exhibited here also. The preface leads us to expect an authoritative piece of work, for Prof. Maitland has assisted with suggestions, and the labours of such Jewish scholars as Dr. Gross, Mr. Joseph Jacobs,

Dr. Neubauer, and Mr. B. L. Abrahams have been duly utilized by Mr. Rigg. Although the work is primarily concerned with the records of the Jewish Exchequer, which cover a period of some seventy years before the expulsion of the Jews, an elaborate introduction is devoted to the English Jewry from its earliest days to the expulsion. The dominant idea throughout this introduction is the incompatibility of the Jewish element with the feudal system of society. The inability of the Jew to take an oath of fealty excluded him, Mr. Rigg insists, from the body politic. An hereditary alien, he was bound to become little more than the chattel either of the baron or the king; and the king took care to secure the Jew for himself. How he did so we do not know, but John's charter of 1201, the sheet-anchor of the Jewry's privileges, professedly confirmed the rights enjoyed under Henry I. The Pipe Rolls of Henry II. bear witness to the huge sums extorted by the Crown on various pleas from Jews, and the growing indebtedness of the lieges from whom their wealth was sucked led to that outbreak in 1190 which involved the destruction of debtors' bonds, to the ultimate loss of the Crown. It is to this destruction, we learn, that may be traced the establishment by Richard, in 1194, of "Archæ," or depositories of bonds, in London and at other centres. From this establishment, it seems, developed the Jewish Exchequer. At first, to each "Archæ" there were attached four chirographers, two of them Jews and two Christians, formally elected and sworn, with clerks and scribes. As all contracts of loans were made before them and copies retained in their custody, together with rolls of receipt, the interests of the creditor were effectually secured, and the Crown, moreover, enabled to form a tolerably accurate conception, at any moment, of the wealth of its Jewish chattels.

The first "wardens of the Jews" appear in 1198, and a further development is seen in the name "Justices of the Jews," by which they were subsequently known. With them were associated the Chief Rabbi, or Jewish escheator, and a Jewish clerk, but the conclusion of Mr. Rigg's inquiries on their status is that

"the Exchequer of the Jews, though it had its own seal and separate staff of officers, was not so much a separate Court as a branch of the great Exchequer, invested with a jurisdiction never very precisely defined, and which never became, though it gradually tended to become, exclusive of that of the King's court."

Its procedure, we read, only differed from that of the Exchequer itself in

"the Assisa Judaismi, of which the most important feature was the right of a Jew to trial by a panel 'de medietate' when impleaded by a Christian upon a cause of action arising within the Jewry."

This last statement has caused us much perplexity, for we cannot discover in this volume any definite reference to an "Assisa Judaismi." From another passage we learn that John's charters to the Jews were

"part—the most essential part—of the Consuetudo et Assisa Judaismi, of which the Justices of the Jews were the official guardians"; but these important charters, of which the text is given, provide only that "if a Christian shall have cause of action against



a Jew, let it be tried by the Jew's peers." That somewhat mysterious document, the 'Chapitres tuchauz la Gyuerie' (circa 1285?), speaks of the custom by which the juries were composed of Jews and Christians in equal numbers, and the plea rolls prove that such was the practice, but we cannot find in these pages the "Assise" on which it was based.

When tracing the history of the Jews in mediæval England, one has to discard modern conceptions and view the facts in another spirit. It was under the bad kings that Jews most flourished: William Rufus favoured them, and John granted them charters. Under a good king, or at least a good Churchman, their lot was less fortunate; and their final exile by Edward I. was deemed an act of national righteousness. Henry III. fined and tallaged the hapless folk without mercy, but this was done partly on grounds connected with religion, as when they were called upon to pay 40,000*l.* in 1244 because a boy found dead in London was treated by the Church as a martyr at their hands. And the ordinance of 1253, hostile and oppressive as it was, was devoid of any financial object. By this all synagogues not dating from the days of John were prohibited, and the Jew was subjected to the authority of the parish priest and his status otherwise degraded. Taxable at will during his life, his estate after his death suffered further at the king's hands, the third part at least being claimed for the Crown, while the feudal right of wardship and marriage was exercised over his children. But as against the king's subjects he still had the power of the purse. The barons, however, took their revenge in vigorous form under Simon de Montfort, who discovered anew the simplest method of wiping out their debts. The triumph at Evesham of the royal cause meant reaction for a time, but it is interesting to note the influence of Edward, even in his father's lifetime, in the royal ordinances of 1269 and 1271. These "most drastic measures," as Mr. Rigg terms them, are printed by him in full, and we shall have to say something on the view he takes of their contents. Meanwhile we may note that he takes the earlier, not from the Patent Roll or Close Roll text, but from the transcript printed in "the Red Book of the Exchequer." As the date of this important ordinance is 53 Henry III., Mr. Rigg seems unquestionably right in making it 1269; but the official editor makes it, for some reason, "1266." What is the explanation?

Under Edward I. the prospects of the Jews became darker still, the Statute of Jewry (1274-5) imposing on them further restrictions. The effort to suppress usury seems to have driven many to resort to coin-clipping for gain, and their unpopularity steadily increased down to their definite expulsion in 1290. "It is evident," Mr. Rigg holds, "that Edward felt as a good Catholic on the question of usury," and that he was perfectly sincere in his plea that he wished the Jews to earn their living by commerce and industry, but that they had refused to do so. And he ends as he began, by urging that the difficulty was economic, and that the Jew could never be adjusted to a feudal state of society. His whole treatment of

the subject strikes us as eminently fair, and on the difficult problem of ritual murder he has a commendably open mind. With regard to his main contention, there is a curious piece of evidence which he has possibly overlooked. In 1166 the Earl of Hertford, having made a return of his knights bound to do homage to the king, added thereto the name of "Ysaac filius Rabi" as holding of him half a fee; here at least the Jew occurs in a feudal relation. We have also met with a curious case, some twenty or thirty years later, of an earl confirming to Josceus the Jew and Isaac his father a manor on his fief which had been "sold" to them. On the other hand, we cannot construe exactly as Mr. Rigg does the ordinances of 1269 and 1271. The "fees" of these appear to us to mean, not "feudal hereditaments," but the "redditus . . . tanquam perpetuos . . . que etiam feoda dicebantur," that is to say, rent charges or fee farm rents; for "lands" and "tenements" are mentioned as distinct from them. The appendix of documents, the note on the existing archives of the Jewish Exchequer, the selected extracts from those archives, and the annotations thereon are all alike excellent. We have not space to deal with the illustrations they afford of contemporary manners and customs, such as the sale by a Jew to the bearer of the proud name of Baldwin Wake of the debt due to him from another Christian landowner, with power to distrain the latter "in the name of the said Jew"; or the fate of a Jewess who, in passing through the town of Warwick, was met by another Jewess and her friends, who "beat and maltreated her and ate her nose and ears."

*Rural Life in Hampshire.* By W. W. Capes. (Macmillan & Co.)

UNDER the full title of 'Scenes of Rural Life in Hampshire among the Manors of Bramshott,' Mr. Capes, a well-known Oxford scholar, for many years rector of Bramshott, has produced a book of 300 pages, written in a quiet and refined style, illustrative of varied phases of country life arranged in chronological sequence. There is a good deal in the contents that will interest the general as well as the local reader; but to many others who know Hampshire well, or who are conversant with the varied sources from which local history can be gleaned, the book will be a distinct disappointment.

It seems to us a little odd that a scholar who has been engaged in ministerial work in a retired country parish of much diversity of scenery, in a fair corner of Hampshire, for over thirty years, should not have one word to say on the natural history or surroundings of Bramshott. Possibly the very fact that Bramshott is only separated by the now restricted area of Woolmer Forest from Selborne, immortalized by Gilbert White, was a contributory cause to this silence of Mr. Capes; still the area of the Bramshott manors is three times as great as that covered by Gilbert White, and quite as interesting in its products. Some idea, however, of the beautiful wood and water scenery within the limits of the parish can be gathered from the photographic plates of 'Wakener's Wells,' 'Spring Pond

Lane,' and 'The Rectory Lane by the Bell-field.'

About the best chapter in the book is that which deals with 'Manorial Usages.' Apparently the manor court rolls of this parish are exceptionally perfect; they begin in 1280. Mr. Capes has made a good, though restricted use of them after a pleasant gossiping fashion. Here, as elsewhere, the documents prove that the court jury were no respecters of persons. One rector was fined because eighty of his sheep were in the oats at Loseley, whilst another rector was fined fourpence by his parishioners for breaking open the pinfold where his horse was pounded when found straying. In neither of these cases, nor in many others cited, are the dates supplied. Far too few extracts or transcripts have as yet been printed of manor court rolls by local historians, and, with such a series as those of Bramshott, it would have been much better if Mr. Capes had gone more into detail and left out the general gossip as to the nature of manor courts, which has already appeared in many quarters. There are a variety of appendices at the end of the volume, wherein are given copies of seventeenth and eighteenth century overseers' and churchwardens' accounts which are of no particular moment, but not a single transcript or extract word for word from the early court rolls. Yet these latter would have been of genuine worth.

The least satisfactory chapter is that on 'The Religious Houses,' wherein Mr. Capes has been content to follow the usual commonplace view of monastic establishments without sufficient particular investigation. The religious house nearest to Bramshott was the Austin priory at Selborne, which held lands in the parish. Mr. Macray has recently printed two volumes for the Hants Record Society of the charters of Selborne Priory from the muniments of Magdalen College, Oxford, towards whose establishment the priory was made over in 1486 by Bishop Waynflete. Mr. Capes follows Mr. Macray in his estimate of the general conduct of the canons of Selborne, using like language. This estimate is based on the visitation injunctions of Bishop Wykeham; but those who have made a study of episcopal registers are aware that the actual phrases of such injunctions do not admit of immediate local application. Special forms of words were in favour and used commonly by the episcopal scribes, and allowance has always to be made for documents couched in official Latin. The Selborne injunctions are almost identical with those sent about the same time to the monks of St. Swithun's, Winchester. Reference is made to the small Premonstratensian Abbey of Dureford, on the Sussex side of Bramshott. Mr. Capes rightly describes it as "a small community of Premonstratensian canons," but in the very next paragraph mentions the inmates as "monks." We suppose this is only a tiresome piece of carelessness, for the writer must surely know the considerable distinctions that there were between religious canons and monks. At the time of their suppression a local inquiry was held by a justice of the King's Bench as to the alleged embezzling by the abbot and convent in selling their own stock and cattle when dis-



solution was imminent. Of the smaller monasteries of the district Mr. Capes states that they had "outlived the memories of their devotional zeal and high repute," that "they did not profess to be of any use to the society around them," and that "in the days of their suppression there is no evidence in this district of much sympathy or regret." He then proceeds to state that the peasants came forward "willingly" in great numbers to say what they knew of the so-called embezzlements at Dureford. Mr. Capes does not, however, give any reason for his assumption of willingness, and apparently forgets the Verbal Treasons Act of 1534, making even malicious silence punishable by death, under which peasants in other parts of the country suffered the extreme penalty for mild expressions of sympathy with the suffering religious. In concluding this part of his review of 'Rural Life in Hampshire,' the author, speaking generally of the monasteries of the county, asserts that "in one after another, when the veil is lifted for a while, we see the signs of misrule, disorganization, and decay." In making these and other like comments Mr. Capes has, doubtless, no intention to take a prejudiced and faulty view of the facts pertaining to English monastic life of the beginning of the sixteenth century; but it is unfortunate that a scholar who has made certain original investigations for the purpose of this book at the Public Record Office and elsewhere did not personally follow up this question for the religious houses of his own county, before he so definitely committed himself to the usual and oft-reiterated view. The fact is that the real scandals of monastic life towards the close of its existence in England are very few and far between, as divulged by the searching episcopal visitations. In many an episcopal register those only are entered in any detail that demanded consequent injunctions. In the case of Hampshire, where there was only a very small minority of religious houses not under diocesan inspection, the Commissary of the Prior of Christ Church, Canterbury, undertook a searching general visitation at the very opening of the sixteenth century, when the sees of both Canterbury and Winchester were vacant. The visitor was a secular of learning and repute, and his visitation was thorough in its examination of each individual religious. The unpublished records of this Hampshire progress are at Canterbury, and the result is that this "lifting of the veil" revealed only one scandal, and that a sufficiently bad one at Romsey.

Mr. Capes has also overlooked the hitherto unpublished return of the visitation of Hants religious houses, in 1536, by what were termed the "mixed commissions" of local gentry of Cromwell's own appointment. These reports are extant of only two or three counties, and therefore deserve careful attention. The Hants commissioners were Sir James Worsley (governor of the Isle of Wight), and John Paulet, George Paulet, and William Berners, all of whom held minor Crown appointments. Nevertheless, in their detailed report, these Hampshire gentlemen, when "lifting the veil," do not even hint at a single scandal. Of the Cistercian nuns of Wintney they say that they are by

report of good conversation; of the Benedictine nuns of Winchester, that the whole number are religious and in living virtuous; of the Austin canons of St. Denis, Southampton, that they are of good conversation; of the Cistercian monks of both Netley and Quarr, that they are of good religious conversation; and of the Austin canons of Breamore, that they are of good conversation. Their explicit statements as to the relief of the poor and other practical services rendered by different religious houses might also be cited if space permitted. It is not often that documentary evidence so absolutely contradictory of the usual opinion as to English monasteries, so unfortunately reaffirmed by Mr. Capes, can be so confidently produced as in the case of Hampshire.

Some of the later chapters, though written after an interesting fashion and giving proof of wide reading, have little connexion not only with Bramshott, but even with Hampshire. For instance, in the chapter headed 'The Eighteenth Century' the hackneyed passage from Goldsmith's 'Deserted Village' is quoted, merely to say that it must not be too readily accepted as accurate; three pages of the description of a small squire and "an antiquated female," *temp.* George II., are quoted from Grose's 'Olio,' with the remark that there may have been some characters in Bramshott resembling them; Crabbe's oft-cited description of a country parson in his 'Borough,' though it is evidently an East Anglian portrait, is dragged in to fill another page; whilst Cowper's paper in the *Connoisseur* on the parish clerk does service for an imaginary one in this Hampshire village. However nicely these passages may be woven together, they certainly do not give any real idea of village life in this southern shire. Writing of this kind should be left to mere bookmakers. Now and again real fresh material comes to hand to supply genuine pictures, and these are usually found to differ considerably from the fancy portraits of novelists, essayists, or even historians of an imaginative turn. As an instance, Sir George Sitwell's recent privately printed charming essay on 'County Life in the Seventeenth Century' is entirely based upon the thousands of original letters still extant at his Derbyshire seat at Renishaw. They tend to prove that Lord Macaulay's well-known description of the country squire of Charles II.'s reign is but a coarse caricature. The true local historian will abstain from stringing together a series of fancy portraits of his district, and, if he has not a sufficiency of straw, will attempt no brick-making of the period wherein it is deficient. Mr. Capes might, we believe, have widely supplemented his slender local information for the seventeenth and eighteenth centuries from the Quarter Session papers, which are abundant for that period in most counties and usually illustrate every parish in the shire.

*Le Dictionnaire de l'Académie Française.*  
Dédié au Roy.—Tome Premier, A-L.—  
Tome Second, M-Z. Paris, 1694.  
(Lille.)

WE have here a reprint in facsimile of the first edition of the famous 'Dictionnaire de l'Académie Française,' in a way the most important work of its period, a book the authority and to some extent the influence of which survive the production of more ambitious and more important compilations. Reprints of this class, except in the case of the *livres à figures* of the eighteenth century, are less common in France than in England, where, from the First Folio Shakspeare downwards, the masterpieces of our literature have been thus reproduced. The 'Dictionnaire' of the Academy has many claims to the honour awarded it. Without being in the full sense a rarity, it is quoted in the 'Index Bibliographique' of M. Pierre Dauze (which corresponds to our 'Book-Prices Current'); it is not easy to encounter; and it has a right, on account of its superb frontispiece by Corneille, engraved by Mariette, and other illustrations by the same artists, to a place among the *livres à vignettes et à figures* of the best period of French engraving. A later edition, the third, is, indeed, included by Cohen in his memorable 'Guide de l'Amateur.' From all subsequent editions of the 'Dictionnaire' the first differs in respect of the words being arranged under their roots, an inconvenient method, which subsequently commended itself to Richardson, whose 'English Dictionary' was the best to which scholars during the middle of last century had access. In some cases this system imposes much trouble upon the student. It is comparatively easy to seek for 'Arcade' and 'Arquebusade' under 'Arc,' but it becomes troublesome when all thoughts of the alphabet are dismissed and one is referred under 'Archevesche' to 'Evesque,' under 'Arranger' to 'Rang,' and under 'Semestre' to 'Mois.'

No effort to supply the philological derivation of words was made in this first edition or in many after it, a subject for no special regret, considering that for much more than a century and a half after its appearance philological knowledge was in its infancy. No attempt at historical treatment is exhibited, and, a point more to be deplored, no illustrations of use are quoted, except from current speech. Those who hope from the first edition to reap such definitions, cynical, humorous, or prejudiced, as abound in the first edition of Johnson, and render its possession enviable when its authority has disappeared, will be disappointed. Everything is as decorous as it can be. Coarseness of speech is rarely to be found. There is no proof of the existence of that *esprit gaulois* which it was the joy of the nineteenth century to revive. All is in fact academic, respectable, and worthy of that *roi soleil*—now old, persecuting, and sadly shorn of his beams—to whom, in language of supreme adulation, the book is dedicated. To show its deficiencies, for which the times rather than the compilers are to blame, one instance may suffice. Under 'Mim'—each combination of three letters constitutes a new section—no words whatever appear, and the work passes from 'Mil' to



'Min.' In the edition of 1835, the sixth, we have *mime* and its various compounds, as *mimique*, &c., and *mimosa*, the plant-name.

With all its faults and shortcomings on its head, the 'Dictionnaire de l'Académie Française' is what Prof. Dupont, of the University of Lille, to whom the reproduction is due, calls it, "un monument très vénérable et un document très précieux." For reasons already in part exposed, it is all but useless to those who seek a dictionary for general purposes: to the student of what has been called the Augustan period of French literature it is invaluable. The language with which it deals is that of the acknowledged masters of French style, and the prophecy of Fénelon, in his 'Lettre à l'Académie,' is to a great extent fulfilled:—

"Quand notre langue sera changée, il servira à faire entendre les livres dignes de la postérité qui sont écrits en notre temps..... Un jour on sentira la commodité d'avoir un Dictionnaire qui serve de clef à tant de bons livres. Le prix de cet ouvrage ne peut manquer de croître à mesure qu'il vieillira."

In this respect even it is far from complete. Purely academic in origin, it has the fault of much academic work of omitting those current locutions which are most apt to change in form, the preservation of which is most to be desired. One has only to compare with the dictionary the special lexicons of authors who have come to be regarded as classic which are numerous in France. That or rather those to Molière are scarcely in point. Molière's writings were of course accessible, and he himself had been a score years dead at the time when his language was noted. A lexicon composed by the early Academicians was, however, little likely to pay attention to the utterances of an actor and a playwright. One has only to look at the list of Academicians prefixed to the work to see what ecclesiastical influence was arrayed against the actor to whom the rites of Christian burial were denied. True, the list includes Jean de la Fontaine, Nicolas Boileau Despreaux, Thomas Corneille, Bernard de Fontenelle, François de la Mothe Fénelon, and others of equal eminence in literature. Ecclesiastical and aristocratic influences were, however, sure to prevail. Few words employed by Molière, and to be found in the 'Lexique' of M. Livet or that of MM. Despois and Mesnard, are missing, though among those which do not appear is "canons," so frequent during the seventeenth century in a particular sense: "Sont-ce ses grands canons qui vous le font aimer?" ('Le Misanthrope,' II. i.) Loret, 'La Muze Historique,' under the date 1656, speaks of a man

par extravagance  
Portant des canons d'importance,  
Chacun plus grand qu'un parasol.

The word "canons" was applied to several different portions of dress appertaining to the leg. About 1668 this sense of it fell, according to Richelet, into disuse, and at the time when the dictionary first saw the light was supposedly obsolete. It should, of course, have been retained, as is attested by its appearance in later editions. From modern dictionaries of to-day it has almost disappeared.

The mention above of *parasol* suggests a reference to that word, which duly appears under *soleil*. With it is bracketed *parapluie*, which, however, is not otherwise noted, search under *pleuvoir* or *pluie* failing to reveal it. The definition of *parapluie*, under *parasol*, is "On se sert aussi du mesme pavillon pour se defendre de la pluye, alors quelques-uns l'appellent *Parapluie*." A dictionary of a given date is in the full sense a contribution to the history of language, a fact the full significance of which philologists have now realized. The idea of tracing that history by means of quotations successive in date belongs wholly to to-day. In few things is the dictionary before us more instructive than with regard to the growth of accents. The very first word in the preface, itself unaccented, is *après*, with the accent acute. Among the words unaccented on the first page are *rhétorique*, *première*, *celebres*, *siècles*, &c. In *poétique* and similar words dieresis takes the place of other accent. A study of the first and following editions might help to settle the time when the acute accent or the circumflex took the place of the elided *s* in words such as *estourdi*, *étourdi*; *arrest*, *arrêtt*.

The charge that the dictionary makers had too far expurgated the language by omitting expressive words employed by early writers was often advanced, La Bruyère and Fénelon being among those by whom it was brought. La Fontaine, a constant attendant at the meetings of the Académie, could not obtain admission for words from Marot and Rabelais. Froissart was too early, the dictionary beginning practically with Montaigne. Among the words that appear is *effervescence*, under "ferveur." It should be remembered, however, that Madame de Sévigné, on hearing it employed by her daughter, said, "Comment dites-vous cela, ma fille? Voilà un mot dont je n'avais jamais ouï parler." *Savoir-faire*, according to Le Père Bouhours, is a new term, which will not last—is perhaps already out of date.

In his well-executed and interesting task Prof. Paul Dupont owns his indebtedness to M. Léon Moy, who died *doyen* of the faculty of letters of the University of Lille. The authorization of the Académie Française has been accorded to his labours. His aim has been to please scholars and lovers of the curious. If that end is accomplished he will not complain if the result is no more remunerative than that to the first printer, J. B. Coignard, who came before the Académie to bewail the non-success of his undertaking. No publisher's name is appended to the volume.

#### NEW NOVELS.

*The Labyrinth: a Romance.* By R. Murray Gilchrist. (Grant Richards.)

MR. MURRAY GILCHRIST has the true feeling for romance—especially for that kind of romance which has about it the glamour that never was on land or sea. He deals with strong human passions, he places his folk in point of time about the end of the eighteenth century, but yet the characters do not appeal to us as possible contemporaries of our great-grandparents; they seem rather to belong to the shadowy, but suggestive people of the dateless days of "once

upon a time." In reading 'The Labyrinth' it is as though we sat before some great old tapestry, the figures and scenes of which have become animated at the touch of a magician—an effect which is heightened by the peculiarities (we might call them affectations) of the author's style. Especially is this sensation imparted to the reader by the chapters dealing with life at Welton Abbey and the House with Eleven Staircases. Here and there sordid realism and grim comedy are strangely mingled, as in the chapters dealing with a blind man's murder of his wife and his subsequent attempts to escape in woman's attire; while genuine pathos marks the well-presented incidents dealing with the life and death of a leper recluse. The story deals with the interplay of so many and such strong characters that it may be described by an adjective borrowed from the title as labyrinthine. It may be cordially recommended to readers with a taste for true romance presented by a writer who, despite his affectations, has considerable literary ability.

*The Land of the Lost.* By William Satchell. (Methuen & Co.)

AN increasing quantity of good and sound fiction is reaching these shores from the Antipodes. For the most part it lacks the vivid dash and the cleverness (the word implies many limitations) which distinguish the better sort of American fiction; but it is perhaps none the worse for that. It contains more of what some one has called the nature-sense; more primitive depth and breadth, more of the quality which goes to make the work of Mr. Thomas Hardy great. This novel is a case in point. The name of its author is not familiar to us, but his story of a kauri gum-field in Northern New Zealand proves him to be imbued with a strong appreciative sense of the bigness and beauty and mystery of nature, and a distinct gift for conveying the gleanings of that sense upon paper. In the course of a tramp, all too short in duration, to the northward of Auckland the present reviewer had an opportunity of briefly studying at least three distinct human types, which are here admirably portrayed. Mr. Satchell knows his ground from vivid impressions received; but his thorough knowledge is not in the least aggressive. Nothing is forced upon the reader. At the end of a dramatic and interesting story, told quietly in sound English, he finds himself upon familiar and satisfactory terms with a number of men of different sorts living a simple, strenuous life in New Zealand.

*Gentleman Garnett.* By Harry B. Vogel. (Smith, Elder & Co.)

MR. SATCHELL is on the side of the artists, with his straightforward disregard of convention and broad sense of the primal forces which direct and move humanity. Mr. Vogel, on the other hand, in this story of bush-ranging days in Tasmania—or Van Diemen's Land, as his eighteenth-century characters ought to call it, but do not—is entirely on the side of the angels and happy endings, if one may assume that the angels' side is that of orthodoxy and convention. Yet perhaps it is unkind to call the author to book for the conventionality of his story, its scheme, its characters, its phrasing, and



its sentiment, for it deals with bushrangers, and the bushranger of fiction is a fixed and settled type, upon which no literary delineator, so far as we know, has ventured to hazard a variation. Regarded, then, as a conventional narrative, dealing with the more or less historical actions of a fixed type of men, 'Gentleman Garnett' is a very fair specimen of its class. It is neither so horrible as 'For the Term of his Natural Life' nor so powerful. It is decidedly less trivial than some stories which have been written round the same theme, and the local colouring is well managed. The characters are not convincing; but they seldom are in this particular kind of story, a deficiency which rapidity of movement is supposed to counterbalance. The singular and pertinacious fiendishness of the cruel official is not accounted for, and the almost devout uprightness of the bushranger captain does not at all fit in with his actions. But the conventional bushranger of fiction has never been consistent. The story moves briskly from start to finish.

*Under Cloister Stones: a Tale of Buried Treasure.* By Alfred E. Knight. (Hurst & Blackett.)

THERE is a certain sameness about the essentials of tales of buried treasure, but the details offer wider scope to the story-teller, and thus it is that we get rarely a 'Gold Bug' or a 'Treasure Island,' but all too often a more or less conventional contest between worthy and unworthy seekers after hidden wealth. Mr. Knight sets his treasure beneath the cloister stones of Westminster Abbey, and by an ingenious piece of mystification sets the seventeenth-century searchers for it a difficult task. How the rightful folk succeed, and how, with plague and fire arrayed against them, the wrongful folk are finally baffled, is told in a book which should prove capital reading for boys.

*Drift.* By L. T. Meade. (Methuen & Co.)

THE matter, perhaps also the manner, of 'Drift' differs from what we have been accustomed to find in the writings of this author. As the story advances the difference seems to us to become still more obvious, while the interest certainly increases. The author's diction leaves very much to be desired. The principal motive and the main situations are over-weighted, and far too drawn out by extraneous circumstances and unnecessary characters. The fabric of the tale is badly held together and insufficiently fused into a whole. A doctor whose manners, speech, and entire personality are represented as exhaling an extraordinary charm and elegance expresses himself like a small tradesman rather than a man of intellectual refinement and social repute. There are many other discrepancies, mostly of the same kind. The child Molly, aged nine (who, wakened from sleep by the appearance of her mother, says to her, "It must have been the knowledge that you were anxious which awoke me. I was so sweetly asleep, and when you came a cloud seemed to fill the room"), promises to be something of a bore as well as a good deal of a prig. But she grows more interesting. She seems to be a study of a nature, but a study only half

realized in spite of the poignantly distressing position in which she is placed. Skill and delicate handling are sadly needed all through this inept, but not unoriginal book. A little more knowledge of life, especially of contemporary social life, would have been an advantage.

*Calumet "K."* By Merwin - Webster. (New York, Macmillan Company.)

THIS is an achievement for which its authors—for we understand that there are two—may fairly take credit to themselves as authors, not merely as deft mimics, dealing with the stirring and infinitely exciting life lived before their eyes. They have taken a piece of this fighting life among a community in which the pioneering instincts are still alert and fresh, and moulded it into a terse, interesting, dramatic story, which reminds us of Mr. Norris's 'Octopus.' There is a grain "ring," the heroine is a shorthand clerk, and the hero an overseer with a genius for his work.

*Let not Man Put Asunder.* By Basil King. (Harper & Brothers.)

HERE we are introduced to the most exclusive and fashionable circle of American society, Bostonians of the reserved, older sort, and also of the modern kind which takes a season in London, a holiday in Paris, and the season in Boston. The book has claims to respect; it is ably and carefully written, with restraint and without vulgarity, being, as the title suggests, concerned with the prevalence of divorce in "smart" society. The evil of the thing is clearly shown, but the story is too long drawn out, and the amount of divorce and remarriage between the characters is tiresome. The writer's grip slackens when he leaves American shores; but upon the whole his work is interesting and praiseworthy.

*By the Higher Law.* By Julia Helen Twells, Jun. (Philadelphia, Coates & Co.)

AN American society story, pure and simple, which may be called clever, but is nothing more. It deals with the affairs of society in New York, and one leaves it with a not very pleasant taste in the mouth. The writer's command of language might be improved if she put aside one-half of her vocabulary. The sacrifice might lead to something like an appreciation of the true value of words. Such writing was abundant a few years ago, and not unfrequently hailed as the outpouring of feminine genius. Its day seems now to be over.

*The Theft of a Heart.* By Lillias Campbell Davidson. (Pearson.)

'THE THEFT OF A HEART' turns on a rather novel and ingenious situation, which might have been used to better purpose. There is little effort at character-drawing, and the emotion is for the most part of a very superficial kind. Also the sort of English used is not to be commended. The itinerary of some of her travellers seems a little complicated. They explore "out-of-the-way corners of Brittany and Belgium. They spent most of the winter in Paris and Brussels, but with the spring and summer they again drifted northwards, and found themselves at Mont St. Michael [*sic*] at the beginning of autumn."

# RECENT BIOGRAPHY.

UNDER the rather fanciful title of *Mary Boyle, her Book*, Mr. Murray publishes the autobiography of the late Miss Boyle, known to all readers of Tennyson's 'Life' and later poems. It was edited by Sir Courtenay Boyle, her nephew, whose premature and much regretted death, by depriving it of his final revision, is no doubt accountable for the large number of instances in which names and foreign words are misspelt. Miss Boyle moved, as the phrase is, in the highest society, to which she belonged by birth and relationships. Bowood and Longleat, Althorp and Hinchbrook, are some of the houses in which she was a frequent guest, and though her chronicle be of rather small beer, it is beer from great cellars. Some of her Italian experiences in the old pre-revolutionary days are not uninteresting. It must have been curious to stay in the very house at Careggi where the first three Medici lived and died, and to cap Dante with the hall porter. Even more curious must Miss Boyle have found it before the end of her long life to remember that she had once danced with the promoted stableboy now forgotten as Baron Ward. There are reminiscences, too, of Landor and the Brownings, of Carlyle and Lord Stratford, so miscellaneous was Miss Boyle's circle of acquaintance; but in spite of a good story here and there the book strikes one as jejune. "That Jemmy Twitcher should preach I own surprises me" perhaps holds the record among misquotations.

Mr. Tuckwell's well-known powers of epigrammatic writing and apt quotation are exhibited in his *A. W. Kinglake: a Biographical and Literary Study* (Bell & Sons). It is curious that so considerable a literary figure has not had his life written before. This little monograph of some 140 pages shows well the picturesque partisanship and aloofness of the man who wrote an immortal book of travel, 'Eothen,' and some history which is not likely to survive in spite of its vividness. The "great Eltchi" will always be great, but so much can hardly be said of Lord Raglan in the Crimea, while the wickedness of the third Napoleon is not now a matter of interest. Altogether Gibbon's hope that "a hundred years hence I may still continue to be abused" is not likely to be fulfilled in Kinglake's case, though one may fancy him echoing it. Crimean veterans are still indignant about parts of the narrative which they made into history, but the book is too long for the moderns. Mr. Tuckwell says nothing of the skeletons in the celebrated frontispiece to 'Eothen,' which we fancy were once brought forward as evidence of atrocities not officially recognized. There is rather too much of Madame Novikoff as a cosmopolitan Egeria, but Mr. Tuckwell has given us so many good things that we cannot complain of anything.

*Felicia Skene: a Memoir*, by E. C. Rickards (Murray), is a piece of work well done which was well worth doing. The daughter of Scott's well-known friend, commemorated in 'Marmion' and elsewhere, Miss Skene had the advantage of a cultivated home and the luxury of travel and life in Greece. Her cleverness and brightness made friends for her everywhere, and a career of social brilliance was undoubtedly open to her. But she preferred good works to gaiety, and under High Church influence was led to Oxford, where for nearly fifty years she was a true sister of mercy, of liberal views and untiring devotion. Her rescue work among girls was admirable, because she had the gift of humour and did not ask for impossibilities. The accounts of 'Prison Diaries and Letters' here make excellent reading, and show her wisdom, which won the recognition of high Oxford authorities. Though she was not in youth so handsome as many of her family, and derided on account of the red



hair which, as she remarks, later became fashionable, her sweet face was beautiful in old age, and her labour strenuously pursued, whatever doctors said, will not soon be forgotten. Some of her descriptive papers are good, but her other writing was too plainly for a moral purpose to win a literary ear. Some excellent portraits add to the attractions of the volume.

*Letters of Bishop Tozer, 1863-1873.* Edited by Gertrude Ward. (London Office of Universities' Mission to Central Africa.)—Bishop Tozer, as we learn from Miss Ward's interesting preface, succeeded Bishop Mackenzie, who died after a brief episcopate of two years, in 1863, as Bishop of the Zambesi region. The Universities' Mission, founded in 1859 at the suggestion of Dr. Livingstone, was at that time passing through a critical period. The tragic death of the bishop had been followed by internal political troubles and famine, and the missionary staff had been disabled through illness. The new bishop, a man of considerable energy, all the more remarkable because of the climatic conditions under which he had to labour, at once set to work to place affairs on a firm footing. He wisely made Zanzibar, instead of the Zambesi, the centre of his operations, gave valuable aid in the preparation of a Swahili grammar and vocabulary, and organized an efficient staff for the evangelization of the Lake Nyasa tribes. His crowning experiment seems to have been the establishment of a post office at Zanzibar. To his own regret, shared by those who took an interest in mission work in Central Africa, his health, after a ten years' residence, during which he had never spared himself, but had devoted himself heart and soul to his work, broke down completely. He returned to England invalided, and the state of his health rendered it impossible for him to resume his labours. But he had the satisfaction of knowing that he had left the mission in a flourishing condition, and that the traditions suggested by him were being carried on by able and devout successors. The bishop, as his letters show, was a kindly, discreet, large-hearted man, endowed with a useful fund of common sense. His two chief ideas in conducting his mission were to keep aloof from political complications and to make the African native Christian without making him European. He was of opinion, and rightly so, that the clergy engaged in missionary work in a certain country should not be of a different race from those to whom they minister, and he therefore advocated the training and employment of a native ministry. He also upheld the principle of preserving as much as possible the nationality of the converts. "Surely," he writes, "the mere enjoyment of such things as railways and telegraphs and the like does not necessarily prove their possessors to be in the first rank of civilization.....The Church of Christ is not affected by such distinctions as these. She has no commission to bring all nations to any other uniformity than that of the faith. She can leave national habits and customs alone. She will bear with everything save that which is inconsistent with a Christian life and conversation. Nay, even towards a waning mythology she will show herself patient and gentle."

If this policy had been uniformly and consistently carried out Christian missions would have been more successful. Private diaries are often written with a view to publication, but the bishop's letters, simple, unaffected, and, one feels reluctantly compelled to add, rather dull at times, were evidently penned with no such idea. They add little to our knowledge of the country or its people, but there is the touch of the personal charm about them which makes such things worth reading.

## OUR LIBRARY TABLE.

MESSRS. CHAPMAN & HALL publish *Anecdotal Recollections of the Congress of Vienna*, translated from the well-known volume of the Comte A. de la Garde - Chambonas. This excellent book of gossip on the social side of the Congress of Vienna was well worth revival, as most of its stories are forgotten. The translation is, as a rule, good, and the notes are more accurate than is usual in such volumes. One of the most interesting passages concerns a visit to Marie Louise, whose servants during the first part of the Congress of Vienna still wore the Imperial liveries of Paris. The old Prince de Ligne found the ex-King of Rome sitting to Isabeau, and was reminded of a previous visit, when the little Duc de Reichstadt, being told that the Marshal Prince de Ligne had come to see him, and not remembering him under that name, though he knew him well, called out, in horror, "Is it one of the Marshals who deserted Papa? Don't let him come in." The Prince de Ligne, though a French-speaking Belgian, was an Austrian officer, but the little duke, wearing the star of the Legion of Honour, took him for a Frenchman and cried to him his love for France. The book is full of anecdotes of the old Prince de Ligne, who is reported as deploring the excesses he had committed in Paris in "the carelessness of youth"—at a date when he must have been somewhere between forty-eight and fifty-two; but he was now eighty, and no doubt it seemed a long time ago. Octogenarian though he was, the author found him waiting on the ramparts of Vienna in a love tryst, in which, indeed, he caught the cold which ultimately resulted in his death. To the author he quoted poetry ("All things flee as age approaches") in the belief that the lady would not come, but, though late, she did come, after the prince had for the first time repined against his age, and even exclaimed: "What is the worth of young men nowadays to justify the world in lavishing its favours on them?" It is curious to find the staid King of the Belgians, that adviser of our Queen Victoria whom we remember, figuring as a troubadour—the leading man, indeed, in "the company of troubadours," at the grand tournaments that marked the Congress. In the tableaux he acted Jupiter, on account of his great beauty. The author is disagreeable to many people, as, for example, to Narischkine, the Grand Chamberlain of Russia, of whom he tells a good story. Alexander had given him his best order in a magnificent diamond star. He had pawned it; had to appear with it; and bribed the Emperor's valet to lend him the only similar plaque, namely, the Emperor's own, at which the Emperor, who had had a hint of what had happened, stared fixedly the whole evening. But Narischkine's sister's influence with Alexander was sufficient to prevent any evil consequences. The portrait, by the way, of the Emperor of Russia which appears in this volume is very inferior to the other illustrations. It is taken from a miniature which represents him with more hair than he ever had. Long before the Congress of Vienna he was bald, though handsome and youthful in appearance. The author is too complimentary to his favourites, who include nearly all the emperors and kings. Of Queen Hortense he will hear no evil, and he uses with regard both to her and to Talleyrand language which is ridiculous in face of history. Prince Eugène de Beauharnais is more accurately treated, and his position at Vienna is rightly described as a false one, for, though his father-in-law the King of Bavaria brought him, he used his position as the most intimate friend of the Emperor Alexander to write the secrets of the Congress freely to Queen Hortense, who was in Paris and who was the agent there of Napoleon, keeping the prisoner of Europe informed of all that passed. The moment

chosen for the return from Elba was guessed even at the time to have been based upon information obtained through these channels, and the author of the volume before us states that the Emperor Alexander ceased his intimacy with the ex-viceroy in consequence. There are not many obvious errors in the volume. Hardenberg is frequently Hardemberg. There is a mistake about a note on p. 13, for the days of Lauzun were too far back, we think, to have brought his innamorata's daughter to be the wife, in the nineteenth century, of General Sebastiani. "Duc de Sérent" is, we should be inclined to guess, a mistake for Comte de Serrant. "The daughters of Admiral Sidney Smith" were, of course, two of his, more numerous, stepdaughters. They seem to have played a great part during the Congress, though "Long Acre" himself was evidently looked upon as what in these days would be called "an outsider." We find "San - Martino" for San Marino. "A simple general of infantry" is rather an odd way of saying a "mere general"; and there is a sentence at p. 397 which we do not understand: "Those precious relics draw to the ancient capital of Moscow a number of pilgrims, who proceed on foot from Casan and other towns close to Italy." Kasan is close to Siberia rather than to Italy.

*Women in Love.* By Alfred Sutro. (George Allen.)—Here in dialogue form are presented eight aspects of the fairer and frailer sex and their methods and manners in the matter of love and its crucial situations. To read them one after another is not perhaps a fair test of their merit; still that is how such things are read. These, when weighed in the balance, seem somewhat slight and frothy. There is a good deal of variety in the motives and attitudes of the women towards their faithful or unfaithful lovers and husbands—the clinging, the cold, the tender, the remorseless, the selfish, the complex, the angelic, the thoughtless, are all represented. The situation and feelings of the forlorn lady in 'The Gutter of Time' are as well done as anything in the group. The soliloquy (a man's about a woman called Maggie, who does not appear), conveyed mostly by means of dashes and points of suspension, is lurid, yet not strong.

A WITTY North - Country clergyman, who had been appointed to a deanery somewhere south of the Tees, was so struck by the un-aspirated condition of his congregation that when he saw the verger sweeping the aisles of the cathedral the remark was forced from him that he supposed he was sweeping up the aitches which had been dropped during the service. Such deficiencies may be prevented by a study of *The Aspirate*, by the Rev. Geoffrey Hill (Fisher Unwin). North of the Tees, it is curious to note, men do not naturally misplace their aspirates, nor do they in Ireland, where the children, with better wisdom than etymology, are taught to call the letter haitch. The aspirates are correctly used in the United States and in some parts of the south of England. But in other parts the English drop them altogether; elsewhere, again, they drop them and insert them in the wrong places. Incorrect insertion of an aspirate is chiefly a cockney vice, but it is a vice confined to the half-educated cockney. The city clerk and the shopkeeper, haunted by that uneasy conscience which education has called into being, keep inserting aitches in the wrong place in the hope of compensating for those which they expect they have dropped in the right, somewhat on the pepper-pot principle by which the youthful scholar puts accents on his Greek prose:—

Let twenty pass, and spot the twenty-first,  
Loving not, hating not, just choosing so.

It is not from the mere desire to be emphatic that aspirates are wrongly inserted,



though this motive is responsible for some errors, as it was with the Arrius of Catullus, who made the hair of the educated Romans stand on end when, from the admiration of his imperfectly educated soul, he called the Ionian Seas "Hionian." But we do not care to press this explanation so far as the grammarian Festus, who said that *helluo*, spend-thrift, was so spelt in order that the moral condemnation implied in the term might be emphasized. The lower class of Londoner, on the other hand, drops his aitches altogether, saying "Oi sez to 'er" when the city clerk would put it "Hi says to 'er." The English are not peculiar in dropping their aitches, but in retaining them. The Romans kept theirs for a long while, and suffered at the hands of the uneducated in a similar fashion. Other peoples, notably the Italian and French, who derived their tongues from Latin when the *h* had gone, have discarded that onerous letter. In English, as in Middle Dutch and Flemish, and other such dialects, it remains as a snare and an exertion, and has come to be a veritable shibboleth of birth and breeding. The fact would seem to be that in the case of those words derived from the Latin-French which had dropped the aspirate the letter *h* was reinstated in English, first in spelling by scribes who knew Latin and then in speech on the analogy of the usage of native words. This point does not seem to be clear to Mr. Hill, whose account of the mediæval usage is very confusing, and, we think, confused. His study of an interesting but thorny subject is neither complete nor profound; but he has gathered much miscellaneous information, and served it up in an essay which, in spite of some needless repetition and verbosity, is always readable and occasionally amusing. We agree with Mr. Hill that the varying usage in England is largely due to historical causes, though we cannot go so far as to subscribe definitely to the theory that the Saxons never put on *h*'s, whereas the Angles and Jutes did; but we have no doubt that it is on some such lines that the truth is to be sought. The lines of racial demarcation, however, have been blurred by time, the spread of education, and increased facilities of communication. The desire to imitate the Londoner misleads even some Northumbrians nowadays, while the principle of false analogy, dear to the philologist, is certainly responsible for much in spelling and pronunciation. Mr. Hill mentions in this connexion Charterhouse (Chartreuse) and Hogshead (Oxhead), but we wonder that he has not included such cases of false spelling as "rhyme," on the analogy of the Greek "rhythm," or, again, "Rheims," where the *h* has been inserted because it is a foreign word, in the same way as Frenchmen are always anxious to insert a *c* before *k* in English words, as, for instance, "steack."

M. ANATOLE LEROY-BEAULIEU, the writer to whose credit we shall always lay the introduction of Russia to the general reader of Western Europe, publishes, through M. Calmann Lévy, *Les Doctrines de Haine: l'Antisémitisme, l'Antiprottestantisme, l'Anticléricalisme*. The teaching of the volume is accurately represented by its title. M. Anatole Leroy-Beaulieu writes, we believe, from the Protestant point of view; but he objects as strongly in the name of liberty to the anti-Catholic movement in modern France as he does to that arousing of hatred against French Jews and French Protestants which has been the leading feature of French politics in the last few years. The anti-Jewish teaching of many modern French writers is explained as a fashionable form of the protest against plutocracy. It caused the Dreyfus case, and the exasperation of feeling over the Dreyfus case was the begetter of that extension of animosity from the Jews to the Protestants which now leads the ultra-

nationalists to condemn the Jew, the French Protestant, the Freemason, and the foreign enemy of France as being engaged together in one grand conspiracy. M. A. Leroy-Beaulieu points out that, although the French Protestants had no more than French Catholics personal sympathy for the Jews, they have felt themselves menaced as a religious minority by the anti-Jewish wave of intolerance. They, too, like the Jews, have in France known persecution and massacre in the past, and they naturally made common cause in the name of liberty. M. Anatole Leroy-Beaulieu, belonging as he does to a family in which the French middle-class prejudice against the doctrines of Socialism is developed to an unusual and perhaps to an extraordinary degree of exaggeration, as it seems to us on this side of the water, is hardly just to the Socialists of France in respect of their attitude towards the persecution of religious minorities. It will be an eternal honour to M. Jaurès and many of the Socialist leaders that, although the men assailed were the capitalists whom they disliked—the rich Jews and still richer Protestants of France—they at once took up the side of religious liberty, and fought along with many of their capitalist foes for the right to express speculative opinion. M. A. Leroy-Beaulieu, however, although strongly upon the anti-Socialist side, points out with eloquence that it is the strength of modern French Socialism that it has put forward "generous ideas and lofty aspirations too often forgotten or laughed at in our materialistic age—ideas which, essentially of Christian origin, are the honour of our civilization, and will always retain a hold upon young souls and upon the collective soul of the populace—ideas of justice and of fraternity among men and nations." Of incidental points in an interesting volume we note the remark that the rich Jews are not so rich proportionately to the rich men of the world in general as they were in the middle of the last century; and that in the United States there is not a single great Jew fortune among the very largest fortunes of the country. In our author's defence of French Protestantism he has passages of great eloquence to deny the view that the spirit of France is frivolous and that the Latin nations are essentially Catholic. He claims not only the Protestants—stronger, as he shows, in the Latin south than in the Flemish north-west of France—but also the Jansenists, as showing that the more serious side of France is also French and national; that not only Pascal, Bossuet, and even Bourdaloue ("Jesus as he was"), but also Calvin himself, represented French culture, though of a kind different from that to which the French nationalists of the present day alone allow the title of peculiarly French. In his attack on the anti-Catholic movement stirred up again by a reaction in some minds against the anti-Jew and anti-Protestant movements, our author shows that the effect of the recent shaking of opinion in France has been to bring about a defeat of the wise policy of the present Pope in supporting the Republic and asking in return for the full rights in France of the Roman Catholic Church.

"WHERE are the jokes of yesteryear?" is not as a rule a hard conundrum. The taste for the *Choice Humorous Works of Theodore Hook* (Chatto & Windus) has gone, but the volume, for those who care to look into it and have learnt the art of skipping, contains a good deal that is of interest. The satires in verse are the best things in our opinion. Their extraordinary virulence would hardly be tolerated now; but they are full of wit, and the versification is marvellous, particularly the stanzas of names in 'The Invitation.' 'Byroniana' might serve as a useful rebuke to the new journalism. Lord Wenables is delightful. We notice here the name of "Snodgrass," destined to be immortalized by

a greater humourist who probably went to school to Theodore.

MESSRS. METHUEN have published a neat edition of Sterne's *Sentimental Journey* in their "Little Library," with a happy introduction by Mr. Herbert Paul. A few notes are added at the bottom of the page, and the edition is further commended and distinguished from others by a careful text which preserves Sterne's characteristic ways and lapses. Attention to such details in a mere English classic is only too rare, so we wish this little book every success.

F. ANSTEY's admirable scenes entitled *Lyre and Lancet* (Smith & Elder) make a welcome appearance in a second edition. The book is a good specimen of the writer's easy and excellent humour, and is well illustrated.

*The Tiger* (Grant Richards), edited by Mr. T. W. H. Crosland, a new monthly, is modest in appearance, and well printed. It contains some good verse and some feline amenities which are entertaining. A good many institutions of the day will be none the worse for a little outspoken criticism; but will not the public expect more matter for sixpence?

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## TO HENRIK IBSEN

ON ENTERING HIS SEVENTY-FIFTH YEAR, MARCH 20, 1902.

RED Star, that on the forehead of the North  
 Hast flared so far and with so fierce a blaze,  
 Thy long vermilion light still issues forth  
 Through night of fir-woods down thy water-ways,

And draws us up its sinister, wild rays;  
 Lower it falls, and nearer to the sea,—  
 But still the dark horizon flames in thee.

All stars and suns roll their predestined course,  
 Invade the zenith, hang on high, and turn;  
 Thrust onward by some god-like secret force,  
 They sparkle, flush, and, ere they fade, they burn,

Each quenched at last in its historic urn;  
 Each sloping to its cold, material grave,  
 Yet each remembered by the light it gave.

Thy radiance, angry Star, shall fill the sky  
 When all thy mortal being hath decayed;  
 Thine is a splendour never meant to die,  
 Long clouded by man's vapours, long delayed,  
 But risen at last above all envious shade.  
 Amid the pearly throng of lyric stars  
 Thy fighting orb has lamped the sky like Mars.

And when the slow, revolving years have driven  
 All pearl and fire below the western wave,  
 Though strange new planets crowd our startled  
 heaven,  
 The soul will still bear on its architrave  
 The light reflected that thy lustre gave.  
 Hail, burning Star! a dazzled Magian, I  
 Kneel to thy red refulgence till I die.

EDMUND GOSSE.

## A NEW PALÆOGRAPHICAL SOCIETY.

WHILE the interest taken in palæography has in recent years largely increased, no organization for illustrating the subject systematically or upon an adequate scale by means of facsimiles has existed in England since the dissolution of the Palæographical Society in 1895. This Society was founded by the late Sir Edward Bond and others in 1873, with a limit of 300 members, paying a yearly subscription of one guinea. It was a publishing society exclusively, and between 1874 and 1894 it issued to its subscribers, in two series, upwards of 450 collotype plates from Greek, Latin, and other manuscripts and inscriptions, together with another 100 plates comprised in a separate Oriental series of shorter duration. The value of its publications was from the first generally recognized; and although private enterprise, chiefly abroad, has since produced several works of a similar nature and to some extent modelled upon them, they may claim to be still unrivalled both for the excellence of the reproductions and for the extent of the ground which they cover.

When the Society brought its career to a close in 1895 there was no lack of materials for its continuance, nor was any idea entertained that its collection of facsimiles was for all practical purposes complete. Its ultimate revival was, in fact, foreseen, and at the final general meeting of the subscribers it was resolved that the balance of the funds in hand should be kept for a while unappropriated, so as to be available for such a contingency. The surviving editors and others who were connected with the Society consider that its work might now with advantage be resumed. At the same time, for obvious reasons, it is inadvisable that any fresh issue of plates should begin with a third series, or the break of continuity be unmarked by some variation of title; and it is therefore proposed that a new society be formed, on the same basis and with approximately the same limit of members, but under a title sufficiently distinctive to avoid confusion, and that its publications, issued in yearly parts as before, should be entirely independent. It is further proposed that as before ten yearly parts should constitute a complete series.

In some respects circumstances are more favourable for such an undertaking than was the case thirty years ago; for not only have photographic processes been improved and cheapened, but many important collections of manuscripts are better known and more easy of access, and valuable experience has been gained in various ways. The aims and methods of the new society will no doubt be mainly the same as those of its predecessor, and, in particular, dated examples of the hands of different periods, styles, and countries will preferably be selected for reproduction as affording the surest criteria for comparative study. As regards other directions in which the Palæographical Society's plates may be most usefully supplemented, much may be learnt from the classified indices to them which

have lately appeared. Although many of the oldest and most important manuscripts already represented are to be found in foreign libraries, the great majority of plates, as was natural, were taken from manuscripts nearer to hand in the British Museum. In future, however, the proportions will probably be reversed, and examples will mainly be sought from abroad, or, to a greater extent than before, from the libraries of universities, colleges, cathedrals, and private collectors in this country. It will generally be agreed also that certain branches of palæography might well be more liberally illustrated. Thus the earlier stages of Greek writing claim special attention, and further examples should from time to time be obtained from inscriptions, and from the papyri which have recently been discovered or may in the future be brought to light. Room, moreover, ought to be found for as many as possible of the more important manuscripts of the classics and of the Greek and Latin Bible; and, in another direction, an attempt should be made to exhibit whatever local variations there may be in English hands, by utilizing more freely such materials as episcopal and monastic registers, chronicles, service-books of particular uses, and manuscripts bearing old library-marks or other indications of provenance. It is equally incumbent upon an English society to show a natural regard for manuscripts written in the English language. Apart from any palæographical value, they have a literary and historical interest of their own, and it is therefore to be hoped that, from the works of King Alfred and the 'Anglo-Saxon Chronicle' downwards, they may be fully represented. Lastly, the character of the ornamentation of manuscripts is so important a factor in determining questions of age and locality, that no excuse will be needed for devoting a number of plates to what may be called the artistic side of palæography. It is in this direction perhaps that the improvement in permanent photography has been most marked, and, in order to trace the development of the various schools of illuminating and miniature-painting, no pains should be spared to procure the finest and most characteristic specimens for reproduction.

With these objects in view, there is every reason to anticipate that the new society will attain the same measure of success as its prototype, and any gentlemen who are willing to co-operate in its formation are requested to communicate with one or other of the undersigned at the British Museum. As soon as a sufficient number of names has been obtained a preliminary meeting will be announced.

E. MAUNDE THOMPSON.

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## THE JUBILEE OF OWENS COLLEGE.

THIS remarkable feast, which was far more than a formal ceremony, took place on the 12th and 13th inst., and was attended by many eminent men from many universities and academies. There was besides a crowd of smaller and even local societies represented, which occupied much room and time which should have been devoted to hearing more of foreign work and foreign eloquence. But the serious problem, which loomed over all the local utterances, and created enthusiasm or the reverse at mere allusions, was the relation of Owens College in future to the Victoria University. For, as Liverpool has already proposed, so a great party in Manchester, dubbed as the "disruptionists," intend to sever their great college from the examining body, which is no real university, and make a real one in and for Manchester alone. This seemed to us the party which will win, for we could hear no better argument on the conservative side than that the old Victoria degrees would lose their value by the abolition of the old title. These



"sprawling universities," of which Victoria, the Royal of Ireland, and that of Wales are the examples before us, were all made in imitation of the London examining body, falsely called a university; but it took half a century to persuade men that this system is vicious, and that every university must be fixed in one place, and have one systematic and distinctive way of teaching every one of its students. During the feast this controversy was not without difficulty kept in abeyance.

The ceremonies opened with a state reception of the Prince and Princess of Wales, who came to honour the College by opening the Whitworth Hall, a fine Gothic room with a great organ—finer, perhaps, than any in the old universities. The speeches on the occasion were rather aristocratic than eloquent; but the Duke of Devonshire always talks sense, and the Prince delivered his oration with great care and distinctness. If it were lawful to criticize the arguments of a royal personage, we should venture to say that he made too explicit a demand for further liberalities from the merchants of the city, who have already been so magnificent in their gifts. It seemed to us odd that the College should not be contented with its Principal, and with the Chancellor of its University (Lord Spencer), but should have interlarded between them a President (the Duke of Devonshire), who ought to have no place in such a society. But this, too, looks like a transitional phase in the College. There were sundry speeches made by learned men, of which that of Prof. Jebb was by far the most polished, while that of Dr. Rücker contained more ideas. But ideas, at least new ideas, were scarce enough all the day, and the delegates were glad to adjourn to a state luncheon provided by the Corporation, which entertained three hundred guests not only with good fare, but also with a band of music which was quite superfluous. The Lord Mayor showed his strength and good sense by the brevity and point of his speaking. The regrets of all at the absence through illness (happily not serious) of Sir H. Roscoe and Dr. A. Ward were very genuine, but the repetition of these regrets was excessive. There was also much said very frequently about the old worthies, beginning with John Dalton, who have made Owens College famous, whereas there was no opportunity given to see the students in their daily life or their societies. They only appeared at the ceremonies in the guise of courteous and attentive stewards, yet there are many even of the learned who cannot help preferring the living dog to the dead lion. The large number of girl-students appearing in academic dress, with college caps affixed more or less awkwardly to their heads, suggested many interesting questions regarding their life and atmosphere, to which no answer could be found. We suggest, by way of parenthesis, that any girl who will put on a college cap should wear her hair brushed smooth, with a pigtail behind. Fuzzy wigs are meant for, and should be distinctive of, the frivolous ones of the sex. A college cap, pinned on as an ornament to a head which it does not fit, is a visible argument against the admission of women to university life.

On the afternoon of Wednesday Mrs. Rylands received guests with graceful simplicity in the beautiful library which she has built and endowed for Manchester. It must have been with mixed feelings that Lord Spencer, the former possessor of the books, admitted the lady to her honorary degree. But if we consider the great price he received, and the splendid housing of his books in Mr. Champneys's exquisite creation, we may suppose that satisfaction predominated in his mind. There is grave doubt, however, whether Manchester air will not damage books and bindings, still further whether Manchester education, even with the help of Owens College, will ever

be of a character to appreciate the incunabula of Greek printing, the Mazarin Bible, or the early 'Boke of Chess.' The Bible, by the way, is described in its case as the first book ever printed. We think it is the first dated book. The exterior of the building is not striking; the interior is probably the most beautiful library room in England. But this too is pure Gothic. Surely for a library such as this Renaissance is the appropriate style. We were also told that Mrs. Rylands had settled a large annual sum for the purchase of new books. This seems to us a mistake. It is not for its utility in the vulgar sense, but for its unique dignity and for the antiquity of its books and bindings, that this collection is to be treasured; nor should it be contaminated with modern books. Manchester already possesses fine old things—the Collegiate Church with its beautiful aisles, the Chetham College, which has its old library too. These things are worthy companions of the Althorp Library, even in a city (as Prof. Rücker said happily) surrounded with a pillar of cloud by day and pillars of fire by night.

We pass on to the presentation of addresses (Thursday morning), a "function" which seems to be a necessary part of such a feast, but which has never yet, so far as our experience goes, failed to be tedious or unsatisfactory. In the present case the organizer made such a riot of noise on his instrument as to give sundry delegates bad headaches. If sixty or seventy academies, colleges, &c., send deputations of two or three delegates with an address, how are all these to be received, and with politeness, within any reasonable bounds of time? For no audience can tolerate more than two hours of such a ceremony. If you encourage the delegates to speak, the most prosy of them will weary everybody in half an hour; the wiser will pass in silence, and so the best men will not be heard. If they are directed to walk by as a mere procession, the affair loses all interest. We shall make our suggestions regarding this difficulty presently. What happened at Owens College was that the delegates, feeling there was no time for talk, presented their addresses with some oft repeated formula depending on the circumstances, not on the merits of their academy. These formulæ received their due appreciation from Prof. Mahaffy and from the audience, which woke up suddenly when he described his university (Dublin) as "neither the oldest nor the newest, neither the nearest nor the farthest, neither the richest nor the poorest, possibly not the best, certainly by no means the worst in the world."

Then followed the conferring of degrees, which was open to the same criticism that all these celebrations have incurred, ever since Leydengave the splendid but forgotten example of conferring only five. As in Edinburgh, as in Glasgow, a crowd of men, some eminent and some not, some that never solicited, and some that did, were selected, upon no principle we could discover, save the obvious one that each was suggested by a personal friend or correspondent of influence with the Senate. This is the case with most honorary degrees given by most universities. A very deserving man may have no friend to bring his name under notice; an inferior man may. Of course, no one worth his salt can ever complain of being passed over, for these things are free gifts, and of no value if not spontaneously offered. But if honorary degrees are to maintain any value they should be most charily awarded, only upon the recommendation of a considerable number of competent men.

The last reception deserving of mention was the dinner given to the delegates in the Whitworth Hall by the authorities of the College. It was a fine feast, well served and full of good company. But, as always happens on such occasions, when it came to the toasts the local people would not efface themselves,

and spent most of the evening in lauding the College and the city, and in acknowledging these laudations, so that no delegate, except Sir William Anson, got a chance of speaking till the night was far spent and many had gone home. Some from whom most was expected were accordingly never heard at all, others spoke to a weary and inattentive audience. At a dinner intended for delegates from distant places of great fame, their toast should have followed immediately after that of the King and royal family. At least five delegates, chosen from various countries, should have been asked to respond. That should have been the main object of the feast. The College and the city, having received ample recognition at the previous ceremonies, should have come last, and as a mere appendix.

The guests who got no chance of speaking at this or the other meetings felt aggrieved at one thing only. They had no opportunity of speaking out concerning the admirable private hospitality shown to all. In this feature Manchester was a worthy rival of Leyden, of Halle, of Edinburgh, of Dublin. In every case the citizens spared no trouble, and observed no limits in their bounty. We trust that some of these excellent people may have entertained angels unawares.

We feel tempted by way of practical conclusion to enunciate some rules, drawn from a considerable experience of these celebrations, which have in most cases been violated to the detriment of the feast, and which future organizers ought carefully to observe. Hitherto experience seems to have taught them nothing. (1) The preparations will not require less than nine months, if the affair be of any magnitude. Foreign academies, for example, must have timely notice, if proper representatives are to make arrangements for a long journey. (2) The date should be fixed outside the ordinary university terms or semesters, if possible in summer. (3) Every delegate should receive in ample time a printed directory, telling him the names of all the visitors, and their addresses during the feast. (4) A reception room, with cloak-room attached, should be provided, to which all strangers may retire during the idle hours of the day, where they may meet and talk, and where they can deposit their robes without difficulty while paying visits, &c., in the city. (5) There should be at least one entertainment at which the hosts should efface themselves, and incite the visitors to speak. (6) The selection of the speakers should be made beforehand, not by the guests, but by the hosts. (7) Regarding the presentation of addresses, either the ceremony should be divided into two periods, before and after noon, and some latitude allowed to speakers chosen beforehand from the list; or only five or six should speak, and the rest of the addresses should be merely handed in. To allow each man to speak a sentence at random is now shown to be the worst arrangement. (8) Two or three simultaneous excursions, which could comprehend in several parties every noteworthy guest, should be made during the feast, in order that strangers may learn to know not only the people, but also the surroundings of the university which they visit. (9) Some special function at which the students are of primary importance should be included.

Not one of these rules is in any way trivial or unimportant, and upon the observance of them depends the excellence of the result. There is always much to praise, there are always the best intentions; there is never any want of kindness or hospitality; but there is sometimes hurry, or want of method, or a strange inability to profit by the mistakes of others.



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## A FORGOTTEN WORK ON FENCING.

48, Great Cumberland Place, W.

THE book of which the title follows appears to have escaped the notice of bibliographers: "La Théorie des Armes. | Dédiee à S.A.R. | Monseigneur le Duc de Cumberland. | Par le Sr Balthazar, | Maître en fait d'Armes de l'Académie Royale | De Mr. Durell. | A Londres: | Chez G. Woodfall, au Coin de Cragg's-Court, Charing-Cross. | M.DCC.L. Obl. 4° 89 pp." Pp. 35, 38 are wrongly duplicated, and pp. 36, 37 omitted. The book is in the British Museum Catalogue, 62 b. 16.

F. POLLOCK.

## SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 14th inst. a selection from the library of the Earl of Orford, among which were the following important books: Assemani de Pontifice Maximo post Obitum Clementis XIII. Eligendo Oratio, with arms of H. B. Stuart, called Cardinal of York, Romæ, 1769, 36l. Germain Brice, Nouvelle Description de Paris, 4 vols., morocco, arms of Madame Adelaide, Paris, 1725, 24l. 10s. Eikon Basilike, George Daniel's large-paper copy, bound for Charles II., 1649, 81l. Cochlaei Antiqua Regum Italiae, Henry VIII. binding, Dresdæ, 1529, 51l. P. Corneille, Rodogune, Madame de Pompadour's edition, with autograph letter, &c., Au Nord, 1760, 37l. "Livre de Jeu" de Jean du Barri, MS., 1775-78, 19l. Giov. Gioseppe di S. Teresa, Guerre del Regno del Brasile, old copy, arms of the Old Pretender and Clementina Sobieski, Roma, 1698, 30l. 10s. Horæ B.V.M., MS. on vellum, 14 miniatures, Sæc. XV. 120l. Horæ Diurnæ cura Henrici Card. Ducis Eboracensis editæ, the Cardinal's own copy, in old red morocco, with his arms, Roma, 1756, 122l. Papers relating to the Birth of the Old Pretender, arms of James II., Gosford copy, 37l. Le Jeune, Grammairien François, with arms of the Old Pretender, Romæ, 1724, 50l. Martialis Epigrammata, G. Tory binding for Francis I., Paris, 1540, 101l. Protestations by Roman Catholics in the matter of the Popish Plot, Charles II.'s copy, 1682, 40l. Psalmi Davidis, Henri III. binding, Paris, 1575, 56l. Racine, Œuvres, 3 vols., arms of the Countess of Provence, 1767, 30l. Sévigné, Lettres, 6 vols., MS. notes by G. Garnier, with arms of Madame Adelaide, Paris, 1738, 32l. Stobæi Sententiae, 2 vols., finely bound by Clovis Eve for Marguerite de Valois, Lugd., 1555, 126l. Van Blarenberghe, Traité de la Cavallerie, s.d., 41l. Aeneas Vicius, Le Imagini, Grolier's copy, 1548, 162l. Walpole's Reminiscences, illustrated with rare portraits, drawings, and autograph letters, R. Taylor, 1805, 148l. Total of day's sale (217 lots), 2,281l. 2s. 6d.

The same auctioneers sold on Monday and Tuesday the following books and MSS.: Burton's Anatomy of Melancholy, first edition, 1621, 40l. Ramieus, Bishop of Arusiens, against the Pestilence, 8 ll. (Machlinia, n.d.), 160l. Euclides, Ratdolt, 1482, 19l. Alken's Sporting Repository, 1822, 80l.; National Sports of Great Britain, 1825, 24l. Apperley's Life of John Mytton, 1835, 27l. Bunyan's Pilgrim's Progress, sixth edition, 1681, 92l.; The Holy War, first edition, 1682, 36l.; Meditations and Scriptural Poems, 1700-1, 37l. Byron's Bride of Abydos, with a page in Byron's autograph, 1813, 36l.; The Corsair, first edition, with autograph letter, 1814, 30l. Cruikshank's Original Drawings for the 'Tower of London' (seven), 50l. Byron's The Waltz, 1813, 79l. Davies of Hereford, Wit's Pilgrimage, 1605, 29l. Alken's National Sports, 1821, 50l. Burns's Autograph Letters to Peter Hill (ten), 365l. Champier, Chroniques des Histoires d'Austrasie (Paris, 1510), 44l. Dickens's American Notes, presentation copy to Thos. Carlyle, 1842, 45l. Pierce Egan's Anecdotes of the Turf, &c., 1827, 18l. E. FitzGerald's Salaman and Absal, 1856, 13l. 15s.; Rubaiyat of Omar Khayyam, 1839, 28l. 5s. Goldsmith's Vicar of Wakefield, first edition, 1766, 85l. E. Fenton, Certaine Secrete Wonders of Nature, 1569, 15l. 10s. Goldsmith's A Prospect of Society, 1763, unique and unknown to Goldsmith's biographers, 63l.; The Deserted Village, first edition, 1770, 18l.; Haunch of Venison, first edition, 1776, 26l. 10s. S. Harsnet's Egregious Popish Impostures, 1603, 20l. Documents relating to Henry VIII., Archbishop Cranmer, Cardinal Pole, &c. (six), 26l. Horæ, on vellum,

with ten miniatures, Sæc. XV., 99l. Drayton's Polyolbion, 1613-22, 26l. 5s. A. Dürer, Triumphant Car of the Emperor Maximilian, 1523, 46l. Froissart, Croniques (Paris, 1499), 35l. Gray's Elegy, n.p. or printers or date, c. 1750, folio, an undescribed edition, 49l. Epistole di San Hieronymo Vulgare, Ferrara, 1497, 32l. 10s.

Messrs. Hodgson & Co. included in their sale last week the following: The Coronation of George IV., by Sir G. Naylor, 23l. Fores's Coronation Procession of Queen Victoria, 7l. 10s. Pyne's History of the Royal Residences, coloured copy, 3 vols., 23l. 10s. The Houghton Gallery, 2 vols., 18l. 5s. Nattes's Views in Bath, 12l. Malton's Picturesque View of Dublin, 7l. Sam's Tour through Paris, 9l. George Cruikshank's Galeté de Paris, with Descriptions by Ireland, 46l. Blackmore's Lorna Doone, first edition, 3 vols., 25l. 10s. Shelley's Laon and Cythna, 1818, 17l. 5s. Lamb's Elia, 1823, 16l. 5s. La Fontaine, Contes et Nouvelles, Edition des Fermiers Généraux, 2 vols., 21l. Boccaccio, Le Decameron, 5 vols., 1757, 18l. Dorat, Fables Nouvelles, 2 vols., large paper, 25l. Les Metamorphoses d'Ovide, 4 vols., 1767, 14l. Rossetti's Ballads and Sonnets, large paper, 11l., and Collected Works, 2 vols., large paper, 12l. 10s. The Oxford and Cambridge Magazine, 1856, in the original numbers, 20l. Pater's Works, 9 vols., 7l. 7s. 6d. Racinet, Le Costume Historique, 6 vols., 8l. 10s. Hasted's Kent, 12 vols., 7l. 15s. Gerarde's Herball, 1597, 15l. A Thirteenth-Century MS. with Illuminations, 64l. The coloured copy of Hogarth's Works mentioned in our issue of March 8th fetched 91l., and the presentation copy of David Copperfield, 30l.

## Literary Gossip.

THE *Cornhill* for April opens with a lyric by Mr. Hardy. In a second article in the series entitled 'Alms for Oblivion' Dr. Garnett tells the travels of a German prince in Spain and England in the sixteenth century. 'In Praise of Birds' includes an appeal against their destruction for fashionable millinery. Lord St. Cyres writes on 'Madame de Maintenon.' 'My Friend Yoshomai,' by Mr. F. N. Connell, sketches the relentless consistency of the Japanese code of honour. Mr. A. D. Godley contributes a dialogue in verse between a philosopher and a millionaire, in which he makes fun of the paradox on 'The Luxury of Doing Good,' developed in the February number of the magazine. Sophie Arnould, Browning, Leighton, Lord Coleridge, and H. F. Chorley are the chief names under review in 'A Few Conversationalists.' Urbanus Sylvan contributes another of his 'Provincial Letters,' dealing with the glories of Bath. There are also continuations of the current fiction and 'Londoner's Log-Book.'

THE April *Blackwood* opens with the fourth instalment of 'On the Heels of De Wet: the First Check'; and other articles are 'Light and Shade in Ireland'; 'Dogs I have Known and Loved,' by the writer of the humorous village sketches which have been a feature of the magazine in recent years; 'A New Reading of the Gowrie Mystery,' by Andrew Lang; 'Prospecting in British New Guinea'; a short story entitled 'My One Accomplishment'; 'The German and the Pole,' a protest from Poland against German methods of administration; 'Failures in Florida'; 'The Conquest of Charlotte'; 'At the Play in



Burma'; 'Musings without Method'; and 'Mr. Brodrick and Army Reform.'

*Macmillan's Magazine* for April opens with 'A Path in the Great Waters,' by Mr. W. J. Fletcher, a story concerning our navy in the early years of the last century. The Hon. J. W. Fortescue, in 'St. Lucia, 1778,' describes the British measures to protect the West Indies in those troublous times; Mr. Lewis F. Day writes on 'Art and Life'; Mr. B. N. Langdon-Davis on 'Novels with a Moral'; "Number Five," in 'Slaves of the Oar,' attempts to describe the fascination exercised by rowing over its devotees; and 'The Chinamen' is a complete story by Mr. Robin Roscoe. The number contains three contributions in verse: an 'Ode to Japan,' by Mr. A. C. Benson; 'King Drought,' by Mr. Will H. Ogilvie; and 'Primrose Day.'

'THE AUTOLYCUS OF THE BOOKSTALLS,' by Mr. Walter Jerrold, will be published early in the autumn by Messrs. J. M. Dent & Co. It will consist of papers contributed during the last year or two, over the signature now used as title, to the *Pall Mall Gazette*, the *Daily News*, and other journals.

A HANDSOME edition of Walton's 'Angler,' under the care of Mr. George A. B. Dewar, and with etchings by Mr. William Strang, will be published immediately by Messrs. Freemantle. The title is to be the "Winchester Edition." Mr. Dewar finds that there is much to be said of Walton's connexion with Hampshire, and has had the good fortune to come across some fresh material on the subject.

MR. ROBERT PROCTOR'S annual supplement to the 'Index to the Early Printed Books in the British Museum' is little known, even to the majority of those who make a speciality of the incunabula. Yet it is indispensable to those who possess the 'Index' itself, for it supplements by its corrections and additions that excellent work. The 'Supplement' for 1901 is a matter of sixteen pages only, and not the least interesting feature is its list of references to recently published facsimiles to be found in the publications of the Type Facsimile Society, and to Mr. W. M. Voynich's last five catalogues. There is also a very acceptable index to the Woolley Photographs, the references being all arranged so as to fit in with the scheme which Mr. Proctor elaborated in his 'Index.'

THE April number of the *Library* will contain a second article on 'English Book-Illustrators of To-day,' discussing "some open-air illustrators," with bibliographical lists of the works they have illustrated. Among its other contents the most important will be an examination of the texts of the early editions of the once famous 'Matinées du Roi de Prusse,' with a view to show that the transcript of Savary's manuscript, lately printed by Sir William Whittall, is not only genuine, but also goes far to prove Frederick the Great's authorship. Other articles are on the books with armorial book-stamps collected by Sir Wollaston Franks, on an early essay by Panizzi, and the need for a public lending library in the City of London.

MR. CHARLES T. JACOBI, managing partner of the Chiswick Press, and a well-known authority on typography and print-

ing, has an enlarged and thoroughly revised edition in the press of his 'Books and Printing: a Guide for Authors, Publishers, and others,' which he hopes to issue through Messrs. Whittingham & Co. in April. Additional features have been introduced to the type specimens at the end of the volume. The literary portion has been revised and enlarged by Mr. F. Howard Collins and other authorities. Mr. Collins is responsible, amongst other things, for an 'Index' chapter. In view of the widespread use of process engraving Mr. Jacobi has persuaded Mr. Walter Boutall, who has had a long and varied experience of the mechanical processes, to enlarge upon the chapters which he previously wrote on the subject. Mr. C. R. Rivington, clerk of the Company of Stationers, has revised the proof of the chapter on 'Copyright.'

THE vacancy in the list of the honorary members of the National Literary Society of Ireland, created by the death of Mr. Aubrey de Vere, has been filled by the election of Dr. Whitley Stokes, a well-deserved tribute to the work of a great Irish scholar.

MR. J. MASSON writes from Edinburgh:—

"Is not the following emendation in Stevenson's 'St. Ives' necessary? It is in the scene after Burchell Fenn has attempted St. Ives's life. 'He was good enough to drop into the autobiographical: telling me how the farm..... had proved a disappointment.....how Mrs. Fenn had died—"I lost her coming two year ago; a remarkable fine woman, my old girl, sir! if you'll excuse me," he added, with a burst of humility. In short, he gave me an opportunity of studying John Bull, as I may say, stuffed naked—his greed, his usuriousness, his hypocrisy.' For 'usuriousness' read *uxoriousness*. The question of money has never been referred to."

THE historical puzzles of the alliterative 'Morte Arthure' have received a fresh interpretation in Mr. Neilson's fourth lecture at Glasgow University. While it is maintained that throughout the poem the prototype of Arthur is double, being one half the Arthur of Geoffrey of Monmouth and the other half Edward III., whose victories at Crecy and Winchelsea, and his French wars generally, are directly or obliquely introduced, an identification no less startling is upheld for Mordred. Cryptic references to the Montagues, the green hill, Gawaine's death by Mordred's hand at Winchester, Mordred's taking up his quarters "by the Trent," and his being followed and found there "the Friday thereafter," are now read as alluding to the abortive taking of the field by the Earl of Kent, his judicial murder at Winchester through the instrumentality of Mortimer, Earl of March, Mortimer's presence at Nottingham as the paramour of Queen Isabella, and his final detection and capture there by the King and Sir William Montague on a Friday of October, 1330. Mordred changes his arms and assumes white lions passant, now taken to denote the well-known white lion of March, doubtless carried by Mortimer after his elevation to the earldom in 1328. The charges against Mordred in the poem contain strange echoes of the parliamentary articles on which Mortimer was executed. All this emphasizes the reference to the Earl of Kent found in the 'Awntyrs of Arthure.' The alliterative

plot thickens. Messrs. MacLehose will publish in a few days Mr. Neilson's 'Huchown of the Awle Ryale, the Alliterative Poet: a Historical Criticism of Fourteenth-Century Poems ascribed to Sir Hew of Eglintoun.'

IN the April number of *Temple Bar* Miss Broughton's 'Lavinia' and Miss Violet Simpson's 'The Bonnet Conspirators' are continued; Mr. Montefiore-Brice sums up the case for and against 'Trade-Unions'; Mr. H. A. Bryden epitomizes the career of Sir Harry Smith; 'Life at a Women's University Settlement' is described by V. C. H.; and Shelley's imaginative devotion to Emilia Viviani and Mrs. Williams is declared, in 'The Love of Antigone,' by Miss Bradford Whiting, to have been not inconsistent with his love for his wife. Among the complete stories are two of experiences so weird as to touch on the supernatural—'The Professor and the Lay Mind,' by Mr. Henry Oakley, and 'Bungalow No. 182,' by J. N.; while Mrs. Archibald Little, in 'Two Brothers,' illustrates the difficulty attending intellectual and social progress in China.

WE learn that Lord Kenyon and Dr. Isambard Owen are not, as we supposed, president and secretary of the Welsh scheme of the "Victoria Histories," but merely two conveners of the first meeting of the committee which began its work last Tuesday.

LAST week we inadvertently spoke of a book of verse as 'Butterflies in America,' instead of 'Butterflies in Amber,' which is the right title.

THE death of Sir Richard Temple removes a distinguished public servant of unusual versatility. He found time to write several books on various subjects, dealing chiefly with India and Parliament. We may mention his memoirs of Lord Lawrence and of James Thomason, his 'Cosmopolitan Essays' (1886), and his excellent volume on 'The House of Commons' (1899).

AT the annual meeting of the Booksellers' Institution, on the 13th inst., Mr. Charles James Longman stated that the report for the year was in many respects satisfactory, but he would have liked to see a much longer list of new members. He suggested a plan by which the advantages of membership might be more effectually brought before the notice of the younger members of the trade. Mr. J. Shaylor moved the adoption of the report.

THE meeting of the Booksellers' Provident Retreat was held on the same day, the chair being taken by Mr. W. Bartram in the absence of the treasurer, Mr. W. E. Green, through indisposition. The report read was most satisfactory.

IN addition to the names of those to be present at the Newsvendors' Festival mentioned last week, Lord Mozkswell has secured the presence of his Excellency the Marquess de Soverel, the Earl and Countess of Warwick, Right Hon. John W. Mellor, Right Hon. C. H. Hemphill, Sir Homewood Crawford, Mr. Augustine Birrell, Sir John Leng, Mr. Cecil Harmsworth, Mr. Julian Sturgis, Mr. J. St. Loe Strachey, Mr. Douglas Sladen, Mr. J. A. Spender, and Mr. Spenser Wilkinson.



*The Shrine* is the title of a new quarterly magazine, which will hail from Stratford-on-Avon, and be devoted mainly to Shakespeare and his birthplace. The first number will be issued on April 23rd (Shakespeare's birthday) by Mr. Elliot Stock. It is described as being devoted to literature, art, and life.

A VERY unusual specimen of bookbinding will be included in Messrs. Christie's sale on Wednesday next. The volume is a seventeenth-century MS. containing a number of transcripts of pieces in verse and prose by or relating to Lady Arabella Stuart; the binding consists of a fine sheet of vellum, very beautifully cut with a pen-knife in patterns resembling point lace, and laid over pink satin varied with blue. In two of the corners of each cover the initials Y Y interlaced occur; on one side the royal arms (France and England quarterly) had been illuminated on satin and formed the centre of the design, the garter, crown, and motto, "Semper eadem," being cut out in the vellum. The other side contains the device of a bird rising from the earth, with motto "Je fuy la terre et cherche le ciel." The designs have suffered somewhat from friction.

A RECENT writer on Wagner states that the second Frau Wagner in cutting off her hair and putting it in his coffin performed an act "as beautiful and touching as it was, I believe, unique." This anecdote reminds us that the late Duchesse de Sesto, of whom we were writing last week, performed the same act when her first husband, Morny, died. In both cases the hair was of singular beauty.

THE death is announced of the journalist Edward Jost, the author of 'Pfälzer Lieder' and the writer of many interesting articles on the survival of ancient habits and customs in the Palatinate.

GERHART HAUPTMANN is said to be at work on a novel. It will be the first attempt of the dramatist outside his own peculiar province of literature since the publication of his 'Bahnwärter Thiele' eleven years ago.

MAJOR FRITZ HÖNIG, one of the most esteemed of modern German military authors, died at Halberstadt on March 12th in his fifty-fourth year. He fought in the campaigns of 1866 and 1870. He was invalided through his severe wounds at Mars-la-Tour, after which he quitted active service and devoted himself exclusively to authorship. His best-known works are his history of the campaign on the Loire and his studies of the strategy of Moltke. He also contributed largely to several of the leading German newspapers upon military questions. He was a fervid admirer of Cromwell, of whom he published a biography (Berlin, 1887-9).

WE note the issue of the following Parliamentary Papers: Appendix to the Sixty-seventh Report of the Commissioners of National Education in Ireland, 1890, Section I. (5½d.); and Report from the Ecclesiastical Commissioners for England (9½d.).

## SCIENCE

## ZOOLOGY.

*A Treatise on Zoology.* Edited by E. Ray Lankester. Part IV. By W. Blaxland Benham. (Black.)—*Zoology: an Elementary Text-Book.* By A. E. Shipley and E. W. MacBride. (Cambridge, University Press.)—The student of zoology can hardly say "Inter arma silent leges"; both Oxford and Cambridge zoologists are hard at work producing text-books with no thoughts about Imperial Yeomen. And their works are of a higher class than we have been accustomed to get from English zoologists. It is true that Prof. Benham appears to have a more intimate acquaintance with the monographs of workers on the groups of worms with which he deals than with the creatures themselves, whilst some of the Greek terms of the Cambridge zoologists would certainly not have met with the approval of Aristotle. The aim, however, of these latter merits the highest approval, for they "try everywhere to make it clear that the ultimate end of the science is the discovery of the laws underlying and binding together the facts," and the work has the further merit that "it has been drawn up with an eye to no examination." It is difficult to form a correct estimate of a text-book of this kind till it has been tested by use with students, but we think that the authors have produced a useful work; it is certainly both intelligent and intelligible. Prof. Benham's volume is more severe reading, as is proper to a text-book of its class. While one cannot say that the materials have not been selected with discretion, it is, we think, to be regretted that the extraordinary and intensely interesting histories of the changes undergone by endoparasitic animals have not been treated with more elaboration. The "Literature" of the groups is complete enough for recent memoirs, but fails to mention most of the classical and ground-breaking papers. It is a pity that the name Mesozoa has been perpetuated on the title-page, as the author accepts the now current view that the strange creatures grouped under this name are but degenerate Metazoa. In both volumes the illustrations are excellent, some in the Cambridge volume deserving special praise. As in some other zoological works, history and classical scholarship are not the strongest points; for example, Messrs. Shipley and MacBride write, "It is difficult to say what idea the originator of the name Coelenterata meant to convey." A reference to the work of the eminent couple who invented the term would have solved the difficulty: "Ein Typus der sich hier vorzugsweise durch das eigenthümliche Verhalten der Magen und Leibeshöhle charakterisirt." Hill, in 1752, correctly spelt *Paramecium*, which nearly all English writers misspell. What the Masters of the schools will do if the Oxford 'Zoology' continues the absurd use of "Ibid." for *Idem* we tremble to think.

*The Zoological Record.* Vol. XXXVII. Edited by D. Sharp. (Zoological Society; Gurney & Jackson.)—The editor states in his preface, with apparent satisfaction, that the thirty-seventh volume of the *Record* contains about 180 pages more than its predecessor. In place of satisfaction we look upon this statement with alarm; the more unwieldy our annual handbook, the less useful does it become. Some of the reports are now so elaborate that it is not possible to see the wood for the trees, and, with all the elaboration, the reports are not complete; for example, the bibliography of the mosquito of malaria is hopelessly inadequate, many really important papers being omitted. Indeed, the significance of the whole subject seems to be under-estimated by the entomologist, yet never has zoological science better justified its existence than in the services which the minute discrimination of genera and a knowledge of the habits of insects have rendered to the

victims of lands plagued with malaria. The reporter on Protozoa has some inkling of it, but he fails to do more than give the title of Mr. Ray Lankester's brief but pregnant paper on the significance of the life-history of the blood parasites of malaria. From this source we have learnt that the doctrine, till lately generally accepted, that there is no sexual mode of reproduction among the Protozoa is untrue. We are, then, of opinion that the editor should exhibit, and call on his contributors to exhibit, a broader general view and a better sense of proportion; this would at least make the work of reference more helpful to zoologists. But it must be added that there are signs not only of careless proof-reading, as in the spelling of the name of no less well-known a person than the late Miss Ormerod, but also places which must have been neglected altogether; for example, we read "*nigricotis* [potuis melanotis]." Not only should "potuis" be *potius*, or better *rectius*, but it should be in different type from the suggested improvement. Another recorder is allowed to make quite a wrong use of the neologism "faunule": he speaks of the bryozoan faunule of Cotte comprising 103 species. But faunule is a "little fauna" or condensed typical epitome of all the animals of a locality; it is not the whole of one zoological group as distinct from the rest of the fauna. The interesting *Peripatus* has *slime* not "slim" glands; is this misprint the result of too much reading of daily journalism? While these are serious slips, we all know that Homer does nod, and cannot always help it, but the editor ought surely to have been awakened by the receipt of the record of echinoderms. Here elaboration is carried to such an extent that the recorder's treatise on the group is minutely analyzed, with the result that "all the generic names ever used for *Pelmatozoa*, perhaps also for *Ophiuroidea*, are believed to occur in this year's Index." Can bibliographic pedantry be carried further? Is any comment of any use? We hope the editor may see his way to give some directions to his recorders that will lead to brevity, and show some sense of proportion; but the terms must be clearer than those in which he explains his own methods:—

"In addition to giving references to titles of works that actually add to the faunistic record of a region, there are also comprised references to a large number of works on local faunae, or 'stations.' The locality in such cases is usually added, and the reference is, as a rule, made direct to the original work, not to our title numbers, many of these local faunistic notes not being included at all in our list of titles. Besides this a geographical name is frequently added to the literary reference, but this has no value beyond indicating that the paper refers to that locality; a collection of these references with a locality appended would not be complete as regards that locality, for any other references in the same division that have not any particular locality attached may refer also in part to this special locality."

We are forcibly reminded of a passage in Huren's attack on Darwin: "O lucidité! O solidité de l'esprit français, que devenez-vous?"

## THE NATIONAL PHYSICAL LABORATORY.

It takes a long time to persuade those who control the public purse-strings to any special outlay in favour of learned research. This has been strikingly exemplified by the history of the National Physical Laboratory, which was formally opened this week by the Prince of Wales. The institution has strong claims on the Treasury; nevertheless, eleven years have passed since Prof. Oliver Lodge first pleaded its usefulness at a British Association meeting at Cardiff. However, from all that is in train at Kew Observatory and at Bushy House—the joint organizations which constitute the laboratory—it would seem that neither the Treasury nor the taxpayer will have cause to grumble at the insistence displayed by the small knot of scientific men who originally fostered the undertaking. An ever-widening circle of adherents has been attracted by the



scheme, and we have at last a national establishment which is to aid not only certain phases of the theoretical science, but also many aspects of industry linked with scientific principles.

The laboratory is planned on a much more modest scale than the Berlin Physikalisch-Technische Reichsanstalt, but a good many lessons have all the same been gathered from that celebrated institution. Whereas the capital expenditure upon the Reichsanstalt was upwards of 200,000*l.* sterling, and the yearly expenses amount in round numbers to 15,000*l.* per annum, the sum received from the English Government for capital charges on the laboratory has been 19,000*l.*, with the addition of the freehold of Bushy House and grounds for the purposes of adaptation. Then the sum of 4,000*l.* is already promised as an annual grant in aid for five years, which may be construed, in the event of the success of the laboratory, to mean a permanent grant towards the expenses of working. This sum, however, is but a yearly contribution to supplement the income derived from the existing Gassiot endowment, and the receipts from testing and other fees, and does not represent in any degree the annual cost involved in the future maintenance of the laboratory, so that before long the authorities will doubtless consider it incumbent to make an appeal for an augmented grant. There is substantial reason to think that if the laboratory becomes a success within a reasonable period, and meets with adequate support from those connected with the development of the technical industries of the country, this practical help will not be withheld. The fact that Lord Rayleigh is chairman of the General Board and of the Executive Committee is in itself a guarantee of efficient work, apart from the well-known administrative ability of the Director, Prof. Glazebrook.

In view of the publicity that has been recently given to the doings of the new laboratory, its aims and objects need not be further particularized, but we may say that one important development which has received the sanction of the Executive Committee only awaits confirmation in other quarters.

#### 'THE MENTAL FUNCTIONS OF THE BRAIN.'

62, Queen Anne Street, W., March 15th, 1902.

In your review of 'The Mental Functions of the Brain' of March 15th occurs a sentence which may mislead the public as to the main argument of the book, which you otherwise criticize very fairly.

You say: "Dr. Hollander attempts a revival of Gall's views, but without bringing forward anything that can be regarded as satisfactory evidence in support of them." You may be quite correct in your view, but had you stated what is novel in the book it would have enabled readers to form their own opinion.

1. There is not a single scientist of the present day who has read Gall's work, otherwise how is it that there is not a single text-book which mentions even one of his—what your reviewer acknowledges as—brilliant anatomical discoveries, a list of which I have been the first to make?

2. Gall showed, and I bring fresh evidence, that only a third of the brain has to do with the higher intellectual operations; yet witness a communication to the Royal Society as recent as January 23rd of this year in which one of our most eminent professors of mathematics endeavoured to show a correlation of intellectual ability with the size and shape of the whole head.

3. I bring fresh evidence that derangement of the purely intellectual faculties is associated with the frontal lobes; yet we have quite a host of investigators, whose names I will spare, who locate the intellect at the back, and some even at the side, of the head.

4. It is shown conclusively in my book, and acknowledged by the most recent German text-

book of physiology by Prof. von Bunge, since published, that Gall, and not Broca, was the discoverer of the speech-centre, and described the first authentic cases of aphasia.

5. Gall's localization of the "sense of relation of tones," or musical faculty, has been re-discovered in approximately the same area by Edgren, Kast, Oppenheim, and other foreign observers; his statement that melancholia is a localized disease of a particular lobe of the brain is confirmed by two investigators, who otherwise profess to be opponents of Gall's doctrine; and even for such an obscure centre as the "centre for hunger and thirst" independent evidence, experimental and of brain disease, has been published within recent years.

The above evidence in favour of a reconsideration of Gall's doctrine may be anything but satisfactory, but some of my German colleagues evidently do not think so, for several of them are at work to advance the doctrine, of which Gall only furnished the rudiments, and which was prematurely completed by Spurzheim as the "system of phrenology."

BERNARD HOLLANDER, M.D.

#### SOCIETIES.

ASTRONOMICAL.—*March 14.*—The Secretary read a paper by Dr. Mitchell, of New York, on the flash spectrum as photographed in Sumatra during the total solar eclipse of May, 1901.—A paper by Prof. Barnard, on Nova Cygni, 1876, was partly read.—Mr. Maw presented a series of double-star measures made by him in 1899-1901.—The Astronomer Royal communicated a paper on new variable stars found at the Royal Observatory, Greenwich, during the measurement of plates for the Astrographic Catalogue, and also a series of double-star measures made at Greenwich.—Mr. Maunder gave an account of a paper, also communicated by the Astronomer Royal, on the mean areas and heliographic latitudes of sunspots in 1901, and pointed out an apparent connexion between a large sunspot in May of that year and the disturbed portion of the corona as shown in the eclipse photographs.—Mr. Dyson partly read a paper from the Royal Observatory on the parallax and proper motion of Nova Persei.—Mr. H. C. Plummer read a paper on the images formed by parabolic mirrors.—Mr. E. T. Whittaker read a paper on periodic orbits in the restricted problem of three bodies. The problem considered was that of finding the motion of a small planet, under the attraction of the sun and a large planet, the latter being supposed to move in a purely circular orbit.—A short note by Mr. Fourcade was read on Prof. Turner's recent note on photographic surveying.

LINNEAN.—*March 6.*—Mr. Herbert Druce in the chair, succeeded by Mr. A. D. Michael.—Dr. R. F. Scharff was admitted, and the following were elected Fellows: Messrs. N. H. W. MacLaren, W. A. Shoolbred, A. Smith, and W. E. de Winton.—Mr. E. D. Marquand and Mr. R. Newstead were elected Associates.—Mr. J. E. Harting exhibited and made remarks upon some unpublished coloured drawings by Messrs. J. G. Millais and A. Thorburn of British freshwater Anadide, illustrating intermediate phases of plumage, through and irrespective of moulting, not hitherto figured.—A paper by Prof. A. Gruvel, of Bordeaux, was read, dealing with some Cirripedes preserved in the British Museum of Natural History. The chief feature of the paper was the introduction of several new families into the group Lepadide as accepted by Darwin, and modified by Gerstaecker by the separation from it of the Aleoippide for a single species. The paper was illustrated by detailed drawings of the animals and appendages of species of the genera Alepas, Pocilasma, and Scalpellum.—The Zoological Secretary gave an abstract of a memoir by Prof. Elliott Smith, of Cairo, 'On the Morphology of the Brain in the Mammalia, with Especial Reference to that of the Lemurs, Recent and Extinct.' The author has examined either the brain or cast of the brain-cavity of every lemuroid genus, living and extinct, and his work is the result of an investigation of the collections of the Royal College of Surgeons Museum, the British Museum, and the Zoological Society, aided by generous gifts of material by Capt. Stanley Flower, Mr. Hose, and other persons named. Regarding Tarsius as a lemur, the author concludes that the lemuroid brain is intelligible only on the supposition that it has advanced along the main Primate stem and later undergone retrogression; and he forces this conclusion home by pointing out that while the differences which he recognizes between the brains of the lemurs and the Cebidæ are fewer

than those between, say, the families of the order Edentata, the points of resemblance are greater than those between the Eluroid and Arcuroid Carnivora. Beyond this, the memoir deals exhaustively with the comparative morphology of the pallium of the chief mammalian orders, with especial reference to confusion of ideas concerning fissures to which the term "Sylvian" has been applied.

METEOROLOGICAL.—*March 19.*—Mr. W. H. Dines, President, in the chair.—Mr. W. N. Shaw read a paper on 'La Lune mange les Nuages,' which was really a note on the thermal relations of floating clouds. He also exhibited an arrangement of apparatus whereby the conditions applicable in the case of a floating cloud can be experimentally realized.—Mr. F. J. Brodie read a paper on 'The Prevalence of Gales on the Coasts of the British Islands during the Thirty Years 1871-1900.' The total number of gales of all kinds dealt with during the period was 1,455, the yearly average being 48.5, of which 10.6 were severe. The worst year was 1883, while the quietest was 1889. The stormiest month was January, 1890. At all seasons of the year excepting the summer the prevalence of gales from the south-west is greater than from any other quarter. The minimum of such gales is reached in the spring, when rather less than 20 per cent. are from the south-west, more than half the storms being, however, from points between south-west and north-west. The prevalence of gales from polar directions is then at its maximum, more than 21 per cent. blowing from points between north and east; in the spring of 1883, out of a total of 11 gales, no fewer than 7 were from these quarters, the proportion being about three times the average. The highest velocities recorded were those at Fleetwood during the westerly gales on December 22nd, 1894, and on January 12th, 1899. On the former occasion for eight hours, from 7 A.M. to 3 P.M., the mean velocity was 64 miles per hour, and at 9 A.M. it reached a maximum of 78 miles. It appears that on the average 43 per cent. of the storm systems which visit our coasts advance from some point of the compass lying between south and south-west, and travel towards some point lying between north and north-east; 39 per cent. have an easterly motion; while less than 1 per cent. move westwards. A mean of 264 cases shows that the deep cyclonic systems which visit our islands travel on an average at the rate of 24.1 miles per hour; in some cases, however, the rate was not more than 8 or 10 miles, while in others it amounted to 40, 50, and even 60 miles per hour. The author concluded his paper by exhibiting a series of weather maps showing the progress of some of the most notable gales during the period covered by the discussion.

SOCIETY OF ARTS.—*March 17.*—Sir W. Preece in the chair.—The third and concluding lecture of his course of Cantor Lectures on 'Photography applied to Illustration and Printing' was delivered by Mr. J. D. Geddes. The lecturer dealt chiefly with trichromatic photography and the reproduction of pictures in colour. A very fine collection of negatives, blocks, and prints in colour was shown to illustrate the various stages of the process.

*March 19.*—Prof. Silvanus P. Thompson in the chair.—An important paper on 'Electric Traction: London's Tubes, Trams, and Trains,' was read by Mr. J. Clifton Robinson, the chief engineer to the London United Tramways and similar enterprises.—A discussion followed.

MATHEMATICAL.—*March 13.*—Major MacMahon, V.P., and subsequently Lieut.-Col. Cunningham, in the chair.—Mr. G. H. Hardy was admitted into the Society.—The Rev. J. Cullen read a paper on the solutions of a system of linear congruences. Mr. Hardy communicated an abstract of his paper entitled 'The Theory of Cauchy's Principal Values' (III.).—Mr. R. Hargreaves spoke on the algebraical connexion between zonal harmonics of orders differing by an integer.—Mr. J. Buchanan's paper on quadrature formulæ was taken as read.

PHYSICAL.—*March 14.*—Mr. S. Lipton, V.P., in the chair.—A paper on 'The Thermal Expansion of Porcelain' was read by Mr. A. E. Tutton.—The Secretary then read a paper by Mr. W. Williams on 'The Temperature Variation of the Electrical Resistances of Pure Metals and Allied Matters.'—A paper entitled 'A Suspected Case of Electrical Resonance of Minute Metal Particles for Light Waves: a New Type of Absorption,' by Prof. R. W. Wood, was read by the Secretary.

#### MEETINGS NEXT WEEK.

Mon. Institute of Actuaries, 53.—'The British Offices Life Tables, 1893,' Mr. T. G. Ackland.  
— Surveyors' Institution, 8.—Discussion on 'The Insurance of Buildings against Fire.'  
Tues. Society of Arts, 43.—'The Sphere of State Activity in Australia,' Hon. Sir J. A. Cockburn.  
— Institution of Civil Engineers, 8.—Discussion on 'The Greenwich Footway Tunnel' and 'Subaqueous Tunnelling through the Thames Gravel,' Baker Street and Waterloo Railway.



WLD. Folk-lore, 8.—'Stray Notes on Oxfordshire Folk-lore,' Mr. P. Menning; 'Malay Spiritualism,' Mr. W. W. Skeat.  
 Geological, 8.—'A Remarkable Inlier among the Jurassic Rocks of Sutherland, and its Bearing on the Origin of the Breccia Beds,' Rev. J. F. Blake; 'On a Deep Boring at Lyme Regis,' Mr. A. J. Jukes-Browne.

### Science Gossip.

THE new University of London has been collecting information about the teaching of medical students in various universities in England and Scotland. To atone for the neglect of Ireland, the report contains this gem: "Edinburgh.—Students never work at more than two places simultaneously."

IN order to meet the requirements of a growing number of students in England who desire to take an engineering course at McGill University, Montreal, the authorities have arranged to hold entrance examinations in London, commencing on June 6th next, and have appointed Mr. Stuart Horner, of 10, Queen Street Place, E.C., their representative in England.

HERR JOHN WEBER, of Winterthur, has purchased the original collections and manuscripts of Johann Jakob Scheuchzer, the Zurich naturalist (1672-1733), hitherto in private possession. He has presented them to the University of Zurich, where Scheuchzer was formerly professor of mathematics, as "a permanent memorial to the Father of Palæontology." Scheuchzer was also the chief medical practitioner in his native city in the early part of the eighteenth century, and the founder of the physical geography of high mountains.

It is remarked in this month's number of the *Observatory* that last year "appears to have been the richest on record for the discovery of minor planets, no fewer than thirty-eight having been added." Several of these, however, were insufficiently observed for determination of their orbits, and in a few cases supposed new discoveries on photographic plates turned out to be planets seen before. With regard to one photographically registered on September 19th, it cannot yet be decided whether it is identical with Xanthippe, No. 156, which was discovered so long ago as 1875, November 22nd. Definite numbers are now affixed up to No. 479, which was discovered by Dr. Carnera at Heidelberg on November 12th last; and No. 476, detected by the same observer on the previous 17th of August, has been named Hedwig.

PROF. CERASKI, of Moscow, announces (*Ast. Nach.* No. 3775) that Madame Ceraski, examining photographic plates taken by M. Blajko there, has detected the variability of a star in the constellation Monoceros, to be called, in accordance with the new nomenclature, Var. 3, 1902, Monocerotis. Last month it was nearly at a maximum, of about the seventh magnitude and a reddish colour; the period is not yet determined, but is probably not short. Prof. Kreutz, editor of the *Astronomische Nachrichten*, remarks that the star has long been recognized as of a red colour; its spectrum is of the fourth type.

A NINTH volume of the 'Œuvres Complètes de Christiaan Huygens' has recently been issued by the Société Hollandaise des Sciences. It contains his correspondence from 1685 to 1690, and has as a frontispiece a reproduction of a drawing (made by himself) of his father, Constantyn Huygens, of Zuylichem, who went on several diplomatic expeditions to England, and was knighted in 1622 by James I. The bulk of the present volume is in French, but a smaller portion is in Dutch, and it includes some letters from Newton, written in Latin.

MESSRS. HUTCHINSON & Co. have made arrangements to publish a new "Library of Natural History," which the Duke of Bedford will edit. The idea is to provide a series of illustrated books of practical utility on subjects touching country life. They will not, however, contain merely popular gossip about scientific subjects, but rather science expounded in

popular language, and the aim will be to make them scientifically accurate, though not technically scientific. Each volume of the library will be written by a well-known authority on the subject with which it deals, and already many well-known naturalists have expressed their interest in, and willingness to contribute to, the series.

### FINE ARTS

#### ARCHÆOLOGY, GREEK AND CHRISTIAN.

*Catalogue of Greek Coins in the Hunterian Collection, University of Glasgow.* Vol. II. By George Macdonald. (Glasgow, MacLehose & Sons.)—No one at all acquainted with the subject will accuse Mr. Macdonald of tardiness in producing his second volume of the Greek coins in the Hunterian Collection; for, besides the labour of classification and description, each specimen had to be weighed and measured, and, further, the work had to be done outside the time occupied by his official duties in connexion with the University. It is only two years and a half since Mr. Macdonald gave us the first instalment of his catalogue, and he now issues a second volume considerably larger than its predecessor. This second part includes the coins of North-Western Greece, Central Greece, Southern Greece, and Asia Minor, and in dealing with the various coinages of those districts the author had a more difficult task than with those of Italy and more western Greece. His frequent references to the official catalogue of the British Museum, which has now reached its twenty-second volume, show what use he has made of that work, and in his preface he makes full acknowledgment of the benefits he derived from it, and besides that he has had to consult the more recent publications and articles which are scattered throughout numerous periodicals. Work done in such a careful manner is outside criticism, especially as the compiler adds that he has received valuable help from those best able to advise him. A glance through the pages of the volume increases our admiration of Dr. Hunter as a collector. It seems almost incredible that a private individual at such a period, when coins could not be easily obtained and when their transport from the East was so difficult, should be able to get together so uniformly extensive and complete a collection in such a limited time—thirteen years—and the more so when we realize the fact that the Roman and English series, both coins and medals, in the collection are on a par with the Greek. Naturally, as compared with more recently formed collections, there are many lacunæ, and some coins, such as those from Elis, Cyzicus, Bithynia, may not be very extensively represented, yet others, from Corinth, Crete and the islands, Ionia, Cilicia, and Cyprus, would vie with those in many public museums. The heading of notes to each district or town, the careful designation of the weight-standards, the dating of each issue, and the references to numerous publications, all increase the value of the work as a book of reference. It is, we may add, well illustrated by thirty-three autotype plates, which show a considerable improvement on those of the previous volume. It is evident that the casts from which the photographs were taken have been executed with more skill, and practice has certainly made the photographer more perfect. In fact, the plates are some of the best we have ever seen. Mr. Macdonald promises, after a not less reasonable interim, a third volume, which will complete the series, and which no doubt will include Syria, Phœnicia, Northern Africa, and we hope also Spain, Gaul, and Britain. The University itself is to be warmly congratulated on having secured not only so able and competent a scholar as Mr. Macdonald to do the work,

but also so liberal a benefactor as Mr. James Stevenson of Hailie, who provided the money to carry it out in an efficient manner, and, on finding that the expenses would be likely to exceed the first estimate, has made a substantial addition to his original fund.

*Christian Art and Archaeology: being a Handbook to the Monuments of the Early Church.* By Walter Lowry. (Macmillan & Co.)—This new volume of "Macmillan's Handbooks" will prove extremely useful to all those who wish for a general survey of early Christian art. Even within the limits which the author has set himself—from the second to the sixth century inclusive—there is so vast and miscellaneous a mass of material that the task of selection must have been very difficult, and, moreover, the whole subject is full of controversies, many of them of such a nature as to stir the bitterest prejudices and affect the most sacred convictions. In these circumstances Mr. Lowry has done well, in the first place, to keep as far as possible to a simple statement of facts. Where he could not avoid the discussion of rival theories he probably would not himself claim to have given in every case a final solution. But it is evident throughout the book that he is free from any ecclesiastical or other bias, and that he has no other aim than an impartial statement of the truth, so far as it can be ascertained. Probably any reader will differ from him upon some matters, but no one can accuse him of distorting either facts or theories to suit a preconceived opinion. Sometimes, indeed, his impartiality leaves the reader in some confusion; for example, after a careful statement of De Rossi's theory that "the Church had itself recognized in law as a burial society," he concludes by quoting Duchesne's destructive criticism of this theory, and then passes on without further comment. While the author fully recognizes the dependence of early Christian art and architecture upon classical forms, he sometimes misses the significance of a tradition where a fuller knowledge of the classical prototype would have helped him. Thus in speaking of the symbolism of Orpheus he seems to ignore entirely the importance of the Orphic mysticism in relation to early Christianity, and merely quotes the tales of Orpheus and the Sirens and of the return of Eurydice. Again, in speaking of the orientation of churches in relation to the sunrise, he quotes Constantine's sun-worship, but does not mention the constant practice in the case of Greek temples—which, by the way, in another passage he states to have been "furnished through the roof with light and air," a view now generally discredited. Perhaps the weakest part of the book is the statement of the theory that the basilica is derived from the court of an ordinary house; the question is notoriously complicated, but it is very difficult to see any probability in the case, on the evidence here given. Some inaccuracies of detail call for careful revision—e.g., forms like "propyls" and "insignium," "Pope Damascus," the "capitol of the Empire," and "the palace of Diocletian at Spoleto"; some of these may be mere misprints; but the translation of the inscription on p. 71, "commendamus tibi Crescentinus," "we commit to thee Crescentinus," hardly admits of such an explanation. On the whole, Mr. Lowry is to be thanked for a most interesting book, in which he has collected a great amount of hitherto inaccessible information in a very convenient form. The illustrations are numerous, well selected, and adequately reproduced. The commonest themes of early Christian art and the way in which they were rendered, the development of the chief types of ecclesiastical buildings, their ornamentation, and their furniture, the origin of ecclesiastical vestments—as to these and many similar matters the majority even of educated people are ignorant, and many erroneous opinions concerning them are current.



This book should do much to diffuse knowledge about a subject that awakens a wide and keen interest.

#### THE ROYAL SOCIETY OF PAINTER-ETCHERS.

THE painter-etchers usually exhibit, together with their own work, some specimens of the art of deceased masters. This year they have chosen a fine selection from the 'Liber Studiorum,' together with some original mezzotints by Turner which are exceedingly rare and of great beauty. These are introduced to the public in a preface to the catalogue which, to the outsider, is somewhat mystifying. It is headed "Autres temps, autres mœurs." Is this to call attention to the immaculate respectability of the painter-etchers of to-day as compared with Turner's odd habits? We gather, however, that, in some way which we cannot comprehend, the exhibition of these marvellous mezzotints is to bring about a change in the practices of the painter-etchers, to induce them to sacrifice their proud position of a society for the exhibition of original works in etching and engraving, and to allow their gallery to be invaded by the reproductive engraver. If they do this we think the original etchings are likely to dwindle rapidly before their more popular and lucrative rivals, and if this be the case, much as we enjoy the rare opportunity of seeing the Turner mezzotints, we think the pleasure will be dearly bought.

But let us turn to the mezzotints which, though themselves of undoubted originality, are to have this strange power to introduce reproductive work into the Society's exhibitions. They are all night scenes. Turner clearly appreciated the singular appropriateness of mezzotint for rendering such effects, the scraped plate giving at once the intensity and the irradiation of light as no other medium can. As interpretations of mood in landscape they are as remarkable as for their intimate rendering of natural truth. In the plates of *Shields Harbour* (Nos. 148, 149, and 150) the watery light of the barred moon and the clear mellow note of the lighthouse float over the still water with an effect of serene and slow movement; while in the two storm scenes at Pæstum the agitated movement is rendered by the staccato touches of the fretted clouds, and reinforced by the contrast of the massive temple which looms for an instant upon the lighted sky behind. It is marvellous what a wealth of stored-up memories of instantaneous impressions has gone to the making of such a design, for nothing, certainly no instantaneous photograph, was ever so much like lightning as this. By some mysterious power Turner has managed to represent the forms not as arrested in their movements, but as though they were revealed for a fraction of a second and would disappear again into gloom before one had time to fix the impression.

It was not to be expected that anything else in the exhibition would attain to this level of inspiration and accomplishment, but there is much interesting work. Mr. Legros's etching is, as always, masterly. In *Le Retour à la Ferme* (32) he appears to be aiming at a rather novel effect, the suggestion of a full flood of light and of atmospheric quality by means of pure line. Even if one prefers his richer, more contrasted effects of chiaroscuro, it cannot be denied that he has succeeded perfectly in this difficult and new endeavour. The great clumps of trees, the steep hillsides, stand out in full relief: they have mass and solidity without more than a faint suggestion of light and shade. It is no mere translation into outline; though nothing but pure line is employed, the effect is yet given in terms of tone and mass. In *Le Lavoir* (34) he has made use of rather more chiaroscuro, though it still remains pale and blonde in its suggested colour. It is a peculiarly successful composition, beautifully balanced in spite of

the strange motive of two perfectly upright tree trunks at one side.

M. Béjot exhibits a number of etchings which show a certain brusque vigour in the use of a rather hard and monotonous line. They display more accomplishment than feeling for style, but are kept rigidly within the true limits of the art of line.

Of Mr. Holroyd's Venetian studies we like best the *San Pietro in Castello* (69), where the uprights of the Campanile are pleasantly contrasted with the broken horizontal lines of the wooden bridge; only in the Campanile itself we could have wished a rather more pleasing proportion between the two stories. His *Grand Canal* (67) is a refreshingly severe treatment of a motive which has usually inspired an insipid picturesqueness. *The Young Triton* (70) is a delightful fantasy: five sea nymphs in the hollow of a great wave supporting a young Triton so that the blast of his wreathed horn may sound over the crests of the waves. The idea is happy, and an opportunity for an intricate and skilfully disposed pattern of nude forms. As design we like best the two etchings of *Icarus* (75). The back of Dædalus as he watches Icarus's flight is a fine piece of easy and broad modelling with great economy of line.

With the exception of Mr. Legros no one of the exhibitors in the present exhibition shows such indisputable mastery of his medium as Mr. Strang. Mr. Strang, for all that he has picked up modes of expression from other artists, has an intensely personal way of regarding life, and this lends a vivid interest even to his most strained and unsympathetic conceptions. He verges constantly upon caricature in his emphasis on the squalor and depression of modern life. But his work never has the aim of caricature, it expresses rather a sense of the tragic grotesqueness of life. Mr. Strang is undoubtedly a poet—we do not allude here to the poetical explanations which he prints in the catalogue—a poet in his habit of brooding on the most commonplace scenes until they take on a totally different significance, more lurid and more intense than they bear to the ordinary observer. How few that have watched the workmen unwinding the coils of electric cables from a huge drum have checked their annoyance at the blocked traffic to reflect what an ominous and uncouth monster it was, or have seen in the action of the men who unwound the coil a movement as weighty and as solemn as that of the men who rolled the stone from Lazarus's tomb. And it is some such feeling as this that is conveyed in his *Electric Light* (82). He is a poet, too, in that his designs are not inspired by the effects seen, but are transfused by his reflections on them and recreated to express the train of ideas that they seem to have started. Take, for instance, his *Billiard Players* (78). The effect of light and shade of such a scene in real life is striking and evident, and most artists would have made it the basis of their design, but Mr. Strang is too much interested in the expression of vacant intentness on the faces of the spectators to regard it. He therefore barely suggests the actual effect, the bright rings of light of the shaded lamps, which are in reality the most important notes in the scheme, being here scarcely visible. It is this that distinguishes Mr. Strang so clearly among modern designers, that he has acquired so definite a mastery of form that he can render not merely an impression, but an idea. Nevertheless, in his ideas and his attitude to life he is intensely modern. That power of finding in commonplace events and vulgar types a sort of reminiscence of primeval grandeur and simplicity, or a significance quite beyond the actual, is to be felt in much of Verlaine's and Maeterlinck's work, but it has not frequently found expression in pictorial art, though Daumier must be admitted as a supreme master of such a mode of conception.

Those to whom Mr. Strang's emphatic distortions of the human figure appear the result of inadvertence and lack of accomplishment should look at his *Dr. Garnett* (85). They will there see his sheer power in the rendering of given facts in line. This is altogether admirable in the purity and simple directness with which the line is used to give a strong impression of solid relief. We would contrast this with such a treatment as that shown in Mr. van Raalte's *Philosopher* (104), where great skill and ingenuity are shown in making the etched line do the work of another medium. Among other exhibits that struck us as having merit, though on a lower plane, were two of Mr. Knight's mezzotints (114 and 118); his third example (113) is woolly and lacking in design. Miss Kershaw's *Girl feeding Fowls* (140) shows considerable promise. Mr. Holmes May's *Brookenhurst* (174) and Mr. Frank Newbolt's *Faggot Gatherer* (181) also deserve mention. Mr. Cameron's *Laleham* (2) is delicately drawn and has a very pleasing richness of tone. Of M. Helleu's dry-points it is needless to speak now, for they never vary materially from the same standard of brilliant but slight accomplishment, though we think that the incessant repetition of the same motive without any fresh research is beginning to tell on his art.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 15th inst. the following works. Drawings: D. G. Rossetti, *The Head of Dante*, 99l. S. Solomon, *Beatrice*, 57l. Pictures: H. de Braekeleer, *Interior of a Tailor's Shop*, Belgium, 178l. Sir E. Burne-Jones, *Luna*, 241l.; *The Dream of Launcelot at the Chapel of the San Grael*, 756l. D. G. Rossetti, *The Rose*, 283l. F. Sandys, *Gentle Spring*, 189l. G. F. Watts, *Joan of Arc*, 168l. Lord Leighton, *Actæa, the Nymph of the Seashore*, 136l. T. S. Cooper, *A Flock of Sheep in a Pasture*, 189l. J. Farquharson, *Driving Home the Flock*, 157l. J. Constable, *Hampstead Heath, with cart and figures*, 157l.

On the 17th inst. C. Troyon's picture *Two Cows under a Cliff* fetched 105l.

#### Fine-Art Gossip.

THE shows in Piccadilly of the Society of Miniaturists and of the Royal Institute of Painters in Water Colours are now open to the public, the private views having taken place at the end of last week.

YESTERDAY the Royal Society of British Artists began their season in Suffolk Street with the private view. They have just elected eight new members.

NEXT Wednesday afternoon will be opened an exhibition of pictures by Cornish artists in the Whitechapel Art Gallery.

AT the last meeting of the Council of the Royal Society of Painter-Etchers and Engravers Mr. Percy Wadham and Mr. Frank Willis were elected Associates of the Society.

MR. A. F. HAYWARD's pictures at Messrs. Graves's Galleries have been open to private view this week.

WE notice with regret the death of Mr. Cadwallader Bates, the well-known antiquary and authority on the history of Northumberland.

AMONG the chief contents of the *Art Journal* for April may be noted the fourth article by Mr. Claude Phillips on 'The Pictures of the French School in the Wallace Collection'; the second by Mr. Dobson on Kate Greenaway; a description of Rothiemurchus, by Dr. Hugh Macmillan; and a reference to new work by Rodin, by Mr. C. Quentin.

THE Easter number of the same journal, published simultaneously, will deal with the life and work of Dante G. Rossetti. Miss Helen M. M.



Rossetti, a niece of the artist, has undertaken the letterpress, and there will be over fifty illustrations.

At the annual meeting of the Royal Irish Academy last Saturday Prof. Atkinson was re-elected President, and the Royal Astronomer of Ireland, Prof. C. J. Joly, and Prof. Louis Claud Purser, were elected Secretary of the Academy and Secretary of Council, in the room of the Dean of St. Patrick's and Prof. Stanley Lane-Poole, who resigned on account of other duties, but were re-elected to places on the Council, where they are joined by Prof. D. J. Cunningham and others. The annual report showed a large and varied list of papers read and published, and considerable grants assigned to various committees of research. A new feature of the report is a complete register of all additions made to the Academy's collections in the National Museum under the charge of Mr. George Coffey, with illustrations of the most important objects. The excavation of a crannog near Ballymena last autumn has yielded valuable results, and the collection has been enriched by the purchase of an unusually large and comparatively well-preserved canoe (52 ft. long) from a bog near Tuam. Among the new members elected were Prof. Dill, the Bishop of Meath, and Mr. J. I. Beare.

## MUSIC

### THE WEEK.

QUEEN'S HALL.—Philharmonic Concert.  
BECHSTEIN HALL.—Baron Frédéric d'Erlanger's Concert.  
Miss Rosa Leo's Vocal Recital. Mr. Howard Jones's Pianoforte Recital.  
ST. JAMES'S HALL.—Miss Dorothy Maggs's Pianoforte Recital.

THE programme of the second Philharmonic Concert last Thursday week consisted of familiar works. The Dvorák symphony 'From the New World' was given, it is true, for the first time since its production by the Society in 1894, yet it has often been heard at other concerts. Tschai-kowsky's Serenade for strings, Op. 48, played, minus the first movement, in bright, crisp manner, is pleasing, though not great. Pan Franz Ondricek gave an able rendering of Brahms's Violin Concerto, but his tone was not full and rich, nor the intonation always free from reproach. Madame Blanche Marchesi was announced to sing an 'Ave Maria' from Herr Max Bruch's cantata 'Das Feuerkreuz,' also Prof. Stanford's scena 'Die Wallfahrt nach Kevlaar,' the latter for the first time in London, with orchestral accompaniment, but illness prevented her from appearing. Madame Jennie Norelli took her place, and sang in brilliant style the well-known "Je suis Titania"; the applause was prolonged, but most wisely she refused to grant an encore.

Mention was recently made in these columns of Baron Frédéric d'Erlanger's Quintet for pianoforte and strings produced at the Popular Concert of March 1st. The composer gave a concert last Saturday at the Bechstein Hall, when the whole of the programme was devoted to his own music. This was a somewhat dangerous experiment: contrast, if not incongruous, is as a rule welcome; and the more serious and elevated the style the greater the need of some relief. The only great composers to whom one can listen for one or two hours without any feeling of monotony are Bach and Beethoven—we are here referring to concert, not stage music—and the reason is plain. There is a certain sameness in both; the "outline of the sonata form," says Wagner,

"was the veil-like tissue through which he [Beethoven] gazed into the realm of sounds"; and substituting fugue for sonata form, the same may be predicated of Bach; and yet what infinite variety is to be found in their music: variety of mood, of subject-matter, and—being organic, not artificial—of development. But though no feeling of monotony be felt, an attentive listener must afterwards experience a certain mental fatigue. Now the Baron d'Erlanger passed through his severe ordeal with fair success. He cannot create melodies which stir the soul to its very depths, neither can he develop them so as to rivet attention and keep the hearer in a state of ever-increasing wonderment; but he possesses the art of writing melodies of refined, pleasing character, and of avoiding the commonplace, although at times coming dangerously near to it. His music, for the most part smooth and spontaneous, falls pleasantly on the ear, and it is skilful without being forced. It may not be deep, but it is not dull. A 'cello solo, 'Andante Symphonique,' admirably played by Mr. W. H. Squire, deserves special mention, while some of the songs proved tasteful and taking. The duet from his opera 'Inès Mendo,' artificial in sentiment, was, however, ineffective on the concert platform. The Quintet mentioned above was repeated.

On Tuesday afternoon, at Miss Rosa Leo's third recital at the Bechstein Hall, so far as the vocal (the greater) portion of the music was concerned, another programme was devoted to one composer—Florian Pascal by name. He is not lacking in talent. In his song-cycle 'Ring-o'-Roses' some of the numbers are melodious and graceful, such as the 'Nubian Girl's Song,' while in the setting of "It was a lover and his lass" there is a touch of quaintness. No. 3, 'The Adventurer,' duet for tenor and baritone, has an appropriate breezy character, but it is music of conventional type, though good enough perhaps for the "tin" soldier who a-sailing would go. The cleverest number of the cycle is the compact 'Hide and Seek' quartet, which displays realism under restraint and humour. The fault of the cycle is its length, which was doubly felt owing to the numerous encores. We do not deem it long from the actual time it took in performance, but because certain of the twelve numbers showed little or no individuality, while others, by some taking phrase or dainty harmony, only just managed to get on the right side of the line dividing the common from the uncommon. The vocalists, Madame Alice Esty, Miss Rosa Leo, and Messrs. Gregory Hast and Denham Price, sang with taste and skill, while Mrs. Gregory Hast proved an acceptable accompanist.

Mr. Howard Jones gave his first pianoforte recital at the Bechstein Hall on Wednesday afternoon. He studied at the Royal College of Music, and afterwards in Germany under Herr Eugen d'Albert. He commenced with that pianist's clever transcription of Bach's grand Passacaglia and Fugue in c minor for organ. He has a fine technique, and the music was played with dignity and understanding. There followed Tschai-kowsky's Sonata in G, Op. 37, interpreted with rare skill and energy; he was particularly successful in the Finale, the

most characteristic of the four sections. His reading of some Chopin pieces was clear, though somewhat cold. Mr. Jones bids fair to become a sound, successful pianist.

On the same afternoon Miss Dorothy Maggs gave a pianoforte recital at St. James's Hall, and in Grieg's Ballade, Op. 24—the only one of her solos which we were able to hear—she displayed sound technique and good taste, albeit with occasional exaggeration of sentiment. This young lady, who made a promising *début* some seasons back, has studied with Mr. Francesco Berger, who has evidently trained her with the utmost care.

### Musical Gossip.

IN connexion with the oratorio services at Brixton Church a rendering was given on Sunday afternoon of Spohr's 'Last Judgment.' Mr. Douglas Redman, the conductor, had under his direction the Brixton Oratorio Choir of 100 voices and a competent orchestra. The choruses in the Cassel master's much esteemed work were sung with intelligence and care, strong and vigorous renderings of "Destroyed is Babylon" and "Great and wonderful" being vouchsafed. The solos were in the hands of Madame Ada Patterson, Miss Emily Newman, Mr. James Leyland, and Mr. Wilson Brazier, who discharged their duties satisfactorily. Mr. Welton Hickin presided at the organ.

ON Good Friday a concert of sacred music will be given at the Crystal Palace under the direction of Mr. August Manns. Also on the following (Easter) Monday Sir A. C. Mackenzie's 'Coronation March' in E flat, dedicated to the King, will be performed at the Palace by the combined bands of the brigade of Coldstream Guards, conducted by Mr. Mackenzie Rogan, who has scored it for military instruments.

ON Saturday, March 8th, Mr. F. Gilbert Webb read an interesting and able paper on 'Musical Criticism' before the Incorporated Society of Musicians. The lecturer remarked that "conservativeness in criticism was inevitable," and considered that "the initial error of ultra-conservative critics had been imperfect perception of the laws of development," i.e., "the assimilation of new factors by existent matter." Liberal-minded critics may perhaps recognize new factors, but it must surely always be difficult during the process of development to know how far the new is likely to prove permanent. On looking back we can at any rate see how the new has stood the test of time, and what fruits it has produced.

SIGNOR LEONCAVALLA's 'Zaza' was produced for the first time at The Hague on March 1st. According to the *Signale* of March 5th the work did not create a favourable impression. The same paper states that Grieg is at Copenhagen, planning an extensive tour through Europe.

HERR ERNST VON POSSART, intendant of the royal theatres at Munich, and himself a distinguished actor, commenced on the 9th inst. a "recitation" of the poem of the 'Ring des Nibelungen,' the first evening being devoted to the 'Rheingold.' We learn from Munich that Herr von Possart will visit London in May, and that he will read 'Manfred' and 'Enoch Arden' at Queen's Hall. He is to be "assisted by Herr Richard Strauss," but whether at the head of an orchestra or at the pianoforte is not stated.

HERR ERNST VON SCHUCH, director-general of the orchestra at the Dresden Opera-house, celebrated last Sunday the thirtieth anniversary of his appointment as conductor at the age of twenty-four. During that long period he has displayed great ability. The first opera he con-



ducted was Donizetti's 'Don Pasquale,' which work he selected for this anniversary performance.

THE "Imperial Grand Opera" company has made arrangements for an operatic tour in the suburbs of London, to commence on March 31st. Among the artists engaged is Madame Blanche Marchesi, who will make her first appearance on the stage in England.

THE *Musikalisches Wochenblatt* of March 13th states that all the seats for the first cycle of the 'Ring' at Bayreuth (July 25th-28th) are already sold, and nearly all for the second (August 14th-17th).

HERR FRANZ STRAUSS, a former member of the Munich Hofcapelle, and distinguished performer on the French horn, and father of Herr Richard Strauss, celebrated the eightieth anniversary of his birth on the 26th of last month.

A ONE-ACT opera, 'Der Wald,' by Miss E. M. Smyth, was to be produced this week at the Berlin Opera-house. An opera, 'Fantasio,' by this talented English composer, has already been heard at Weimar and Carlsruhe.

#### PERFORMANCES NEXT WEEK.

SUN.	Sunday Society's Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	The Herbert Sharpe Trio, 8.30, Steinway Hall.
TUES.	Orchestral Concert, 8, Royal Academy of Music.
THURS.	Misses Trill and Mena Burney's Concert, 8, Reichstein Hall.
FRI.	Good Friday Concert, 3 and 7.30, Queen's Hall.
—	Crystal Palace Sacred Concert, 3.30.
—	Royal Choral Society, 7, Albert Hall.
—	Mr. Austin's Sacred Concert, 7.30, St. James's Hall.
—	Sacred Concert, 7.30, Exeter Hall.

#### DRAMA

##### Dramatic Gossip.

'RICHARD II.' will be Mr. Tree's next Shakespearean production at Her Majesty's, though it is not likely to be given during the present season. A certain amount of prejudice, which has always existed against this play, seems in the way of being surmounted. It has been more than once revived during recent years.

THIS evening witnesses the final performance at the Globe of 'Sweet Nell of Old Drury,' and the theatre will then disappear before the irresistible march of London expansion. It is not likely that a name dating back more than three centuries will be allowed to expire. The same evening witnesses the transference by Mr. James Welch of 'The New Clown' from Terry's Theatre to the Comedy, at which house its performance is to be prefaced by that of a one-act play by Mr. Frederick Manville Fenn, entitled 'Judged by Appearances.'

A COPYRIGHT performance of 'Saviolo,' a one-act play by Messrs. Egerton Castle and Walter H. Pollock, has been given at the Lyceum, with Mr. Castle and Miss Esmé Beringer in the principal parts.

'ARE YOU A MASON?' will be transferred on the 31st inst. from the Shaftesbury Theatre to the Royalty.

A REMARKABLE influx of foreign artists is announced for the summer. The list of those who will appear includes Madame Sarah Bernhardt, Signora Duse, Madame Réjane, Madame Jeanne Hading, Madame Jeanne Granier, and Madame Marie Magnier. We cannot use the encouraging refrain "the more the merrier," since, in fact, not even a Coronation season will justify such a deluge.

THE first production at the Shaftesbury of 'All on Account of Eliza' is promised for the 7th of April.

THE pantomime was withdrawn from Drury Lane on Wednesday in order to make room for the rehearsals of 'Ben Hur.'

ON Shakespeare's birthday 'Henry VIII.' will be given at the Stratford-on-Avon Theatre by

Mr. F. R. Benson, with Miss Ellen Terry as Queen Katherine.

A PRODUCTION of 'A Gentleman of France,' adapted by Mr. Stanley Weyman, with Mr. Kyrle Bellew as the hero, is among contemplated novelties.

'A WOMAN FROM KAY'S' is the title of a farcical comedy from the French adapted by Mr. Owen Hall, and played for copyright purposes at the Apollo Theatre.

'MY PRETTY MAID,' a four-act play of Capt. Basil Hood, will be given by Mr. Terry on April 5th at the theatre named after him, with a cast including Miss Sibyl Carlisle, Mr. Fred Kerr, and Mr. Terry.

A PERFORMANCE of 'Caste' was given on Tuesday afternoon at the Haymarket for the benefit of Mr. F. H. Macklin. The cast was of exceptional interest.

'THE PRESIDENT,' a title altered from 'The Spur of Love,' is the name of a play by Messrs. Cosmo Hamilton and Frank Stayton, in which Mr. Hawtreys is expected to appear at the Prince of Wales's. Miss Miriam Clements will, it is anticipated, be the heroine.

MRS. HUMPHRY WARD is said to contemplate the production in May at afternoon representations at the St. James's Theatre of an adaptation of her 'Eleanor.'

AMONG forthcoming novelties mention is made of a performance of 'Macbeth,' with Mr. Murray Carson as Macbeth and Miss Esmé Beringer as Lady Macbeth.

BEFORE his production at the Coronet Theatre of 'A Pair of Spectacles,' with which he opened his spring tour this week, Mr. Hare has put 'The Red Knave,' a one-act piece by Mr. Albert Drinkwater. The fantastic title refers to a restive horse. The piece does not seem likely to win a permanent place in London.

THE latest performance of the Stage Society, given on the 17th inst. at the Royalty Theatre, consisted of an English rendering by Messrs. Durand and Stokes of 'La Nouvelle Idole' of M. François de Curel. Of the many morbid experiments of a society formed for the cult of the gloomy and the apotheosis of the sordid, 'La Nouvelle Idole' is the most morbid. It first saw the light in *La Revue de Paris* of May 15th, 1895, in which it was inserted with much hesitation. Four years later, on March 11th, 1899, it was with no less timidity produced at the Théâtre Antoine, when, since the absence of any sense of proportion is as noteworthy in French criticism as in English, it was compared to the great tragedies of antiquity. It is, in fact, the account of a scientific murder by an enthusiast, who inoculates with the germs of cancer a girl he supposes to be dying of tuberculosis, only to find that the latter disease is conquered, but that death by that superimposed is inevitable. That the play is powerful may be conceded. As the conditions of production were private there is no call for protest, but the expression is to be pardoned of a hope that dramas of this class may be as rare as they are unpleasant, not to say revolting.

THE revival of 'Everyman' at the St. George's Hall by the Elizabethan Stage Society lacks the glamour assigned it by its surroundings on its first production at the Charterhouse. Shorn as it is of accessories, it has been seen with pleasure and interest.

THE Lyceum Theatre will be closed during Holy Week, and will reopen on Easter Monday with 'Sherlock Holmes,' which will be played until April 12th and then begin in Edinburgh a country tour.

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## LITERATURE

*The Ancient Ruins of Rhodesia (Monomotapa Imperium).* By R. N. Hall and W. G. Neal. With over 70 Illustrations, Maps, and Plans. (Methuen & Co.)

*The Gold of Ophir, whence brought and by whom?* By Prof. A. H. Keane. (Stanford.)

THESE two books are closely related, not merely in subject, but also in the fact that the authors interchanged "advanced proofs," so that each contains something quoted from the other. Yet they differ in their essential characters; for while Messrs. Hall and Neal's volume deals mainly with material facts, Prof. Keane's is chiefly occupied by hypotheses. It is true there is something of a cross-division, since Mr. Keane's hypotheses often rest on ascertained facts, whilst the other book, rather unwisely, as we think, is apt to surround its sober data with a cloud of unsubstantial theories. Both, at any rate, are works of great interest and unmistakable value, and if we prefer 'The Ancient Ruins' it is chiefly because a mass of new material, however undigested, is of greater worth than the most brilliant speculation founded on incomplete data. The immense advance in our knowledge of Rhodesian antiquities, as exhibited in Messrs. Hall and Neal's book, is largely due to their own labours, extending over the past five or six years. The study practically dates from Bent's exploration in 1891, though, of course, the Great Zimbabwe was known long before that. Bent's very interesting and penetrating observations were based on a few weeks' examination of only thirteen "ruins" or groups of monuments. Since then Sir John Willoughby, Mr. Franklin White, Mr. Wilmot, Dr. Schlichter, and Dr. Peters have enlarged the scope of the inquiry, and now we find Messrs. Hall and Neal not only presenting descriptions of over one hundred and thirty separate groups of ruins, but stating that they have examined two hundred—many of which they discovered themselves—and have received information of at least three hundred more, making over five hun-

dred monumental sites in all. Thus, ignoring those not described, we have in this volume an induction at least ten times as large as that opened to the investigations of Bent only ten years ago. So far as can be judged from the descriptions, supplemented by excellent plans and photographs, given by these authors, the additional evidence bears out very closely Bent's original conclusions; but the wider range of examination enables the writers to formulate a scheme of successive styles, from the earliest Zimbabwe period, showing the best workmanship, through a second, or terraced, style, and a third, or decadent, period, down to the time when local races endeavoured to copy the earlier Zimbabwe styles introduced, as it is assumed, by foreigners. Constant examination of large numbers of buildings for several years has made it possible for Messrs. Hall and Neal—or, as we gather, more particularly Mr. Neal—to distinguish gradations of style in these monuments, which, roughly built as they are, offer various primitive types of ornament, as well as varied modes of masonry and arrangement. Mr. Neal has, in fact, acquired an archaeological eye for this special subject, and we see no reason whatever for disputing his divisions or their historical sequence. The sequence is indeed amply established by the superposition of later upon earlier styles as the oldest Zimbabwe came to be occupied successively by a series of tenants. The value of this careful survey and minute description made on the spot by those who are familiar with a large number of similar examples is evident.

At the same time it is necessary to point out that the authors are not, and do not make the least claim to be reckoned, archaeologists. One of the most pleasing, and, it may be added, reassuring characteristics of their work is its extreme modesty. They do not pose as authorities; they do not presume to advance historical or archaeological theories; they merely collect data, and we feel convinced, from both matter and manner, that their data are to be trusted. Of course they enlarge at great length on the various guesses that have been made as to the builders of the Zimbabwe and the ancient history of Rhodesia—it was not in human nature to resist such a temptation—but they repeatedly urge that they do not profess to be judges of the question and that they put forward no theory of their own. It would have been better, we think, if they could have so far restrained themselves as to set all theories aside—or at least confine them to a brief summary—and keep to the solid evidence of the buildings themselves. The moment they touch upon ancient history and geography, or quote a classical writer, their speech bewrayeth them, and we know that we are dealing with amateurs. But when they take their stand in the Zimbabwe compounds, and measure the walls, describe the masonry, and register the objects found in or under the buildings, then we feel that we are listening to the best authorities on the subject. Yet, valuable as are their explorations, Messrs. Hall and Neal are themselves the foremost to point out the necessity for further excavation. They have, naturally enough, had no leisure

for systematic digging. They have done admirable work on the surface, and in some places they have excavated with extremely interesting results, but they admit that no single Zimbabwe has as yet been exhaustively explored. Until this is done by trained archaeologists, such as those who unearthed Silchester or Abydos, and until a systematic search has been made for the tombs of the Zimbabwe builders—only forty burials have so far been discovered—we cannot regard the archaeological exploration of Rhodesia as more than begun. In the hands of Bent and Messrs. Hall and Neal it has begun well, but there is a vast deal still to be done before the time arrives for historical deductions.

Few readers probably are aware of the wide extent or the distinctive purposes of these "Zimbabwes." The word has puzzled a wilderness of philologists, but its meaning in the sixteenth century was explained by De Barros as a "court" or royal residence. In a capital map Messrs. Hall and Neal have indicated in red all the positions of Zimbabwe and other ruins or mines so far identified, and it will be seen that they cover an area of over 100,000 square miles, from the Zambesi (and who knows how much further?) on the north to beyond the Murchison range and the Sabi river on the south. They do not extend so far west as Barberton or the Rand, and the general distribution shows clearly enough that all these buildings were in relation with some port on the Indian Ocean—probably the same Sofala which the Portuguese found to be the exportation harbour of the Rhodesian goldminers of the close of the fifteenth century. Indeed, the authors supply good reasons for believing that the routes between the chief Zimbabwe and Sofala were protected by rows of forts or blockhouses, in the ruins of which traces of the travelling gold dust have been found. That these numerous and widely scattered buildings were the fortified dwellings of gold-miners is placed wholly beyond doubt by the discoveries recorded in 'The Ancient Ruins of Rhodesia.' Though the large Zimbabwe—some of which extend over the space of more than a square mile—were cities, governors' residences, and castles, they still offer signs of the industry that led to their erection, in smelting-houses, crucibles, gold dust, gold ornaments, and various other evidences; and at no great distance is found the source of the gold, the mine, with the crushing mortars, the tools, and all the apparatus of ancient and not unskilled gold-working. One of the most curious chapters in the book gives a detailed account—written of course with the expert's technical knowledge—of the mode of mining and smelting employed by these ancient workers, who clearly knew very well what they were about. All the crushing and washing operations were naturally carried on in the neighbourhood of the mines or water, and here may be seen rows of the old sunk mortar-holes where the ore was crushed. The furnaces and crucibles are found only at the large Zimbabwe or chief towns, and it is evident that the gold must have been carried thither, under cover of the block-houses, to be smelted. It is worth noting that the furnaces are sunk into the floor, the furnace blowpipes are made of the finest



granite-powder cement, and that ample traces of the metal smelted are seen in the gold splashes on the nozzles of the blow-pipes and on the layers of coatings on the furnaces, as well as in countless pellets of gold dropped around the furnace. That there was a prosperous gold industry, worked by a large population covering an immense area, and connected with a port on the east coast, is beyond doubt. A well-known authority estimates the total output from old mines so far examined at not less than 75,000,000*l*.

Who were these ancient gold-miners? Ancient they certainly were, for a glance at the masonry will convince the most sceptical that no native tribes, Hottentots, Bantus, or Makalangas, could have designed the Zimbabwe. The deductions by orientation of Mr. Swan, who accompanied Bent, point to dates between 2000 and 1100 B.C., whilst Dr. Schlichter found the Great Zimbabwe to be an enormous gnomon comprising an angle of 120°, from which he deduced the obliquity of the ecliptic at 20° 52', implying a date about 1100 B.C. One is apt to distrust a single astronomical datum, and especially arguments founded upon orientation. There is need for further observations before such results can be unreservedly accepted. Nor is the evidence of the zodiacal dish, with the sun in Taurus, conclusive. It may have been brought from elsewhere and long preserved; besides, Virgil teaches us that the sun was maintained in Taurus, at least by poets, long after it had moved into Aries. The singular lack of inscriptions is a serious obstacle to any identification of the age or race of the builders, for the few signs so far discovered can hardly be regarded as adequate evidence. All this points to the necessity for further exploration, whilst it in no way weakens the opinion almost universally held that these buildings belong to a probably prehistoric period.

To survey the arguments put forward to explain the origin of the Zimbabwe and their gold traffic we must turn to Prof. Keane's brilliant essay. Many of the details of evidence are also supplied in Messrs. Hall and Neal's book, to which Mr. Keane is much indebted; but they are marshalled more clearly and consecutively in 'The Gold of Ophir.' It was Bent who first pointed out the remarkable resemblances between the style of the earliest Zimbabwe and the scanty remains of Sabæan architecture in South Arabia, and his view is supported by Glaser and Müller. Nothing of course could be more probable than that there was an old Arabian influence in East Africa. Every evidence points to extensive commercial expeditions from the Yemen to India, Ceylon, Madagascar, and the east coast of Africa, from the earliest times, and no other people appear to be "in the running" with the Yemenites as possible masters of ancient Rhodesia. When Bent suggested this identification, comparatively little work had been done upon Himyaritic inscriptions; but the decipherments of the rock inscriptions by the scholars just mentioned and others have removed one obstacle by making it certain that there were Sabæan and Minæan kings of the Yemen, not only as early as the time of Solomon's and Hiram's gold-fleets, but also much earlier,

and that their people were acquainted with the art of navigation. The probability is almost overwhelming that the ancient occupiers of Rhodesia were traders from the commercial kingdoms of South Arabia, just as the slave-traders and ivory merchants of the east coast of Africa have been Arabs so far back as history carries us. To clinch the matter one of two things is needed: either the decipherment in the Yemen Himyaritic inscriptions of place-names that can be identified with East African sites—not an easy problem; or the discovery of Himyaritic inscriptions in Rhodesia. Surely the people who chiselled so many documents in their own land cannot have lost the epigraphic art in voyaging to the Zambesi; and if the ancient colonists of Rhodesia were really Sabæans, it appears almost certain that they must have left inscriptions. De Barros, indeed, in his account of the gold mines and Zimbabwe which met the astonished eyes of the first Portuguese travellers, mentions an inscription over the gateway of a fortress which "some learned Moorish traders who had been there were unable to read or say what writing it was," from which Prof. Keane concludes that it must have been Himyaritic. "Learned" Arab traders, however, might easily have been puzzled by a mere Kufic inscription; and, anyhow, this inscription has vanished. The first object of all future excavations in Rhodesia should be the discovery of such evidence.

Starting from the highly probable connexion between the Himyarite kingdom and the Rhodesian goldfields, Prof. Keane sets to work to bring the various references to the sources of gold in Kings and Chronicles, as well as sundry other Biblical references to Ophir, Havilah, and Tarshish, into relation with this assumption. He is a man of such varied attainments that he is able to steer his course among the innumerable quicksands of this complicated problem with tolerable success; but we confess we should have been better pleased if he had not adopted so positive and confident a tone about a great many questions which are still hotly disputed among scholars who have made the subject their special study. At the same time, it must be admitted that he brings to the consideration of the problem not only a great deal of learning and a full study of the published materials, but also much common sense and clear insight. Part of his work is destructive; he has to show that the "gold of Ophir" for Solomon's Temple was not brought from Tartessus in Spain, nor from Arabian mines, nor from India, nor from the Golden Chersonese, as different authorities have argued. He appears to us to have successfully demolished the Spanish, Indian, and Malay theories, though it would take too long to give his reasons here. The Arabian source is less clearly cut off, inasmuch as for lack of exploration it is still uncertain whether there ever were considerable goldfields in Arabia. The strongest argument against all these suggestions is the immense value of the gold recorded to have been lavished on the Temple, &c., and the difficulty of discovering any articles of commerce that Solomon or Hiram could possibly have produced to offer in exchange for such quantities of gold.

This points pretty clearly to mining in virgin fields, not to purchase from foreign peoples. By sending his own fleet, or his ally's, direct to the African port where the gold was to hand, a great part of the cost would be saved.

This port, according to Prof. Keane, was Tarshish, which he believes to have been Sofala or some neighbouring harbour. "Ships of Tarshish" he explains as ships trading to Tarshish, and he argues that Jehosaphat's fleet being broken at Ezion-geber at the head of the Red Sea, so "that they were not able to go to Tarshish" (2 Chron. xx. 36, 37), is proof positive that Tarshish lay somewhere east of the Red Sea. He does not, however, neglect the possible factor of the survival of the old Pharaonic canal from the Nile to Suez; but if such a canal existed, why build ships at so out-of-the-way a port as Ezion-geber? Of course, the argument of the "ivory and apes" is pressed home, and the "peacocks" or guinea-fowl are supposed to have been brought from India or Ceylon. This necessarily presupposes some intermediate port where Indian goods could be combined with the African cargoes, and this port Prof. Keane finds at Dhafâr in South Arabia, which he identifies with Ophir. Taking the ethnological list of the children of Joktan in Genesis, whose "dwelling was from Mesha as thou goest unto Sephar, a mount of the east," and having Hazarmaveth or Hadramaut as a sure base, he proceeds to identify Mesha with the harbour Moscha of the 'Periplus,' the "Moscha Portus" of Ptolemy, close to which was "Sapphar Metropolis" or Ophir. Arrian cites Moscha as a place where the Sakhalitic incense was obtained, and the Sakhalitic bay is part of the incense-bearing coast of Dhafâr described in Bent's last volume of explorations. Mesha was thus the "Portus Nobilis" of the Romans,

"the port of Ophir, which was itself accessible to sea-going vessels by the.....long deep channel now silted up at its mouth. Ophir was thus the port of entry and the distributor of foreign wares which arrived every three years, and included especially gold, thence called the 'gold of or from Ophir.' It was also the outlet for the local produce, more particularly the frankincense and myrrh which 'the spice-merchants' and 'all the kings of Arabia' forwarded to the Court of Solomon, and [sic] which drugs are still here shipped in Arab dhows for Bombay to the yearly amount of about 9,000 cwt."

Sapphar Metropolis, as Glaser observes, is tautology, since Safar (=Dhafâr) means a metropolis, and this metropolis is Bent's Dhafâr, the ancient Raidân (also called Saphar or Afar in the 'Periplus'), a great Himyaritic state, often mentioned in the inscriptions side by side with Marib and Sabâ. Moscha or Mesha was the wharf or landing-place of the city of Ophir, Sapphar, Dhafâr, whence "gold of Ophir" was brought up the Red Sea by the ships from Tarshish to Ezion-geber, and thence carried by caravan to Jerusalem.

Prof. Keane has worked out this part of his thesis with considerable acumen, though he seems completely to ignore the plain bearing of the sentence "from Mesha as thou goest unto Sephar, a mount of the east," which implies that Mesha was at some distance west of Sephar. But he will not have it that Ophir was the source of the gold; it was only the *entrepôt*, and the gold came



from Havilah, "a land where there is gold," "and the gold of that land is good." The indubitable position of a Havilah in Arabia, according to the Biblical documents, does not dismay him. Just as there were two or more places called Tarshish, so he supposes a second non-Arabian Havilah; and as the traders familiar with Tarshish in Cilicia may have given the name to a port such as Sofala, so the Sabæan merchants may have conferred the name Havilah upon the gold districts now called Rhodesia, whence the triennial fleet brought the precious metal to Ophir. We confess we find it difficult to follow him here: all seems pure guesswork. Nor do his philological arguments to prove Himyaritic influence in Madagascar strike us as conclusive. By omitting the final vowels in what he calls the "Neo-Arabic" numerals and retaining them in Himyaritic he endeavours to establish a relation between Himyaritic and Malagasy, which is at least not proven. Nor can one attach much importance to astronomical terms, which might easily have been imported by mediæval Arab astrologers. The chapter dealing with Madagascar is nevertheless extremely suggestive. There is every probability that the Himyarites had relations with the Oceanic Malays of the "Land under the Sky," and it is possible that direct evidence may be forthcoming, though not, we fear, in "a number of old Arabic manuscripts," written in a "kind of Arabic," which are still jealously guarded there.

Prof. Keane thus sums up his views:—

"In a word, the 'Gold of Ophir' came from Havilah (Rhodesia), and was worked and brought thence first by the Himyarites (Minæans and Sabæans), later by the Jews and Phœnicians, the chief ports engaged in the traffic being Ezion-geber in the Red Sea, Tarshish in Havilah, and, midway between these two, Ophir in South Arabia. This central position of Ophir explains how it became the intermediate emporium whither the fleets of Hiram and Solomon sailed every three years from Ezion-geber for the gold imported from Havilah, and for the spices grown on the neighbouring Mount Sephar, not far from the deep inlet of Moscha, round which are thickly strewn the ruins of Ophir. Those and other Himyaritic ruins of Yemen show striking analogies with those of Rhodesia, while the numerous objects of Semitic worship, and the fragments of the Himyaritic script found at Zimbabwe and elsewhere south of the Zambesi, leave no reasonable doubt that the old goldworkings and associated monuments of this region are to be ascribed to the ancient Himyarites of South Arabia and their Jewish and Phœnician successors."

Every one must recognize the ingenious and brilliant manner in which this thesis has been worked out; but before it can be accepted as proved we want a great deal more of the kind of work that Messrs. Hall and Neal have been doing, especially more excavation by trained archaeologists in Rhodesia and in the Yemen.

*Principles of Western Civilisation.* By Benjamin Kidd. (Macmillan & Co.)

EIGHT years ago Mr. Kidd, with his 'Social Evolution,' secured a sudden fame. Since then, with the exception of a pamphlet on the 'Control of the Tropics,' he has published nothing. Now appears this the "first volume of a system of evolutionary philosophy." In view of the capacity for volu-

minous writing that both these published works reveal and the temptations that must continually have been placed before him to essay premature expositions of his work, Mr. Kidd is to be congratulated on the restraint and patience represented by this long period of silence.

It would be a welcome task to hail as a work of profound import this result of wide reading and sincerely honest meditation. Unfortunately, no such verdict is possible. The bulky volume in which Mr. Kidd outlines his evolutionary philosophy, though containing examination and often contemptuous dismissal of many modern thinkers, offers no advance even towards the foundation of that scientific sociology which is the greatest need in the universe of organized knowledge. Almost the whole work is devoted to an elaboration of one broad generalization: the "profound antinomy" between the interests of the present and the future. This generalization, as traced through history, seems in many cases falsely interpreted. And when resolved into its elements it is found to dissolve into that perpetual conflict between the egoistic and altruistic impulses which has been the commonplace of ethical speculation since the dawn of reasoning.

"There is no true science of human life," Mr. Kidd defiantly asserts, "in any other sense than as a department of higher biology." In "higher biology," especially in the recent post-Darwinian speculations of Weismann, he finds the antinomy revealed between the interests of the present individuals and the interests of the generations yet unborn. By the influence of the "cosmic process" the living are broken in order that their children may benefit. Turning from the unconscious struggle amongst the lower forms of life to the struggle become conscious amongst mankind, Mr. Kidd discovers the primitive societies organized in the interest of the present; the gradual development of the underlying process demanding concern with the future; and the conflict between these two forces as the secret of the tangled history of Western civilization. He discerns the ancient civilizations in Greece and Rome organized to perpetuate the omnipotence of the present in the ancient world. In the sudden romantic development of Christianity he finds "a challenge of the supremacy of the present": "a vast process of development rising slowly through the centuries, the life centre of which is still immeasurably remote in the future." He traces the conflict produced by the "great Antinomy" through the breaking up of the old world, the turbulence of the Middle Age and the Reformation, down to the ideals of the present time. Here he discerns a spectacle of "extraordinary interest," "so extraordinary, indeed, that if it were not presented in the clearest outline it must have appeared to verge on the incredible." On the one hand, he finds the present organizing itself into systems clutching eagerly at its vanishing power; as the "Manchester School," "the characteristic vehicle through which the present has endeavoured to express its ascendancy in the modern political drama of our civilisation"; or the Social Democrats, who deny "wholly and unreservedly any spiritual purpose in the Universe." On the

other, he finds "the evolutionary process" by its "inherent necessity" destined to enforce the "control of the future and infinite."

"The history of the world has become in the last analysis the history of the development of the conceptions by which the individual is being subordinated to the meaning of a world process infinite in its reach; the history of a development in which we are concerned with a creature moving by inherent necessity towards a consciousness no longer merely local or national or political but cosmic, and from whom the subordination in progress must in the last resort be demanded in terms of his own mind."

This is the principle of Projected Efficiency. Of its actual meaning when interpreted from these somewhat misty generalizations into terms of human life Mr. Kidd provides no clear idea. The "individual is being broken to the ends of a Social Efficiency." The sacrifice is for the future; yet this is neither Socialism nor Individualism, but some middle term in which trusts are controlled, nationalities and nationalism are destined to vanish, "commercial morality" is to be promoted, and the black and brown and yellow races are to be ruled by the white. We read of a "tremendous struggle to adjust the current interests of the world to a meaning which infinitely transcends them," and of the present period as one "in which the present is passing out under the control of the Infinite," a process which has reached its consummation in the United States of America. But in what particular manner the "control of the Infinite" is exercised in the life symbolized by the energetic mechanical industry of Chicago, which Mr. Kidd admires so profoundly, it is difficult to discover. This engine-like activity appears to be the chief discernible feature of the triumphant "evolutionary process":—

"The gradual organisation and direction through the state.....of the activities of industry and production, moving slowly, not to any fixed condition of ordered ease, but towards an era of such free and efficient conflict of all natural forces as has never been in the world before.....represents the only effective condition in which the future can ever be emancipated from the present in human society."

Upon so dismal a nightmare the curtain falls.

Mr. Kidd's book will appeal to all those of the unphilosophical who delight in the broad synthesis and the large generalization. It may especially be welcome to those who are still searching for a "reconciliation between religion and science," oblivious of the fact that these dwell amidst two different universes of being. To such persons the identification of religion with the "evolutionary process," and the recognition of its place in the "science of higher biology," will prove a welcome acknowledgment of its claim. The whole attempt seems impossible. Religion, insistent, fierce, and stern, for ever refuses to be woven into an orderly system of natural development. It is something far different from the demand, in Mr. Kidd's interpretation, for trouble about the future in the present. His whole interpretation of Christianity seems profoundly misleading. Christianity has never been deeply concerned with the generations of the future—effort towards a golden age for the families yet unborn is absent from its exhortations. It stands for the infinite in the finite, for the



eternal and unchangeable import of the present; and it stands for the promise of a time when present and future alike will vanish into a timeless universe. So with the other of Mr. Kidd's large speculations. To conceive of the Greek civilization as unconcerned with the interest of the future is to be blind to the lesson of Thermopylæ and neglectful of the 'Republic.' To identify Socialism, on the one hand, or the "Manchester School," on the other, with the interests of a tyrannous present is to be heedless of the force of the dreams of a renovated society which provided both with their compelling power. The imperfection of these assertions depends, indeed, on the one fundamental error: the absurd identification of "the future" with the "Infinite." By "the future" Mr. Kidd seems generally to mean "the advantage of the incomparably larger generations yet to come," which he calls "the end of the Cosmic process." Yet this is repeatedly termed the "Infinite"; and we are submitted to visions of the coming time as animated by an engine-like efficiency, with an "Infinite" to guarantee its respectability. But in the interests of finite men on a finite planet, the life of each limited in time, if the "Infinite" is not here, it is nowhere; no extension of a process which, however indefinitely prolonged, must some day terminate, can ever ensure the passage across the gulf between the temporal and the eternal.

Mr. Kidd possesses a vehement and eager style, with a profuse use of violent adjectives, which becomes a little irritating. We read repeatedly of things "gigantic," "monstrous," "profoundly interesting," of the "stupendous reach of the world drama," of the "extraordinary character" of many things, of the "cosmic drama" and "cosmic undertones" and "absolute cosmic significance." The critic may also perhaps be allowed to protest against a method of treatment of all former thinkers which, however comfortable to the disciple, is a discouraging method of heralding the advent of a new evolutionary philosophy. We read of the "entirely superficial" distinction made by Huxley, of "the superficiality of the whole system of ideas" represented by Mill, of the "comparison which Grote instituted between Ancient and Modern Democracy" being "entirely superficial," and the like. We are informed of the "essential shallowness and immaturity" of one great school of thinkers, of the "characteristic weakness" of another, of the "futile issues" of a third. However welcome such a style of writing may be to the general, the reader who has estimated something of the immensity of the toil of thought that has created systems thus airily disposed of in a phrase will not by such dogmatic dismissals become more favourably disposed to this latest effort towards a social philosophy.

*A Grand Duchess: the Life of Anna Amalia, Duchess of Saxe-Weimar-Eisenach, and the Classical Circle of Weimar.* By Frances Gerard. 2 vols. (Hutchinson & Co.)

"A PECULIAR lot," wrote Goethe, rather audaciously, "fell to thee, O Weimar, small and great like Bethlehem in Judæa," and, indeed, the rapid rise of the little city from insignificance and obscurity to an import-

ance and a reputation for the time unrivalled in Europe almost justified his comparison. Weimar's greatness was due to the small circle of rare and remarkable characters gathered there, among whom the Duchess Anna Amalia must always hold a conspicuous place; for in her this greatness had its source, by her it was fostered and maintained, and with her the whole history of the place is indissolubly linked. Such a woman well deserves to have her biography written for English readers, and Miss Gerard could hardly have chosen a more attractive subject for her pen, yet we must own to a feeling of considerable disappointment in her book, which is often careless and superficial, and likelier to find favour with the lover of agreeable gossip than with the more serious student of literature and history.

The general outline of Anna Amalia's life is well known. After a most unhappy childhood—her parents were mortally offended with her for having been born a girl, and she suffered in consequence—she was married when little more than sixteen to the Duke of Weimar, a weakly youth not much older than herself. He died a couple of years after his marriage, and for the next sixteen years the duchess, in her capacity of regent, had everything to manage, and displayed a wonderful courage and judgment in the midst of political distresses and personal difficulties. A notable feature of her character was the fine appreciation she showed of men of great intellectual gifts. Herself a woman of very considerable culture—she knew English, Italian, Latin, and Greek, was a good musician and something of an artist—she had the power not only of drawing such men to her neighbourhood, but also of keeping them there, and it is interesting to observe how one after another notabilities collected in Weimar. The sprightly Wieland was the first to arrive; he was soon followed by Knebel; Goethe made his appearance in 1775, and in the next year Herder came at his invitation to fill the post of Court chaplain. Of Herder's appointment Miss Gerard gives a very misleading account when she says:—

"Goethe had met at Darmstadt.....the pretty and fascinating Caroline Flachsland, then engaged to Herder, whose wife she shortly after became. Herder was already known to Goethe by reputation—these two causes moved the generous mind of the more prosperous minister to extend a helping hand to the less fortunate Herder.....It should not have lessened Herder's feelings of gratitude that his timely offer came from his wife's acquaintance."

This gives the reader a false impression of the facts. Goethe had made Herder's acquaintance six years before this at Strassburg (Miss Gerard herself mentions further on that the two had met there, but says nothing more), and had been on terms of the greatest intimacy with him, seeing him daily for some months, going to read to him when he was suffering from the weakness of his eyes, and discussing all kinds of questions with him. He had, indeed, a profound admiration for Herder, whose influence upon him at that time can scarcely be overestimated, and in the first letter which he wrote about the chaplaincy he addresses his friend as "lieber Bruder." Herder, with all his disagreeable qualities, was in the main a fine character, and we think that

Miss Gerard is at times unduly severe both on him and his wife. She is entertaining, however, when she treats of Herder's experiences in Italy with Angelica Kauffmann (not "Kaufmann," as we find it printed here), and the quotations from his letters are extremely diverting. He writes of Angelica to his wife that

"she is dearer to me than all else in Rome. I am so happy with her; she, on her side, regards me with the deepest reverence, while of thee she speaks tenderly and with a certain timidity. She looks upon thee as one of the happiest of women."

Could that have come from any but a German husband? It says a good deal for Caroline that she accepted it all so peaceably, and even sent tender messages to Angelica herself, for we find Herder writing later on: "I gave thy kiss [to Angelica] as it stood in thy letter, without transferring it to her lips. Once," he adds very truthfully, "I did kiss her on the forehead, and once she unexpectedly seized my hand and would press it to her lips." The extracts from correspondence, indeed, are nearly always of interest, and as there is such ample material of this kind to hand Miss Gerard might have drawn upon it even more largely.

Goethe, of course, plays the greatest part in the history of Weimar. His early frolics with Karl August, when the two would stand in the market-place and in the lightness of their hearts crack their hunting whips for hours together, are sufficiently familiar. They were soon abandoned, and he thenceforth exercised a most salutary influence on the young duke, who himself acknowledged that "he owed to Goethe two-thirds of his existence." He was always deeply attached to Anna Amalia, and it is delightful to recall the latter's hearty friendship with his mother, the inimitable Frau Aja. Miss Gerard, in her somewhat meagre note upon the origin of this name, may puzzle the reader by her reference to "the 'Hermonkindern,' a child's story"; the well-known Volksbuch 'Die Haimonskinder' is, of course, meant. It is also stated that Goethe's mother died in 1798, whereas she lived till 1808. Inaccuracies of this kind are too frequent, especially when the discussion turns to matters literary; thus of Goethe's operetta 'Die Fischerin' we read that the Erl-King was "one of the characters introduced into the piece," and of his poem on Mieding's death that it was "dedicated to Corona Schröter." Touching the latter point, we may note that Goethe writes somewhat apologetically to Frau von Stein, stating that he has put a dozen lines in honour of the actress into that poem, which contains in all more than two hundred. Even in her references to English classics Miss Gerard is apt to be rather reckless, and we find Addison's famous essay strangely described as "the wonderful tale written by Dr. Johnson, wherein one Mirza saw as in a vision a large concourse of people passing across a broad ditch." We may add that misprints in the German names are common throughout the book, and so numerous in the short 'List of German Authorities' quoted at the end as to render many of the titles almost unintelligible.

Blemishes such as these detract greatly from the value of a work much of which is



pleasant and readable enough. A kind of jaunty familiarity, with which the writer thinks fit occasionally to enliven her style, is unhappily out of place, and a habit of girding at some of the personages introduced seems to us regrettable. Altogether we cannot consider the book so worthy of its subject as it might have been, though no doubt, as the first attempt in English to treat that subject at some length, it will be welcome to a number of readers. The volumes are handsomely furnished forth, and contain many excellent illustrations; the portrait of Anna Amalia in profile well shows the likeness she had to her uncle, Frederick the Great.

*Letters received by the East India Company from its Servants in the East.*—Vol. V. 1617 (January to June). Edited by William Foster. (Sampson Low & Co.)

THE present volume of this series covers only the short period from January to June, 1617, but it contains many papers valuable to the historian of the commercial enterprise and engagements of the East India Company. The short preface by the editor illuminates the documents with which he deals with that true light which comes only from honest original research. He is on familiar ground in dealing with Edward Connock's mission to Persia, which is briefly treated in the 'Embassy of Sir Thomas Roe,' but occupies the major portion of the book before us. By means of the letters here published we are enabled not only to follow step by step the progress of the mission, but also to get an intimate knowledge of the persons. The true nature of a man like Connock is revealed:—

"Ambitious, fussy, strangely wanting at times in tact and judgment, he made many enemies and left few friends, yet the honesty and unsparing energy with which he carried out the duty entrusted to him command our respect, and on the whole he is a welcome addition to our gallery of portraits of the men who founded English trade in the East."

Bill Barker, who had been appointed to be the head of the Shíráz factory, was a rough man, not pleasant to have any dealings with. He had brought with him from Surat to Persia a quantity of ginger, &c., on his own account. In the course of the journey from Jask to Shíráz the other factors, having "occasion to use money," agreed with him that part of his stock should be sold on account of the Company, and the sum obtained should be credited to him and paid from the first funds available. At the prices at which it was sold Barker gained "2½ for one," or 150 per cent. This gain in so short a time was sufficient "to content an honest man." But Barker, on reaching Shíráz, found prices ruling so high that, had he retained his stock, he might have doubled his profit. He therefore demanded to be paid at the higher rate. But Pley, the accountant, "an ancient man," declined to do so:—

"Which refusing to pay, and for showing him the Company's hindrance, it pleased the gentleman to style me with the name of knave, puritan knave, and prying knave and threadbare knave, menacing that if I had been to stay he would have dealt with me in another manner. But alas! in the one I come far short of my duty towards God (yet

wish I could be more zealous for God's glory) and so in that kind deserve not the name of a Puritan. Secondly, as touching poverty, I acknowledge it to be just punishment for my sins, yet poverty no vice but to the vicious. Lastly, if in our honourable masters' service to stand for that which is reasonable and to withstand things unconscionable deserves to be branded with the name of prying knave, then am I justly so styled."

This he finds hard to bear,

"yet God I trust will so assist me with His grace as that those things shall not discourage me, but I will endeavour by all possible means in all things to discharge a good conscience, first towards God, and next towards our honourable employers."

On the 24th of March, 1617, Connock reached Ispahan, the capital, but found that the Shah was far away on the borders of his kingdom, carrying on war with the Turks. Connock had to remain at the capital till his colleagues arrived with the presents intended for his Majesty, of whom he writes: "The king is a tyrant and cuts off heads everywhere." After a long and tedious journey, "wherein we endured not only the fervent heat of the day, but also the pinching cold of the night," the factors, with their throng of camels laden with cloth and steel and spices, came to Shíráz, "where, not only by the Chan, the second man of the empire, but also by the chief officers of the city, we were bid welcome." Baker,

"being appointed to make his residence there with some quantity of goods to make trial of that place, immediately seemed no longer to be commanded, but to have sole power of himself to do as he listed; and so out of a haughty and proud mind (he being come to an extreme height of pride) slighted Mr. Connock's order, and nothing but as he pleased to be accomplished, but almost in all things annihilated, which I grieved to see, especially how he protracted time to the Company's detriment, having vainly and idly spent in Shíráz 25 days."

Then camels were brought in haste to load the goods, and George Pley and Edward Pettus started for the capital with the presents and a portion of the merchandise, and on the 10th of May they arrived at "Ipahan,"

"the chief and principal city of the empire and the seat of the king, to which place the subjects merchants (of) the bordering princes, by land as well as by sea, from most parts of India (Ormoz the port-town) have commerce and trade. The Portingalls do receive thereby a great custom and benefit, by report worth more than the toll they have in any their towns in India; yet of late years much impaired to what it was. I hope to live to see their pride to have a fall and that town to come to nothing, which is the desire of this people. They are generally hated here; the reason they have been so perfidious and base lying people. By report the king hath spake publicly that they never yet told him a true tale. There is better expectation of us. We have more courteous use of the common people than ever they had, and more respect of the great ones. I have observed at Sirash and since my coming hither how the people make show of our welcome (God knows their hearts), daily presenting us with fruits and other victuals for our spendings. The general report noised here abroad (is) that we can demand nothing of the king in reason which will be denied us."

Connock started from Ispahan about June 27th, "to take his journey towards the king to articulate with him towards our

particular commerce," and on reaching the Court of the Shah obtained from him, "notwithstanding our adversaries practised preventions," the desired concessions. From Connock's successful mission date the friendly relations between England and Persia.

The present instalment of the original correspondence contains only two letters from Sir Thomas Roe, both on the question of the Persian mission:—

"The editor has therefore thought it desirable to add in the appendix (from British Museum, Add. MS. 6115) six unpublished letters written by the ambassador at this time which deal more particularly with Indian affairs."

They are of value, but their proper place would be in an appendix to Roe's own diary, which has been admirably edited by Mr. Foster for the Hakluyt Society.

The most interesting letter in the volume before us is from Capt. Henry Pepwell to the East India Company, "aboard the Charles at sea the 7th March, 1616." Some years ago (*Athenæum*, No. 3064, November 21st, 1896) we told at length, from 'A Voyage to East India,' by Edward Terry, the story of the sea-fight between an English fleet of four ships and a very large "Portugal carrack" bound for Goa, and Pepwell in his letter amplifies Terry's account. After Capt. Josephs, "our worthy General," was wounded, Henry Pepwell, captain of the Unicorn, went on board the Charles, and was there made a sorrowful beholder of his death.

"Night by this time approaching, we fell to consultation how to proceed in our business. And first, according to your Worships' instructions, we opened a box No. I, wherein was found your pleasure that I should supply our deceased commander's place; which was no sooner read and made known but Mr. Connocke propounded to have His Majesty's commission openly read, making a question whether I might offer any further force against the carrack. I answered that his question was unbeseeing and out of season, our late General's body, torn in pieces at that time bleeding before our eyes, challenging me to revenge his death, which I then made promise to do so, else to die therefor; and that as in his lifetime myself was never curious or inquisitive of more than he would freely impart unto me nor never gainsaid his commands, so was I confident he would not attempt anything that was not justifiable; upon assured trust whereof I would prosecute our just revenge, which being performed I should have then sufficient leisure to peruse and examine His Majesty's commission; which the rest of the consult(ation) approving, he ceased further opposition."

Pepwell confirms Terry's more graphic account of the Portuguese commander's stubborn defence of his ship against superior numbers, his chivalrous refusal to escape by extinguishing his lights and slipping away in the darkness. He also bears testimony to his gallant opponent's bravery and skill:—

"Although they of the carrack proffered us the first violence and showed themselves causelessly our enemies, yet I will not deprive them of their deserved commendations. They behaved themselves with wonderful resolution; their gunners better than I ever knew before in Spanish or Portugal ships, which I truly believe were English and Dutch, seldom or never missing our hulls or sails. The ship we judged to be of the burden of fifteen hundred tons, sailing very well and yare of steerage."



The letters from Surat and its subordinate factories contain nothing of importance. The lives lived by our countrymen two hundred years ago in Bombay, Bengal, and Madras have already been recorded, and the tale of the petty jealousies and squabbles in the factories is apt to become wearisome. Life in a factory must have been very similar to life on board ship.

The six letters from Japan deal chiefly with Cocks's journey to the Court described in the last volume. Richard Cocks, writing from "Firando (Hirado) in Japon, the 16th of January, 1616 (1617)," advised their worshippers that

"here is silver in great abundance, and liberty to carry it out at pleasure; but it is not to be procured with English commodities, but rather with raw silk (being the staple commodity), with other silk stuffs, viz., velvets, satins, taffetas, &c."

To procure the silk stuff the factory must be possessed

"of a great sum of ready coin or plate (silver), and then afterwards the profit arising thereof will suffice to provide Bantam and other factories without sending any more out of England, it being a thing so distasteful to the state as your Worships advises it is."

Some of the English commodities Cocks considered might be "vented," as broadcloth, tin, steel, and lead, "in great quantities," but for gallipots, tables, books, thread, looking-glasses, pictures, "no man offereth to buy them." At the close of the letter he informs their worshippers:—

"The pictures of the planets and others of high price which came in these ships, and cost 3*l.* sterling per piece, were wrapped together face to face and as it seemeth were not dry: so that in opening of them one spoiled another, and not all of them together worth a penny, being utterly defaced. And had they come in their full beauty could never have sold here for a quarter part of the money they cost in England. So it is no sending [*sic*] such matters into these parts, for they esteem a painted sheet of paper with a horse, a ship or a bird more than they do such a rich picture. Neither will any one give 6*d.* for that fair picture of the Conversion of St. Paul."

The Japanese were, no doubt, wise in preferring a sheet of paper with a horse, a ship, or a bird to that fair picture of the Conversion of St. Paul.

While Cocks was at the emperor's Court, the admiral of the sea "was very earnest with Mr. William Adames to have him pilot of a voyage they pretended to the northward to make conquest of certain islands, as he said rich in gold." But Adames excused himself on the ground that he was a servant of the Company. Cocks discovered that the Japanese verily thought that their desire to proceed northward was not "for any passages," but to find out some rich islands.

"Yet I told the Admiral to the contrary, and told him that my opinion was that he might do better to put it into the Emperor's mind to make a conquest of the Manillas and drive those small crew of Spaniards from thence, it being so near unto Japan, they having conquered the Sequeas already. He was not unwilling to listen hereunto and said he would communicate the matter to the Emperor. And out of doubt it would be an easy matter for the Emperor to do it if he take it in hand."

There are many miscellaneous topics we should like to notice, but the sand has run

out. The notes which elucidate the text will be welcome to historical students, who appreciate the difficulties of research the editor has overcome, and know how necessary such labours are for the correct appreciation of the events narrated in the original documents. The notes on William Methwold, Thomas Herbert, and the first instance of the infliction of capital punishment upon an Englishman in India are good examples of what such things should be. They contain a large amount of valuable and interesting information bearing on the subject, packed in the smallest space. The editor acknowledges the assistance he has received from Miss E. B. Sainsbury, "who was entrusted with the making of the necessary copies for the text and the indexing of the volume." The transcripts, we are told, have been compared with the originals by the editor, in order to ensure "complete accuracy." Complete accuracy is a vain dream in a peccable world, but we have discovered no apparent errors in the text. In our review of the first volume of this series (*Athenæum*, No. 3620) we protested against the original manuscripts not being reproduced in faithful typography. We are pleased to find that the present editor gives the original orthography, not only in the case of names of places (as in the first volume), but also in the case of names of persons,

"coins, weights and measures, commercial products, and so on; also with words of foreign origin, the spelling of which in English fashion may be of special interest to the philologist."

After making so great a breach in the series, it would have been better to print in the present volume the documents *verbatim et literatim*. To modernize spelling, or in any way tamper with ancient documents, renders them untrustworthy to the student of history; but if you do modernize the spelling of the original MS. it is desirable that it should be done throughout, for then you consistently smooth the path of the general reader, who does not regard, and takes no interest in, original documents. This volume, like its predecessors, is well printed on good paper, as a book containing important historical materials should be printed.

#### *A History of English Literature (600—1900).*

By E. Engel. Translated from the German. Revised by Hamley Bent. (Methuen & Co.)

It is always interesting to get outside views, and for this reason Prof. Engel's history, translated by various hands, may be read with attention. On the other hand, one has a pretty good idea by this time of the differences between cultivated German and English taste in English, and one can hardly expect to find the enormous mass of English literature duly placed and judged by any except those who have a birthright in the language, who are, to use Jane Austen's phrase, "intimate by instinct" with those nuances of effect which a critic of style must appreciate. Right admiration of English to an Englishman is a reflex action, or should be; to others a faculty late acquired, laboured and uncertain in the working. Whether these things are so or not, it is impossible not to be astounded at

many of the judgments exhibited in these pages. The book has reached a fourth edition in Germany, and from an issue of 1894 the present translation, which retains too many traces of foreign idiom, has been made. Extracts, chiefly of poems, are inserted, and the chapters are concluded by brief bibliographies. These are inadequate for the English student, because they give foreign monographs the preference over English, and fail to recognize the gaps filled since 1894. The reviser should have been diligent here, since the last few years have been notable for reprints of English classics. We have had, for instance, Prof. Bury's admirable edition of Gibbon's 'History,' and Dr. Birkbeck Hill's of Gibbon's autobiography. We have a modern issue of Shaftesbury's 'Characteristics' (1900), and enough work on Donne to render the scanty information, "Donne, poems by Grosart," grotesquely inadequate. These sections contain unduly severe comments by Prof. Engel on his English predecessors, which his own work does not qualify him to make. In fact, in its present form it is not a credit to any one concerned.

The brevity of judgment necessary in such an extensive survey as this—intended for "the more intelligent class of readers, teachers, and matured students"—is a difficult thing to achieve. An adjective or two for a life's work, a paragraph for a great influence, need the most delicate sort of compression—it is hit or miss; there is no room to dodge and palter with points of view, extenuating circumstances, or presumably invigorating contrasts. We are glad to find that Prof. Engel, as a rule, avoids the ingenious and unmeaning paraphrases which hide the ignorance, or, at any rate, show nothing of the knowledge, of many compilers. But his writing is very commonplace, cheerily pedantic, and yet almost philistine in its expressions. It contains some flourishes which add little to the meaning, such as the "brazen portals" which are the property of "genuine drama" on p. 120, and reappear as the "brazen gates of human fate" on p. 377. These things make a great difference to the attractiveness of a book, but are, it may be urged, comparatively venial, largely a difference of style between nations. A much more important matter is the mass of absolute mistakes and misconceptions which any well-equipped scholar should deprecate, though the superficial study of modern criticism often leaves such things unnoticed.

Not to weary our readers, we select only a few points out of many. We begin with Shakespeare, because we are able to congratulate the professor on his lengthy disquisition thereon. It supplies some detail not usually included in such volumes as this, and is full of sound sense, though it allows extravagant space for the idle imaginings which periodically amaze and amuse real students of Shakspeare. But in this section there is much to correct. The translation makes "Sharpe" instead of Thorpe print the Sonnets, misquotes one of the best known of them, and refers to a portrait "in this book" which does not exist, while Ben Jonson's line on Shakspeare's classical education is given in three various forms. We read of "Garriek's triumph as the interpreter of Shakespeare's



characters (from 1714)." This date is just two years before Garrick was born, that event taking place in 1716, not 1717 as a later page has it. The professor affirms that "expressions such as 'the tooth of time.....' are Shakespeare's alone." We refer him and his reviser to Ovid, 'Met.' xv. 234-6:—

Tempus edax rerum, tuque, invidiosa vetustas,  
Omnia destruitis, vitiataque dentibus ævi  
Paulatim lenta consumitis omnia morte.

The book is modern and fashionable in its depreciation of the Latin and Greek classics, but we may hint that they do contain a few notable expressions for those who know them.

Turning to Milton, we find that 'Comus'

"is a graceful dramatic idyll abounding in lyrically coloured descriptions, but of no higher poetical value; it is certainly the poem which least of all exhibits Milton's distinguishing characteristics. Nor can his 'Lycidas,' an elegy written soon afterwards on the death of a companion of his youth, lay claim to permanent importance."

What will the "maturer student" make of this? As to some of the facts, he will say, like the jungle folk, that they need no telling, he knew them ten seasons ago; and he will say the same to us when, with crowds of competent witnesses, we dissent as strongly as possible from these conclusions. Both 'Lycidas' and 'Comus' are characteristic of Milton, the supreme artist in style, the maker of lines unsurpassed in English. 'Lycidas' is, as Tennyson finely said, "a touchstone of poetic taste." It will be permanently important as long as poetry is read. We gather from other indications that the professor has not much interest in the exquisite command of metre which is one of its claims to that importance, a claim, we may add, which modern verse-writers might examine with advantage. Altogether the views of poetry in this book are extraordinary. Keats, who died "at the age of twenty-four" (p. 396) or "at the age of twenty-six" (p. 394)—there is a reference from one page to the other to clinch the inaccuracy—will be remembered, our critic is good enough to assure us, by "Endymion," and some valuable shorter poems." Only one of the famous and unequalled odes is considered sufficiently valuable for special mention, and the poet gets less than half the space devoted to Tom Moore's cheap singsong sweetmeats. Here is some different criticism of Keats's poetry, the kind of criticism which we thought the universal assent of those who know had established since the days of Christopher North and the fierce infamy of attacks long since repented:—

"Shakespearian it is; not imitative, indeed, of Shakespeare, but Shakespearian, because its expression has that rounded perfection and felicity of loveliness of which Shakespeare is the great master."

This is the view of Matthew Arnold, whom the professor calls "a poet below mediocrity, a narrow-minded critic." Whatever exception be taken to Arnold's criticism, he is taking, if he has already not taken, his place as the third great Victorian poet.

We will give some idea of the views of the professor on Coleridge, and then leave the poets alone without correcting further mistakes and misconceptions:—

"Of Samuel Taylor Coleridge (1772-1834), the third poet of the Lake School, it may be said: We are sorry to see you in such company. He had a great deal of the old English joviality and sprightliness. He is the most talented, the most amiable, and the most popular of the Lake School."

Are these adjectives to satisfy a critic? And Coleridge jovial in the old English sense, or, indeed, any sense! He was a master of monologue, he enjoyed good listeners, like most big talkers, but the ample accounts we have of him lay no stress on his sprightliness. Lamb and others of his circle deserved to be called lively, but to Coleridge, dreamer, metaphysician, politician, the epithet is ludicrously inappropriate. There is no hint of his importance as a master of metre, but we will quote, to be fair, the account of 'The Ancient Mariner' and leave our readers to criticize it:—

"'The Ancient Mariner' (1797) shows Coleridge's poetical merits and weakness most clearly. We find in it brilliant fancy, great command of language and talent for producing attractive poetry; but we also cannot fail to see the hollowness of the groundwork underlying this. Both the contents of 'The Ancient Mariner' and the handling of the story when we examine them closely are so poor, so bald, that one would be justified in summing them up sarcastically in one of the following sayings: 'Never torture an animal for sport!' or, 'Do not play with firearms!' The description of the ship rotting in the silent ocean, and the dying crew, contains some passages of striking beauty, but why should the mere shooting of a bird call for all this?"

We turn to the prose writers. There is a fair account of the 'Pilgrim's Progress,' with objections to it which have nothing to do with literature, which is followed by this criticism: "Bunyan's language [in the 'Pilgrim's Progress'] is exceedingly insinuating, and lacks vigour; as we read on, the style strikes us as unhealthy." A note at the bottom of the page explains: "'A stylistic softening of the bones' in the original." Even with this explanation the precise meaning is not clear to us. Bunyan's writing seems to us the very marrow of straightforward, direct English, vigorous and naïve rather than insinuating.

Some four pages are devoted to Defoe. The date of his birth is given as 1661, but if the professor or his translators had looked at the *Athenæum* of August 23rd, 1890, or Prof. Saintsbury's 'Short History of English Literature' (1898), or Mr. Whitten's more recent 'Daniel Defoe,' or the 'Dictionary of National Biography,' they would have seen that it should be put earlier. The letters of Defoe, recently published for the first time by the Historical Manuscripts Commission from the Duke of Portland's papers, are evidently unknown to the reviser, or he would have modified the raptures about Defoe as "a citizen with a passionate desire to serve the Commonwealth," what is to-day called a "public-spirited man.....in private life beyond reproach." Most "public-spirited" men of to-day would not care to be proved spies. We are told that Boswell's 'Life of Johnson'

"is not so much a 'life' as a detailed microscopic examination; every word that falls from the lips of his beloved hero Johnson is a gem, and carefully preserved for posterity. Englishmen have compared Boswell with Goethe's Eckermann. They may resemble each other in

devotion to their hero; but, in taste, indeed in true affection, honest Eckermann was incomparably superior to his English predecessor."

That is all; there is absolutely no hint that this biography, whether Boswell was a fool or not, is a book every student of literature reads, a recognized classic, a living masterpiece ever appearing in new forms, which has produced a lengthy literature of its own. There is nothing in the bibliography to point out what edition should be read, no reference to Macaulay's prominent contributions to the subject. The merits of Southey's sound and excellent prose are not recognized because he was hard on Byron, and that is a sin that cannot be forgiven. A common mistake, since many English writers have made it, concerns Mrs. Shelley's 'Frankenstein,' which "relates how a man, well brought up and well educated, commits the most scandalous crimes." The monster, who remains anonymous, commits the crimes, though his creator, Frankenstein, is charged with them. The monster was not brought up at all, certainly not "well educated." His physical and mental qualities, so far as one can gather—the book is rather vague on the point—were the result of a fortuitous selection from the occupants of various graves of whose education nothing is vouchsafed. We were prepared to find a higher value assigned to Bulwer's writing than English opinion would allow, but hardly to tolerate a page which makes 'The Last Days of Pompeii' "perhaps the most successful of historical novels," and gives four lines and a half to Reade, without mentioning 'The Cloister and the Hearth.' There is no indication that Newman is a master of English prose. Froude's "style is as pithy as it is musical, and his knowledge marvellous." Critics of Froude have found something else in his work marvellous, which is a good deal commoner than knowledge and amply exemplified in this volume.

A word or two in conclusion as to the details concerning recent years. The title-page contains the legend, 600-1900, but many omissions make the latter date illusory, apart from the fact that the translation is made from an edition of 1894. Admirers of Stevenson will only find a casual reference to him which is not indexed, and our two greatest living novelists are left unnoticed. Further deficiencies we do not propose to mention, though we may be permitted to express our surprise that there is a mistake even as to Tennyson's last volume.

We owe, in fact, an apology to our readers already for dwelling at length on things which may seem too obvious for animadversion, but we think it important that the increasing signs of inaccuracy and indolence in the preparation of such books as this should receive a little more notice than the patronizing complacency of the sciolist affords. The work needs severe and careful revision. When that process has been carried out, it needs more subtlety of appreciation, more sense of proportion, more command and knowledge of English, to deserve the serious regard of mature students and lovers of our literature.



## NEW NOVELS.

*Nora Lester.* By Anna Howarth. (Smith, Elder & Co.)

THE interest of this story attaches to the evidently veracious picture it gives of life on the Dutch and English farms in the South African colonies at the time of the outbreak of the war, and the subsequent sufferings of the British refugees. The opening chapters, where the scene is laid in England, are dull and conventional. They are merely important as giving the key to the after events in the careers of the two men who had been friends as children in the cold shelter of an orphanage, and are later brought together by the chances of war in a country which each has adopted as his own. The plot is elaborate, and the manner in which Nora's fate is intertwined with that of the man whom for a time she unconsciously ousts from his inheritance is ingenious. The characters are distinctive and carefully drawn, especially those of Gronow Neilson and Nora herself, whilst Nora's father is a fresh and original creation. The author is apparently as intimate with the characteristics of the Boers as with their country, and, whilst fully appreciating their good qualities, she gives a forcible example of their "slimness" in the behaviour of the Bothas towards their new-found cousin Noel. The style of the book is literal and heavy, but as a study of the relations between the Dutch and English in South Africa it succeeds in being both vivid and convincing, if only from the unquestionable knowledge and care which underlie it.

*The Old Bank.* By William Westall. (Chatto & Windus.)

WE gather from the fly-leaf of this novel that it is one of twenty-two works of fiction already produced by the author, and we may therefore presume that he knows his public and supplies what they want. But we must confess that we can find nothing attractive or interesting in 'The Old Bank.' The plot, the characters, and their treatment are dull and commonplace; the villain, a house and estate agent, is so far from being a gentleman, that it seems inconceivable that he should be allowed to mix with people of that stamp. The best scene in the book, where the credit of the old bank is saved, suffers from comparison with a similar one in 'Ready-Money Mortiboy.'

*Kate Bonnet: the Romance of a Pirate's Daughter.* By Frank R. Stockton. (Cassell & Co.)

MR. STOCKTON'S new story is a romance of the West Indies during the second decade of the eighteenth century, when pirates were many and the opportunities for exciting adventure frequent for all who went down to the sea in ships. Kate Bonnet was a delightful girl, who deserved a better father and a kinder stepmother than fate gave her, and much entertaining reading is provided in the story of how her father took to piracy, how she got left behind and fell under the charge of good Dame Charter and her son Dickory, how she set out to reclaim her father, and of all the remarkable adventures that befell her and her friends. The pirates are

for the most part instinct with the spirit of comic opera. Yet it is a bright and entertaining tale, full of exciting incident, and told in a fresh and spirited manner that will be best appreciated by youthful readers and those of their elders who retain a taste for adventurous romance.

*Out of the Cypress Swamp.* By Edith Rickert. (Methuen & Co.)

MISS RICKERT has written an interesting story, reproducing in vivid and realistic colours life in and round New Orleans at the beginning of the last century, and representing in a series of dramatic scenes, evidently written *con amore* and full of local colour, the enormous gulf that separated white from black, or, indeed, from the slightest admixture of black blood, the callous brutality of the slave-owner, and the helpless hatred of the slave. Incidentally she presents a lively and vigorous picture of pirate life and a vivid description of a battle-field. The plot, perhaps, is rather slight, and the heroine a little wanting in character, but the author's chief care is centred in her hero, and she succeeds in arousing and sustaining our interest in his chequered career. The book is eminently readable, and Miss Rickert may be congratulated on what we believe to be her first novel.

*As Caesar's Wife.* By Mrs. Aylmer Gowing. (Long.)

MRS. GOWING'S new novel is one that will not increase her reputation, except, perhaps, among those non-critical readers who, provided they have a sufficiency of incidents, care little for the manner of their presentation. A prefatory note vouches for the accuracy of the references to "the mad King of Bavaria," and the scenes at Ober Ammergau are written with evident knowledge, but the characters are really too unconvincing. We are asked to believe that a clever English barrister, who has befriended a Bavarian baroness—Mrs. Gowing's irritating trick of forced alliteration is catching—would so act as to lead the lady to believe that he reciprocated the love she felt for him, would never become conscious of her passion, and when secretly engaged to the lady of his choice would ask the baroness (his *fiancée* being away in the country) to assist him in the decorating and furnishing of the home he was preparing for his bride; nay, that when married he would fail to realize an obvious situation. The wife is weak, the husband, to put it bluntly, a fool, the baroness a hopelessly melodramatic figure.

"I say we have too many people who write books, especially women. I should like to see all living authors shut up in a lethal chamber, and a law passed that no more books were to be written for the next hundred years on pain of death."

Were the law possible which one of Mrs. Gowing's characters here suggests it is books such as this that would hasten its enactment.

*High Treason: a Romance of the Days of George the Second.* (Murray.)

THIS brightly written story concerns, or mainly concerns, the love affairs of Philip

Selwyn and Sophia Preston—whose initials are the same for some purpose—the lady being a devout Jacobite, the young man a convinced Hanoverian, and the time the mid-part of the eighteenth century. Such a summary of 'High Treason' suffices to show that the anonymous author has chosen romantic materials out of which to weave a plot. The plot, however, is by no means intricate, and consists of the entangling of Philip by circumstance so that he, a firm supporter of King George and his ministers, is yet placed by those ministers in the Tower on a charge of treason. The Young Pretender is, of course, introduced, and his mysterious visit to London in 1750, when he declared himself to be a Protestant in the hope of winning fresh support, is worked in, for Philip not only harbours that prince, but aids him to escape and gets himself into serious difficulties, from which he is only rescued by the bravery and spirit of his lady love. Charles Edward is somewhat favourably presented; having been befriended by a declared political enemy, he magnanimously responds by bidding Sophia to refrain from further engaging herself in his cause. With many adventurous incidents, and an eighteenth-century flavour emphasized by the introduction of Pelham, the Prime Minister, and George Selwyn (as cousin of the hero), the story is distinctly readable.

*The Star Sapphire.* By Mabel Collins. (Treherne.)

A NOVEL with a purpose is always a risky experiment. The author of this temperance tract has a literary instinct that almost redeems her work from controversial commonplace. Yet we cannot entirely sympathize with the "Star Sapphire"; she slides too easily into love with a man whose domestic relations should have put her on the side of his wife. He is drawn as an ideal character; but no man would make him a hero. The poor lady is far better off when breaking all bonds of convention with the detrimental cousin than sticking to such a bit of sculptural clay. There are some scenes in which the heroine is concerned as a hospital nurse that seem faithfully described; and there is an ecclesiastical hero, a canon, who comes from time to time like the god from the machine. Our author could do much better, but this is not bad.

*The Last Infirmary.* By Thomas A. Lewis. (White & Co.)

THE writer has here endeavoured to represent every scene minutely and to put into his sentences infinitely more than they can contain. This is the more unfortunate in that there is a good deal of originality in the love of the naturalist and the humanist, as they label one another in pleasant dalliance. When Ethel is tiring in the last lap of her energetic novel-writing, prosaic Tom comes in and finishes the story. A sentimentalist at heart, he forms the complement to his unscientific mate. This is not exactly a feeble or unattractive story, but it sadly lacks simplicity of style.



*An Exile in Bohemia.* By Ernest E. Williams. (Greening & Co.)

MR. WILLIAMS'S talent is far better suited to the production of such politico-economic work as his 'Made in Germany' than to the writing of fiction. With regard to the matter and morality of this story, we think the world at large, and the world of young persons in Suburbia in particular, would have been better without either. And as the exile of the title and the majority of his fellows in this narrative are young and suburban, one is justified in assuming that the book was intended for the delectation of their living contemporaries. A young man, growing tired of the monotony of office life in the City and quiet respectability in his home at Wimbledon, casts in his lot with an unsavoury band of socialistic, self-deluding, free-loving cranks of both sexes, who meet to drink and smoke and revile the existing order of things in a little club-room near Holborn. He is fascinated by the commonplace prettiness of a light-headed little actress who has passed through several affairs since running away from her husband. With eyes upon this girl's attractions, the young man leaves his home, throws up his office appointment, and sets up an establishment in Chelsea. The young woman (who is quite consistent) presently decamps with another of the free lovers; November comes to make town dull; another emancipated damsel disappoints our young man by refusing to take the actress's newly vacated place; and so, at the last, he returns to Wimbledon to his sorrowing mother and his weeping fiancée, by whom he is warmly welcomed. His uncle and previous employer kindly arranges to purchase a newspaper for the young man to edit, and every one lives happily ever afterwards.

*The Jewel of Death.* By Huan Mee. (Ward, Lock & Co.)

It is scarcely possible for the mere literary reviewer to do justice to a production of this stamp, the relation of which to literature is neither more nor less than that of the highly coloured twopenny masterpieces of the 'Deadwood Dick' variety, which, so the police-court records say, are at the root of a good deal of youthful Hooliganism. The volume is nicely bound and printed, and possesses a frontispiece. There is at least one hair-raising incident in every chapter, and an attempted murder in most. The characters are, naturally, not in the least like human folk, but they are as active as the clown in pantomime. The story is innocent of nastiness.

*Floating Treasure.* By Harry Castlemon. (Philadelphia, Coates & Co.)

THE floating treasure proves to be a barrelful of ambergris which is found by a young fisherman of Long Island in the extremity of his need. Before he is able to dispose of it, of course, it is stolen from him and concealed. Of course, also, after a brief return to the sea, it is recovered and restored by the repentant thief to its rightful owner, who sells the precious, if unprepossessing mass for a large sum, and so secures the family fortunes. English boys should welcome a story fashioned on such familiar lines, though they may be a little

perplexed by a social system which allows a keeper to threaten to "report" a poacher and a sheriff to "perch" on a dry-goods box in front of a store.

*Le Vœu de Béatrice.* Madame Octave Feuillet. (Paris, Calmann Lévy.)

MADAME OCTAVE FEUILLET'S books are always unobjectionable and smooth to read, but they are a little old-fashioned, and the present one belongs markedly to this type, inasmuch as it brings in the war of 1870, in the time-honoured style, to play a leading part in arranging the plot.

#### BOOKS ON LONDON.

*London Afternoons: Chapters on the Social Life, Architecture, and Records of the Great City and its Neighbourhood.* By W. J. Loftie. (Cassell & Co.)—Mr. Loftie says in his preface that it is a serious thing "to add another to the number of London books." This is true, but readers will welcome a new book from his pen, because he has always something fresh to say on well-worn themes. We do not invariably agree with his views, but these are always stimulating, well stated, and worthy of consideration. The title of the book scarcely does justice to the variety and interest of its contents. The various chapters might perhaps have been better arranged. For instance, we have an account of old St. Paul's in the sixth chapter, of Wren's St. Paul's in the thirteenth, and of the library of St. Paul's in the twenty-first. Otherwise the sequence is fairly consecutive. We begin with the London of five centuries ago; then follow Newgate, ancient rivers, City companies, City churches, Guildhall, Canonbury, Buckingham Palace, ending with London a century ago and Kensington. Of places outside London there are King's Langley, Berkhamstead, Tring, and Guildford. The chapter on the library of St. Paul's is of considerable interest, as Mr. Loftie describes more fully some of the documents only briefly abstracted in Sir H. Maxwell Lyte's valuable Report published by the Historical MSS. Commission. One of these documents contains the earliest list of aldermen, dated between 1100 and 1110. Another refers to the 'Warda Episcopi,' showing that the Bishop of London was an alderman. Mr. Loftie suggests that the bishop as alderman was responsible for the ecclesiastical government, as his brother alderman the Portreeve was responsible for the civil government. We have, however, still very much to learn respecting the aldermen immediately after the Conquest. We know that they were responsible for their own wards; but when Mr. Horace Round discovered the oath of the Commune, there was no mention in it of aldermen as members of the Mayor's council. We greatly need information as to when the aldermen took their present position in the government of the City. Another interesting point relates to the marriage of the clergy. Mr. Loftie writes, "The number of men who are named as sons of priests in the manuscripts is very striking." Dean Milman would have made Bishop FitzNeal a bastard because his father was Bishop of Ely:—

"But at this same time—the middle of the twelfth century—at least fourteen of the prebendaries of St. Paul's were sons of priests, and among them we find Angar, the father of Turstin, the Archbishop of York."

The Londoners of the Middle Ages were expert sailors, and in constant communication with France. This, however, was an easy voyage then, as is set forth very clearly by Mr. Loftie:—

"The Londoner of a thousand years ago could take his largest as well as his smallest boat from London Bridge to within ten miles from the French

coast in smooth water all the year round.....He sailed down the Thames to Reculver, where he entered the Wantsume; or leaving the main stream of the Thames at Sheerness he could make his way by the Swale; from Reculver he passed by the Wantsume to Ebbsfleet near Richborough. Here he reached a wider passage, sheltered by the Goodwins, which seem to have been islands before the Norman Conquest. He lay behind them in safety till a favourable wind and tide took him across eight or ten miles of sea, after which he reached anchorage again."

Many Londoners must have remarked the female busts on some of the houses in Long Acre and Upper St. Martin's Lane. These houses belong to the Mercers' Company, and the figures represent its arms—a demi-virgin, in allusion to the Virgin Mary. Mr. Loftie tells us that at the Mercers' processions, down to 1686, there was always present "a young and beautiful gentlewoman," who, with hair dishevelled, sat on a lofty chariot drawn by nine white Flanders horses. She was attired in silk covered with jewels, and wore a coronet of gold on her head. She also sat at the banquets at a table by herself, and all she had to do was to eat her dinner and look pretty. This book is fully illustrated.

*Ancient Royal Palaces in and near London.* Drawn in Lithography by Thomas R. Way. With Notes compiled by Frederic Chapman. (Lane.)—Mr. Way has added another volume to his excellent series of lithographic views of London and its environs, and in it he has somewhat departed from his former plan of devoting his attention almost entirely to exteriors. In the present book, which contains twenty-four views of former and present palaces, there are several interiors—notably Queen Anne's Chamber at Hampton Court, which serves as a frontispiece, and Westminster Hall. The subject is a good one, and there is much in what Mr. Way says in his preface:—

"In these thirteen palaces, or remains of palaces, near London erected by the ancestors of King Edward VII., the nation possesses a more splendid collection of buildings of the kind than any other country can boast."

The palaces in the environs—Windsor Castle and Hampton Court—are the glories of our country, and Mr. Way does justice to both. The former is truly the finest palace in Europe. St. James's cannot be called either splendid or handsome, but it is eminently picturesque and rich in associations, besides bearing a name which is renowned in history. The views of it in this book are excellent. Mr. Way is particularly successful in combining truth of treatment with a delicate sense of the picturesque, and he is very happy in the introduction of foliage in some of his pictures, as in those of Kew, Kensington, Richmond, &c.; but this praise must not be taken as a disparagement of the street views, such as that of St. James's Street, which does ample justice to its beautiful situation. Mr. Way has shown wisdom in leaving out the King's chief palace, for not only is Buckingham Palace comparatively modern, but it also possesses one of the poorest fronts in London. The gardens and the garden front might, however, have made a good picture. Mr. Way's drawings are the main point of the book, but a word of praise may be given to Mr. Chapman's notes, which are adequate and to the point. Greenwich Hospital is a work of genius unlike any other building in the country, and in the description justice is scarcely done to the work of Wren and Vanbrugh. Respecting the position of the scaffold erected for the execution of Charles I., it is written:—

"The scaffold was before the two windows nearest to Charing Cross, and a hole was broken through the wall to give access to it, the windows at that time being all filled up with masonry."

It is rather difficult to fix authoritatively the exact position, but it is fairly certain that a passage at the side of the Banqueting House



was made for the king to pass on to the scaffold, which occupied the whole of the street front, and that the block was placed in front of the middle one of the seven windows.

*Imperial London.* By Arthur H. Beavan. With Sixty Illustrations by Hanslip Fletcher. (Dent & Co.)—So much has been written respecting the London of to-day that at first sight the necessity for a new work going over the same ground is not apparent, but Mr. Beavan has arranged his materials with so much skill, and joined together so well the details of the life of the town with an account of its topographical features, that we welcome his lively sketches of the different sides of London life as exhibited in the chapters on royalty and modern London; ecclesiastical buildings; official, legislative and diplomatic, legal, criminal, mercantile, gastronomic, locomotive, utilitarian, philanthropic, fashionable, theatrical, literary, and journalistic London. There is little, perhaps, new to the experienced Londoner, but those who are not well acquainted with the vast city will gain from Mr. Beavan's book a very real insight into its varied world. In the treatment of so large a subject some errors are excusable, and we may note one or two without thereby condemning the book. Referring to the Inns of Chancery, we find this note: "Danes Inn, Wych Street, still exists in name, and in fact as a narrow corridor of lawyers' residential chambers." The name of Danes Inn is practically a fraud which has deceived many. The site was up to 1853 occupied by the "Angel," an old galleried inn of great historic interest, which was then pulled down, ordinary buildings being run up in its place, which were first styled St. Clement's Chambers, and then Danes Inn. The famous figure of a black boy, once in Clement's Inn, is not there now, as Mr. Beavan supposes. Some years ago it was presented to the Society of the Inner Temple, and stands in the Inner Temple Gardens. Although removed, it still finds its home among the lawyers who were so cruelly maligned in the epigram which was once found stuck upon the figure during its early life in Clement's Inn:—

From cannibals thou fdest in vain;  
Lawyers less quarter give;  
The first won't eat you till you're slain,  
The last will do 't alive.

The pretty garden house in Clement's Inn, with its grass plot in front, is also gone.

In the chapter on 'Romantic London' there is a reference to the set of chambers of Mr. Grewgious in Staple Inn ('Edwin Drood'), over the door of which was "the mysterious inscription J T."

Mr. Beavan should have supplied 1747

the solution of the mystery. It has been a laudable custom at the Inns of Court and Inns of Chancery to put up an inscription when any new buildings were raised, with the date and the initials of the Treasurer or Principal of the Inn for the time being. In the Inns of Court the letter T for Treasurer heads the inscription, which in the Inns of Chancery is replaced by P for Principal. Although this fact ought to be well known, we believe that these tablets are a puzzle to many. Mr. Beavan, in describing the swearing-in of the new Lord Mayor, has fallen into the error of taking the special for the general. He mentions the names of certain of the City companies represented at the ceremony as if they were always present, while, in fact, the representatives of the companies change from year to year in accordance with the change of Mayor and sheriffs. The majority of the plates, which are in black and white, are excellent, and illustrate modern London very fully; but some few, which are tinted a brickdust red, rather spoil the harmony of the volume.

## CHINA.

*China in Convulsion.* By Arthur H. Smith. With Illustrations and Maps. 2 vols. (Olliphant, Anderson & Ferrier.)—That Mr. Smith took up his pen seems to have been due to a suggestion made by Sir Robert Hart in a letter quoted in the second volume, in which the writer impresses on him the importance of placing on record an authentic chronicle of recent events for the use of future historians. No better choice of an editor could have been made, and we welcome these two volumes as containing the most farseeing and trustworthy account of the outbreak, and the causes which led up to it, that has yet appeared. It is apparent throughout his pages that Mr. Smith is virtually in accord with Sir Robert Hart in his estimate of the provocations on the part of foreigners which brought about the uprising. Foremost among these he places the disregard shown by Europeans for the feelings and prejudices of the Chinese. "It is a saying of great antiquity in China," writes Mr. Smith, "that on entering a village one should learn what is customary there." This saying indicates one of those guiding rules which it would always be wise to follow, and it is eminently one which is trodden under foot by Europeans in China. So generally recognized is this that Chang Chitung and others consider that "ceremony is almost non-existent among Westerns"; and Mr. Smith illustrates this by the instance of a typical promoter of syndicates. "This personage," he says,

"is a busy man of the world, who does not by any means come all the way to China for his health. What he wants, he wants, and he wants it now. With his hat cocked upon one side, his cigar in his mouth, his hands in the pockets of his monkey-jacket, he strides into a yamen and tells 'the old fossil' what he—the promoter—just come to town, wants and must have. He will listen to no nonsense, will take no excuses, has no time to waste, perhaps issues his ultimatum and is off. He is engaged in the airy task of what Mr. Kipling calls 'trying to hustle the East,' and not improbably with the usual results."

But the disregard shown to the prejudices of the people is displayed in more important matters than in personal brusqueness, and in this regard Mr. Smith, though a missionary himself, holds that individuals among his fellow-workers have been by no means blameless. The presentation of Christian doctrine to the people is too often brought about in a way offensive to their most cherished beliefs and traditions; and their most hallowed rites are not unfrequently treated as superstitious blasphemies. The much-vexed question of ancestral worship is a case in point. In the seventeenth century the question as to the religious or civil aspect of the rite was submitted to K'anghsi, "the greatest monarch who ever occupied the throne of China," and his decision was that the rite was a civil rite and was in no way religious. Notwithstanding this finding the Pope of that day declared in a contrary sense, and thus undertook "to tell the subjects of the Emperor of China that the Emperor was wrong on a technical matter of Chinese interpretation." The same anti-native view is held by the Protestant bodies, who refuse to allow their converts to join in the memorial rites which have so potent an influence in binding together members of families and clans. Mr. Smith indicates other and still more active complaints that the Chinese have against the foreigners, and there can be no doubt that the various seizures of land, under the guise of leases, which have lately been perpetrated set the needed spark to the smouldering discontent which had been aroused by other issues. The appropriation of Kiaochow by the Germans, of Port Arthur by the Russians, and of Wei-hai-wei by ourselves has been bitterly resented by the Chinese, and who can blame them? Mr. Smith sums up the causes of the outbreak in these words:—

"The peculiar character of the rising cannot be too often nor too clearly pointed out as due to the fact that it was first tolerated, then fostered, and still later directed by the Chinese government. Its primary sources were race-hatred and the political aggressions of western nations. Yet the universal and deep-seated animosity to the claims and to the practices of the Roman Catholic Church throughout the Empire has added greatly to the fury and to the bitterness of the attacks, and will contribute materially to the difficulty of a permanent settlement. A frank recognition of this indisputable fact will be of the greatest service to the interests of the Chinese people, and to the peaceful spread of the religion which, for the welfare of that people, has endured so much persecution and suffered so many martyrdoms."

It is not to be forgotten also that the adoption of many of the appliances of civilization inflicts temporary loss and misery upon countless daily workers, who, by the introduction, for example, of railways, and of steamers on the inland waters, find that their occupation is gone. Of this Mr. Smith furnishes a case in point:—

"The innumerable houseboats plying on the Pei Ho thrown out of activity by the Peking railway, the countless two-mule carts plying between Tientsin and Peking, and the whole population of Tungchou, a city which bitterly fought the railway and was then ruined by its opening elsewhere, all furnish swarms of deadly foes to the concrete introduction of the ways of the West into the ways of the soporific East, just sufficiently awake to resent the intrusion."

It cannot be denied that the Chinese have something to say for themselves in this matter, and no one can read the present work without being impressed by the fact. But as to the way in which the popular dissatisfaction found vent nothing can be said in extenuation. Mr. Smith gives a full and graphic account of the siege of the Legations, which once more brings out vividly the extraordinary cowardice of the Chinese and the consummate coolness and courage shown by the defenders. Mr. Smith's work is profusely illustrated from photographs, and forms a most interesting compendium of the whole history of the latest rising of the East against the West, and of the motives which actuated the principal instigators of the movement.

*The Land of the Blue Gown.* By Mrs. Archibald Little. (Fisher Unwin.)—Mrs. Little has an intimate knowledge of certain phases of China life, and she writes with enthusiasm. Her works are, therefore, always interesting, though many will feel that on her special hobbies—missionaries, opium, and foot-binding—she is not altogether convincing. We are told, for example, that foot-binding materially affects the health of the women, and through them the health of the nation. The best answer to this assertion is to point to the people as we see them at the present day. Both physically and mentally they are excellent types of humanity, and it is certain that neither foot-binding nor opium-smoking has had on them those deteriorating effects that we have often heard described. That women suffer from the fashion of foot-binding there can be no question, but the results prove that the consequent evils have been greatly exaggerated. At the same time, we wish all success to the Natural Feet Society, of which Mrs. Little is a representative, and it is much to be hoped that the recent imperial edict recommending the abolition of the habit may exercise a wholesome influence on Chinese mothers. The Manchu women have never adopted the fashion, and the Dowager Empress has now, therefore, both by example and precept, exhorted her benighted Chinese sisters to conform to the better way. Opium-smoking is another habit against which Mrs. Little rails in good set terms. Incidentally, however, she furnishes a most convincing apology for the practice in certain circumstances. On p. 261 she writes:

"How in this [Szech'uan] climate, where there is no evaporation, and the inns are reeking with per-



petual moisture, travellers survive wet weather can be attributed only to the wonderful hardihood of this opium-smoking race. It would kill a European, and hence at this season we can hardly venture to be away from home more than two or three days at a time."

In such a climate, as in the fens of Lincolnshire, opium is of direct benefit to the people. In cases where undue doses are taken its effects doubtless are harmful, but its detractors overshoot the mark when they condemn it, "horse, foot, and dragoons," and deny it the beneficial qualities which it undoubtedly possesses. Some of the earlier and later chapters of Mrs. Little's book have appeared as articles in various newspapers and periodicals. These she acknowledges to be reprints, but so far as we have been able to discover she makes no mention of the fact that in the present volume she has reproduced an entire work which appeared a few years ago. In 1898 she published a work entitled 'My Diary in a Chinese Farm.' This book she has now incorporated in the present volume, about one-fourth of the pages of which is filled with this repeated matter. We should not have had any complaint to make if this fact had been acknowledged, but we are bound to enter a protest against the habit, which is becoming only too common, of palming off old lamps as new ones. Mrs. Little evidently has the pen of a ready writer. At times she is too ready, and falls into sentences which require revision. For example, in describing a meeting of the Natural Feet Society, she says:—

"Two ladies with small bound feet took up a prominent position at the end of the front row, and after a Chinese lady from Australia had interpreted Lady Blake's words of welcome and the opening of my address, she could no longer stand the sight of these feet, stuck out straight in front of their owners for comparative ease, and these obtruded between her and the audience, so apostrophized the ladies in the racy colloquial of the South."

It is difficult to understand how if the bound feet of the two ladies were on the floor they could have "obtruded" between the speaker and her audience. And if they were not on the floor, where were they? We have drawn attention to these blemishes in 'The Land of the Blue Gown' in no spirit of fault-finding, but merely to point out that though it is, to speak generally, a good book, it has its imperfections. This cannot be said of the illustrations, which are excellent throughout.

#### OUR LIBRARY TABLE.

*Burma under British Rule and Before.* By John Nesbit. 2 vols. (Constable & Co.)—Burma is of political importance for many reasons, only two of which need here be noted. Its geographical proximity to peninsular India and to French Indo-China marks it out either for a buffer state—a policy which finally broke down in 1885—or for a dependency of India. It was annexed to our Indian Empire in 1886, chiefly because of French intrigues at the Court of Ava. Thibaw the drunken and bloodthirsty tyrant might have been tolerated, but Thibaw playing into the hands of France was clearly intolerable. In the second place, Burma and Tongking both march with the Chinese province of Yunnan, on which France is suspected in some quarters of having designs. It is a much-disputed point whether the construction of a line from Burma into Yunnan—a difficult piece of engineering—would or would not be of sufficient strategic and commercial importance to neutralize French influence in this direction. The importance of Burma to the British Empire being thus considerable, it is fortunate that, viewed as an "asset," it is likely to pay for its development. The forests of the country, covering hundreds of thousands of square miles, are the great storehouses from which the world draws its supplies of teak, that

royal wood which has ever been a monopoly of the kings of Burma:—

"The scores of thousands of teak logs converted in the timber yards of Rangoon and Moulmein are almost entirely brought down by river, in rafts of forty to sixty logs or more. They frequently take two or three and sometimes even four years or longer to float out from the small streams in the forests into main channels, from which they can be more easily extracted during favourable freshets. During floods they are allowed to drift down the smaller water channels till they reach collecting stations on the larger streams, whence they can be formed into rafts and floated down to the timber yards."

In the timber yards elephants are employed, and "elephants a-hauling teak in the sludgy, squdgy creek" are among the sights of Rangoon and Moulmein. The chief agricultural staple is rice. Cotton is also grown. Jade and precious stones figure in the list of Burma's resources. On all these, and on the resultant trade, Mr. Nesbit's book is a mine of information. To the Burmese themselves, their religion, social institutions, industries, ideals, and ideas, approximately half the book is devoted. Mr. Nesbit adds sympathetic insight to long experience, and if his view of the Burmese character differs in some respects from current ideas he has abundant evidence to adduce. The chapters on agriculture are of the greatest interest. This art has not yet passed from the customary to the scientific stage. The directions for choosing an auspicious day and for conducting ploughing and the subsequent operations read like a Burmese Georgic. Yet, notwithstanding that nearly two-thirds of the total population are either directly or indirectly concerned with agriculture, or else are dependent for their livelihood on occupations immediately connected with it, the Burmese, more especially the women, show an aptitude for retail trade. It is only in dealing with the women—the customs of courtship and marriage, and the duties of good wives—that Mr. Nesbit permits himself a little levity. The women are in general shrewder than the men, perhaps because they receive a business training, whilst boys get a theological education in the Buddhist monasteries. The only adverse criticism we have to make is that the arrangement of chapters is rather unsystematic. The map would be improved by the insertion of hill-shading.

*The French Revolution*, by Shailer Mathews (Longmans & Co.), is a very useful and interesting manual, written in an unaffected and succinct style. The facts, gathered from the best authorities, may not all be generally known, as, for instance, that in August, 1789, the serfs in France numbered 1,500,000. Sometimes the arguments seem curious, especially as they are enunciated by an American. Thus, after the excellent summary of Jean Jacques's tenets, it is startling to be told that the Terror "was only a rigorous application of the dominant political philosophy of Rousseau: the sovereign people must be obeyed." We think that those who wielded that terrible weapon were merely usurpers of power, and assuredly did not represent the whole community. Again, we learn that

"wherever Bonaparte's influence was felt the spirit of the Revolution was also felt.....feudal privileges, absolute monarchy, abuses of many sorts vanished, and in their places came, though in varying degree, political equality and constitutional government."

But what says M. Aulard on this question?—

"Le despotisme impérial arrêta la Révolution, marqua une rétrogradation vers les principes de l'ancien régime, abolit provisoirement la liberté, abolit partiellement l'égalité.....Instruire le peuple, ce fut le véritable programme politique et social des républicains.....Empêcher que le peuple ne s'instruise, ne raisonne, ce fut un des principaux articles du programme politique et social de Napoléon Bonaparte quand il devint un despote."—'Hist. Politique de la Rév.', pp. 781-3.

In a work coming from an English publisher we are scarcely prepared to find money com-

puted in dollars, whilst, apart from American peculiarities in spelling, we note numerous blunders in orthography and accentuation.

*A Popular History of the Ancient Britons or the Welsh People.* By the Rev. John Evans. (Stock.)—The title of this volume is misleading. The really "ancient Britons," who lived before the Saxon invasion, occupy only ninety out of four hundred pages, and the rest of the book is a history of Wales down to the year 1900. The period most fully treated is that of the Middle Ages; the last six centuries are allotted barely twelve pages apiece. The narrative is very lucidly and soberly written, and has plainly been compiled with care. It is not wholly free from error; it is not always (at any rate, in the earlier chapters) based on the soundest authorities; but it avoids the grosser mistakes of inferior writers and is a sensible piece of work, and as such it may well be found really useful, even at a time when several other and perhaps more striking histories of Wales have just been published. It was (the preface tells us) completed two years ago, but its publication was postponed in consequence of the South African war.

*Fables for the Fair.* By One of Them. (Bullen.)—This one of "the Fair" who has employed her nimble pen to expose the frailties of her sisters has done so with the unsparing frankness and cheerful cynicism of which only one of the sex could be capable. She points her morals at least as clearly as did the ancient philosopher, who, however, would find some difficulty in recognizing her as a follower. The said morals are cleverly couched at the end of each fable in the words of familiar proverbs, though these words, in common with the morality inculcated, are considerably distorted to meet the demands of modern femininity. That 'Virtue is its Only Reward' is sometimes easier to credit than the more conventional rendering of the well-worn maxim, and reminds us that the trite application of proverbs in general is the refuge of the dull-witted. The fables are sufficiently entertaining to be scanned in a moment of leisure; but an indiscriminate and too generous use of capital letters is an affectation with which such slight and ephemeral matter should not be burdened.

MR. STEPHEN CRANE'S *Last Words*, published by Messrs. Digby, Long & Co., are essays and tales of unequal merit, but often marked by the extraordinary vigour which made the writer famous. Here and there we come across passages which possess an even rarer merit:—

"Philosophy should always know that indifference is a militant thing. It batters down the walls of cities, and murders the women and children amid flames and the purloining of altar vessels. When it goes away it leaves smoking ruins, where lie citizens bayoneted through the throat. It is not a children's pastime like mere highway robbery."

FIFTY or sixty years ago (as readers of the Browning correspondence will remember) the best literary taste in America was of the same sort as that shown in *The Teller* (Pearson), which contains a story by Edward Noyes Westcott and a short memoir of the author. English readers may not remember that he wrote a novel called 'David Harum.' In America it has been the greatest book ever written. More than half a million copies of it have been sold. It is sad to learn that the author died before it was published, for no one could have grudged him his triumph, but from the literary point of view it is deplorable that there should be a public capable of being gratified by such a memoir as has been written of him. One shrinks from repeating the trivialities and the boasting that are here set forth, and one is pleased to be able to infer from the letters of the author that he would have been out of sympathy with his unfortunate biographer. The letters



were not worth printing, but the writer seems to have been modest enough. The story called 'The Teller' is a very slight piece of work, only noticeable as having been written by the author of the greatest novel on record.

WE have received a second edition, revised, of *Organization and Equipment Made Easy* (Gale & Polden), by Major S. T. Banning, Instructor in Military Administration at the Royal Military College. Though primarily intended for the use of officers working up subject "G" for the promotion examinations, the book is valuable also as a guide to all students of our military system, inasmuch as references are given throughout to official and other special publications. The author concludes his work with an appendix containing the papers already set in the examination, "fully answered, with reference to the official books," and this seems to suggest the advisability of allowing the actual use of such books during the examination (as in the case of military law) instead of requiring candidates to get by heart figures and details which are often changing and always confusing. The style of the book is generally clear and concise, but it must be admitted that there is something dubious about the following statement: "A company [of Mounted Infantry] is composed of 4 sections of an officer and about 30 men from a Battalion."

WE have on our table *Constantinople and its Problems*, by H. O. Dwight, LL.D. (Oliphant, Anderson & Ferrier),—*Modern Athens*, by G. Horton (A. H. Bullen),—*British History Made Interesting*, by C. V. Hartley (Simpkin),—*William Garden Blake: an Autobiography*, edited by N. L. Walker, D.D. (Hodder & Stoughton),—*The King's Weigh House Lectures to Business Men*, by Lord Avebury and others (Macmillan),—*Noble Women of our Time*, by F. D. How (Isbister),—*Nature's Mysteries*, by A. P. Sinnett (Theosophical Publishing Society),—*The Control of Trusts*, by J. B. Clark (Macmillan),—*Love, Courtship, and Marriage*, by the Rev. E. J. Hardy (Chatto & Windus),—*The Temple Reciter: Part I, Verse*, edited by E. E. Speight (H. Marshall & Son),—*Hindūstāni Self-Taught*, by C. A. Thimm (Marlborough),—*Hospital Sketches*, by L. Galen (Grant Richards),—*How to Enter the Civil Service*, by E. A. Carr (Grant Richards),—*Where to Buy*, by C. M. Knowles (Simpkin),—*Blighted Billets-Doux*, by A. Eliot (Greening),—*Charlotte*, by L. B. Walford (Longmans),—*Jack Racer*, by H. Somerville (New York, McClure, Phillips & Co.),—*Back to Lilac Land* (Greening),—*Out of Bounds*, by A. Home (Chambers),—*Captain Jinks, Hero*, by E. Crosby (Funk & Wagnalls),—*The Cigarette Smoker*, by C. R. Gull (Greening),—*The Master of Beechwood*, by A. Sergeant (Methuen),—*More Animal Stories*, edited by R. Cochrane (Chambers),—*Poems and Ballads*, by J. W. McLaren (Edinburgh, Grant),—*Dairine, and other Poems*, by K. Vereker (Jarrod),—*Cambridge Bible for Schools and Colleges: Psalms, Books IV. and V.*, by A. F. Kirkpatrick (Cambridge, University Press),—and *Sermons preached before the University of Oxford*, edited by Ll. J. M. Bebb (George Allen). Among New Editions we have: *Highland Superstitions*, by the Rev. A. Macgregor (Stirling, Mackay),—*A Romance of Canvas Town*, by Rolf Boldrewood (Macmillan),—and *Lays of the True North, and other Canadian Poems*, by A. M. Machar (Stock).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Buchan (J.), *The First Things: Studies in the Embryology of Religion and Natural Theology*, cr. 8vo, 5/  
Confession and Absolution, Report of Conference held at Fulham, December, 1901, and January 1st, 1902, edited by H. Wace, 8vo, 3/ net.  
Spence (J.), *Christ in Astronomy*, cr. 8vo, 2/6

Law.  
Mathew (F.), *The Practice of the Commercial Court*, cr. 8vo, 5/ net.

##### Fine Art and Archaeology.

Inventories of Christchurch, Canterbury, transcribed by J. W. Legg and W. H. St. J. Hope, 8vo, 2/ net.  
Westlake (N. H.), *Outlines of the History of Design in Mural Painting, principally during the Christian Era*, 4 vols. folio, 32/ each.

##### Poetry and the Drama.

Doane (W. C.), *Rhymes from Time to Time*, cr. 8vo, 6/  
Fleming (W. H.), *Shakespeare's Plots*, cr. 8vo, 7/6 net.  
Goldsmith (O.), *A Prospect of Society, being the Earliest Form of 'The Traveller'*, edited by B. Dobell, 2/6 net.  
Schelling (F. E.), *The English Chronicle Play*, 8/6 net.

##### Political Economy.

Patton (S. N.), *The Theory of Prosperity*, cr. 8vo, 5/ net.

##### History and Biography.

Barton (G. A.), *A Sketch of Semitic Origins, Social and Religious*, 8vo, 12/6 net.  
Brown (P. H.), *History of Scotland, Vol. 2*, cr. 8vo, 6/  
Companion to English History: Middle Ages, edited by F. P. Barnard, extra cr. 8vo, 8/6 net.  
Dunning (W. A.), *A History of Political Theories Ancient and Medieval*, 8vo, 10/ net.  
Hanna (C. A.), *The Scotch Irish*, 2 vols. cr. 8vo, 42/ net.

##### Geography and Travel.

Hopkins (E. W.), *India Old and New*, 8vo, 10/6 net.

##### Philology.

Homeri Opera, edited by D. B. Monro and T. W. Allen, 2 vols. cr. 8vo, sewed, each 2/6

##### Science.

Bourne (G. C.), *An Introduction to the Study of the Comparative Anatomy of Animals: Vol. 2, The Coelomate Metazoa*, cr. 8vo, 4/6  
Corlett (W. T.), *A Treatise on the Acute Infectious Exanthemata*, 8vo, 18/ net.  
Jones (H. C.), *Elements of Physical Chemistry*, 8vo, 17/ net.  
Kellor (F. A.), *Experimental Sociology: Delinquents*, cr. 8vo, 8/6 net.  
Oppenheim (N.), *Mental Growth and Control*, cr. 8vo, 5/ net.  
Shenton (H. C. H.), *The Modern Treatment of Sewage*, 2/6  
Turner-Turner (J.), *The Giant Fish of Florida*, 12/6 net.

##### General Literature.

Buckley (A. B.), *Eyes and No Eyes*, cr. 8vo, 3/6  
Carey (W.), *Monsieur Martin*, cr. 8vo, 6/  
Darnley (F.) and H. dgson (R. L.), *Elma Trevor*, cr. 8vo, 6/  
Embrece (C. F.), *A Heart of Flame*, cr. 8vo, 6/  
Evans (E. R.), *The Lord of Corsygedol*, cr. 8vo, 3/6  
Fitzgerald (P.), *The Pickwickian Dictionary and Cyclopædia*, roy. 8vo, 6/ net.  
Gallon (T.), *The Dead Ingleby*, cr. 8vo, 6/  
Gilbert (G.), *In the Shadow of the Purple*, 8vo, 6/  
Haddon (J.), *A Vision of Beauty*, cr. 8vo, 6/  
Hedde (E. F.), *A Mystery of St. Rule's*, cr. 8vo, 6/  
Maddock (J. B.), *Fair Rosalind*, cr. 8vo, 6/  
Ridge (W. P.), *Lost Property*, cr. 8vo, 6/; *Three Women and Mr. Frank Cardwell*, cr. 8vo, 2/  
Sell's Dictionary of the World's Press, 1902, imp. 8vo, 7/6  
Street (G. S.), *A Book of Stories*, cr. 8vo, 6/  
Wheelwright (E. G.), *A Slow Awakening*, cr. 8vo, 6/  
Whishaw (F.), *Mazeppa*, cr. 8vo, 6/

##### FOREIGN.

##### Fine Art.

Premier Congrès International de l'Enseignement du Dessin, Paris, 1900, 5fr.

##### Philosophy.

Leopold (J. H.), *Ad Spinoza Opera Posthuma*, 2m. 50.

##### Political Economy.

Vavasseur (A.), *Mélanges Politiques, Économiques, et Juridiques*, 10fr.

##### History and Biography.

Bellet (A.), *La Grande Pêche de la Morue à la Terre-Neuve*, 10fr.  
Bérard (A.), *Cypris*, 3fr. 50.  
Charnacé (G. de), *Hommes et Choses du Temps Présent*, 5fr.  
Crusius (O.), *Erwin Rohde*, 6m. 60.  
Liégeois (S.), *Pages Françaises*, 7fr. 50.  
Nolhac (P. de), *Louis XV. et Marie Leczinska*, 3fr. 50.  
Portes (R. B. des), *Charette et la Guerre de Vendée*, 7fr. 50.  
Richter (J. W. O.), *Kaiser Friedrich III.*, 10m.

##### Philology.

Delitzsch (F.), *Babel u. Bibel*, 2m.  
Grundriss der indo-arischen Philologie u. Altertumskunde: Vol. 3, Part 10, Medicin, 6m.  
Kalbfleisch (C.), *Papyri Anticratensenses Græcæ*, 2m.

##### Science.

Cinquantenaire Scientifique de M. Berthelot (1851-1901), 20fr.

##### General Literature.

Coulangeon (J. A.), *Les Jeux de la Préfecture*, 3fr. 50.  
Dupin-Dubec (L.), *La Filleule de Claude*, 3fr.  
Maryan (M.), *Une Faute*, 3fr.

#### THE INTERNATIONAL PRESS CONGRESS MOVEMENT ABROAD AND AT HOME.

OF the International Congress movement during the last year it may be said, without any intention of irony, "its strength is to sit still." Those who have been sufficiently interested to follow its eight years' growth will remember that, at the Congress of Paris in 1900, an invitation from the municipality of Glasgow was laid before the central committee by the President of the British section, requesting that the next meeting might be held in the Scotch city, and offering a magnificent civic reception to all who should attend.

It is much to be regretted that, after long and careful consideration, the central committee was obliged to refuse this gratifying offer of international hospitality, owing to difficulties of distance, transit, &c. The possibility of a Scotch meeting having been dismissed, it was felt that it would be wiser to omit the Congress for 1901 altogether, an alternative invitation to Berlin being, at the moment, not more easy of acceptance by the bulk of the members; and a proposal was passed—which, if it necessitated a slight expansion of the constitution, was eminently sensible—to devote the time thus gained to reconsidering the statutes, consolidating the existing organization, and working into shape schemes for future advance. A great amount of useful sub-committee work has been the result of this lull in public affairs.

As evidence, one may cite the fuller and clearer conditions under which the quarterly *Bulletin* is now issued; the progress made in the organization of the *Carte d'Identité*, by which, when completed, as will shortly be the case, a ring of introduction and mutual helpfulness for the holders of the pass-key will girdle the whole (journalistic) earth; and the regulations, which have been submitted to all the press associations united in the International alliance, for the formation of an all-embracing report on the conditions of journalism and journalists throughout the world.

From a preliminary glance at the fifteen clauses of the paper sent out to the associations by the central bureau I am inclined to think that simplicity and directness of appeal have been somewhat sacrificed to the desire to extract all possible information from all possible sources. The catechism is so compendious, so packed with suggestion, so determined to miss no point that can possibly be utilized, that it will be astonishing if it does not in its anxiety overreach itself and welter in a flood of detail, documentary and almost local. A pathetic prayer at the end of the fifteen inquiries into the moral, intellectual, social, and material position of the journalists of all nations, entreats those who report on the subject in any of its aspects to supply broad and generous generalities rather than special and statistical information, to give a wide and enlightening glance round the whole question rather than confine themselves to narrow and precise statements of incidental facts, however informing these might be. The list of questions supplied to each association will be laid before each individual member, and those ready and qualified to report on the matters indicated can select their special subjects. The entire report, it is hoped, will be classified and presented at the Congress of 1904.

I am not yet able to judge whether the proposed report will find favour in the sight of the members of the British section. Some, no doubt, may be glad of the opportunity to ventilate English methods and superiorities among their foreign colleagues! It is also certain that in matters of press organization and of journalistic good-fellowship we have something to learn from our continental and Transatlantic brethren, in whom less liberty than we enjoy has possibly engendered a more practical sense of self-help and mutual protection. The difference of conditions in journalistic life in different countries is often at bottom a racial one. Whether comparisons can be made practically useful remains to be seen; in any case, the amount of information which the report must bring together will be undoubtedly valuable and interesting. There have been three meetings of the central bureau since the Paris Congress in 1900. Two of these have been held at Paris, and have been attended on behalf of the British section by Mr. J. H. Warden, British delegate, in succession to Mr. P. W. Clayden, whose ill health latterly precluded travelling.



British association is to be congratulated on having secured the services of Mr. Warden, whose knowledge of French, as well as of the foreign journalist, from residence and work in Paris, is of inestimable advantage in the circumstances.

I turn for a moment to the consideration of progress at home in the ranks of the British and International Association of Journalists. Members have lost by death their first President, Mr. Clayden. The new President is Mr. S. S. Campion, editor of the *Northampton Mercury*, who, for nearly ten years, has been specially interested in the movement. The past year shows a small increase of membership, as well as the loss of a handful of members of the kind who are continually asking, "What do we get by it?" and who, if they are not eligible for, or not able to avail themselves of, the annual congress facilities for enjoyment, are apt to lose interest in a cause in which ideals are certainly a stronger point than loaves and fishes. But the old promoters and "stalwarts" of the Association still "keep the bridge" as did certain brave men of Roman renown, confident that some day a stronger and more representative organization of the British press will reach hands across the gulf which forbearance, enlightenment, and mutual aims could so easily close for ever.

The Eighth Congress of the Press opens at Berne in July of this year; it is to be a "working congress," we are told beforehand, and excursions, fêtes, &c., are not to be admitted into the programme until the business of the meeting is concluded. The component members of the British delegation will be chosen with due regard to linguistic efficiency after the forthcoming general meeting.

I should like to draw attention to the recently established and smartly written *Journal de Budapest*, a French weekly newspaper published in the Hungarian capital, and a direct outcome of Congress activity. It has for its object the encouragement of foreign visitors to the Hungarian capital, and is under specially favourable political and literary patronage. It is worth the notice of journalists who are interested in the country, and intending travellers may appreciate its offers of help and information—offers of which I have tested the reality.

G. B. STUART.

#### DANTE AND HERODOTUS.

Reform Club, March 3rd, 1902.

Quando la brina in su la terra assempra  
L'immagine di sua sorella bianca,  
Ma poco dura alla sua penna tempra.

Dante, 'Inferno,' xxiv. 4.

DANTE does not seem, so far as our knowledge goes, to have had any acquaintance with the writings of Herodotus, but there is a passage in the 'History' which was either known to the Florentine in its substance when he wrote the lines quoted above, or which otherwise must be considered as furnishing a very curious literary coincidence. In any event it seems to throw some light on the interpretation of the three lines above, about which opinions are still strangely divided.

Most commentators take the word *penna* to mean "pen," adopting this interpretation for the purpose of stretching to somewhat fanciful lengths the simile which they believe to be contained in the word *assempra* (i.e., "copies"). A smaller number translate *penna* in what seems to be a more natural sense—viz., "feather," or "feathery form," and it is to the latter interpretation that the passage from Herodotus would seem to lend an interesting confirmation.

In the 'History' (iv. 31) we read:—

"Touching the feathers of which the Scythians say that the air is full, and by reason of which they say it is impossible for eye or foot to penetrate the continent, here is my opinion. It is always snowing

in the interior of this country, though, naturally enough, less in summer than in winter. Now any one who has had a close view of thickly falling snow understands what I mean, for snow is like feathers" (τοὺς γὰρ ἢ χιών πτεροῖσι).

It is more than likely that Pliny had this passage before him when writing ('Hist. Nat.,' iv. 26), "Mox Rhiphæi montes et assiduo nivis casu pinnarum similitudine *Pterophoros* appellata regio," and Dante may possibly have borrowed the simile from the Latin source, being, apparently, well acquainted with the works of Pliny, whom he describes as a model writer of prose ('De Vulg. Eloq.,' ii. 6).

It is not necessary, however, to assume that the poet borrowed the simile from any one. His constant habit in descriptive passages is to seize on some striking and salient feature in the picture he wishes to reproduce; and it is, therefore, difficult to imagine that he does not allude in the 'Inferno,' xxiv., to the feathery appearance which is so marked a characteristic of snow, and which vanishes with such rapidity at that time of year when "il sole il crin sotto l'Aquario tempra."

The use of *penna* in the wider sense is found elsewhere in the 'Div. Com.' (see 'Inferno,' xx. 45, "le maschili penne"). As the passage from Herodotus seems to have escaped the notice of all Dante commentators, I think its mention may be of interest.

EDWARD SULLIVAN.

#### 'CORONATION RECORDS.'

MR. GAIRDNER has called attention to one error in this work. With regard to the documents printed, I would only repeat that, to my mind, the quotations from the so-called 'Second English Coronation Order' found in the 'Vita Oswaldi' ('Historians of the Church of York,' i. 411) leave no doubt that that ritual was used at the coronation of Eadgar, A.D. 973. But with respect to errors, it is a mistake to say that chrisam was not used at the hallowing of Richard I. It is distinctly mentioned by Diceto, the Dean of St. Paul's, who ministered it, the see of London being vacant ('Ymag. Hist.,' ii. 69). Equally wide of the mark is the assertion that the miraculous phial of St. Thomas of Canterbury was discovered during the reign of Edward II. It was first "invented" in the reign of his son, and did not come into public notice till the coronation of Henry IV., when it was first used. The story ran that it had been presented by the Virgin Mary in a vision to Becket when he was praying by night in the church of Ste. Colombe at Sens, where no doubt he resided for a considerable time. By Mary's direction the phial was buried in the choir of the church of St. Gregory at Poitiers, to await the time appointed for its production—which came about circa 1344-7. The phial or *ampulla* was then "invented," being found in a leaden vessel with an autograph memorandum in Becket's handwriting certifying the facts. The phial was sent to England and laid up in the Tower, and lay there unnoticed till shown one day to Richard I. in 1198 or 1199, when he took charge of it, and carried it on his person down to the time of his arrest, when it was taken from him by Archbishop Arundel at Chester. The *ampulla* is specially mentioned in connexion with the coronations of Henry IV., Henry V., and Henry VI., and was doubtless used down to the time of the Reformation.

J. H. RAMSAY.

#### THE SPRING PUBLISHING SEASON.

THE spring announcements of Messrs. A. & C. Black include continuation of the *Encyclopædia Biblica*, edited by the Rev. T. K. Cheyne and J. S. Black, to be completed in four volumes,—*World Pictures*, by Mortimer Menpes, text by Dorothy Menpes, *édition de*

*luve*,—The Book of Jubilees, edited by the Rev. R. H. Charles,—Rich and Poor in the New Testament, by Dr. O. Cone,—Revised Catechism, by the Rev. D. Macdonald,—An Original Document from the Diocletian Persecution of the Christians, edited by A. Deissmann,—Problems in Astrophysics, by A. M. Clerke,—What to See in England, by G. Home, illustrated by the author,—The Scott Country, by the Rev. W. S. Crockett. Among new editions: *Studies in the Greek Poets*, by J. A. Symonds,—*War Notes*, translated by F. Lees,—*A History of Astronomy during the Nineteenth Century*, by A. M. Clerke. New volumes in educational text-books: *Descriptive Geographies from Original Sources*, edited by A. J. Herbertson and F. D. Herbertson—*North America*, *Central and South America*, *Africa*,—*Geography Readers*, by L. W. Lyde,—*British Isles*, *Europe*, and *British Empire*, illustrated,—*Synthetic Maps*, by W. R. Taylor, Scotland, Ireland, printed in colours,—*Macbeth*, *Richard III.*, *Henry IV.*, edited by L. W. Lyde,—and other school-books; *Social Life in England: Vol. I.*, From Saxon Times to 1605, by J. Finnemore,—*French Cours Élémentaire*: *Dumas's Les Aventures de Chicot*, edited by A. R. Florian; *Glovet's France de Montorel*, edited by F. B. Kirkman,—*Cours Supérieur*: *Grands Prosateurs du XVIIe Siècle*, edited by Louis Brandin; *Lettres, Maximes, et Caractères du XVIIe Siècle*, edited by Louis Brandin,—*Latin: The Old Senate and the New Monarchy*, edited by F. M. Ormiston; *Puerorum Liber Aureus*, by T. S. Foster,—*Macaulay's Life of Pitt*, edited by J. Downie,—*A First Course of Essay-Writing*, by J. H. Fowler,—*Lyra Seriorum*, edited by J. A. Nicklin,—*English History from Original Sources: 1399 to 1485*, edited by F. H. Durham; 1660 to 1715, edited by J. N. Figgis,—*Famous Englishmen: Oliver Cromwell to Lord Roberts*, by J. Finnemore, second series,—*Men of Renown: King Alfred to Lord Roberts*, by J. Finnemore,—and a number of new guide-books and new editions of home guides.

Forthcoming publications of the S.P.C.K. include *St. Berin, the Apostle of Wessex: the History, Legends, and Traditions of the Beginning of the West-Saxon Church*, by John Edward Field,—*Occasional Papers*, by the late Rev. G. S. Reaney,—*"To whom shall we go?" an Examination of some Difficulties presented by Unbelief*, by the Rev. C. T. Ovenden,—*The Diocesan History of Llandaff*, by the Rev. E. J. Newell,—*Weekly Church Teaching for the Infants*, by Mrs. C. D. Francis,—*Our National Flag: What it is and What it is not*, by an old Naval Officer,—*At Work: a Little Book for Boys on leaving School for Work*, by the Rev. S. J. Gibb,—and *Typical English Churchmen, from Parker to Maurice*, a series of lectures, edited by the Rev. Prof. W. E. Collins.

#### SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 19th, 20th, and 21st inst. the following books: *Common Prayer*, Oxford, 1783, painting of North Owram Hall on fore-edge, 22l. 15s. *Badminton Library*, large paper, 33l. *Alken's Grand Leicestershire Steeplechase*, 1830, 36l. *Horæ on vellum*, 15 miniatures, fifteenth century, 288l.; another, 18 miniatures, 106l.; another, 6 miniatures, 146l. *Heures de Nostre Dame*, A. Verard (1506), 97l. *A Printed Indulgence* (by Pynson?), 1498, and a MS. *Indulgence*, 1495, 33l. *Lamb, The King and Queen of Hearts*, 1805, of which we noticed the facsimile recently, 222l., an astonishing price. *Dibdin's Bibliomania*, extra illustrated, 160l. *Gessner, Œuvres*, printed on vellum, with extra set of plates, Renouard, 1795, 70l. *Shakespeare's Plays*, First Folio (defective), 1623, 620l. *George Meredith's Poems*, first edition,



presentation copy, 1851, 60l. Milton's *Paradise Regain'd*, first edition, 1671, 24l. 10s. *Psalmes in Meetre*, 1639, Little Gidding binding, 36l. Reynard the Fox, T. Gaultier, 1550, 29l. 10s. *English Dance of Death*, in the original parts, 1814-6, 60l. Swinburne's *The Sailing of the Swallow*, original proof-sheets, 29l. *Horatius à Jo. Pine*, fine copy in old French morocco, 1733-7, 101l. *Cabinets Poullain et Choiseul*, special copies, with proofs and extra engravings, 2 vols., 1771-81, 225l. *Fielding's Tom Jones*, first edition, 6 vols., uncut, 1749, 96l. *Caxton, Indulgence*, a single leaf, 1481, 265l.; another (slightly defective), 145l.; *The Ryall Book or Book for a King* (1487), 2,225l. *Nelson's Letter-Book*, 1796-7, 40l. *Stevenson's Works*, 30 vols., 34l. 10s. *William Morris's Dream of John Ball*, autograph MS., 166l.; *Friendship of Amis and Amile*, original autograph MS., 130l.; *MSS. of Various Lectures*, 160l. *Chaucer's Works* (Kelmscott), 90l., and another copy in "Doves Bindery" cover, 115l. *Theatrical Collections* by Stephen Jones, MS., 16 vols., 120l. *Watts's Hymns*, first edition, 1707, 65l. *Wordsworth's Ode on Charles Lamb*, privately printed, 1835, presentation copy, 30l. *Dickens's Table, Chair, Cane Chair, and Looking-glass*, used in *Household Words* office in Wellington Street, 85l. *Reynolds's Works*, by S. W. Reynolds, India proofs, 1820, 274l. *Shakespeare's Works*, Second Folio, with Smethwick title-page, 1632, 690l.; another, ordinary title, 100l. *Chaucer's Works*, W. Bonham, n.d., 30l. *Woolley Photographs*, 4 parts, 34l. 10s.

## CROMWELL AND HENRY VAUGHAN.

Oxford, February, 1902.

It may not displease those who like to study the reflections of national movements in the still waters of contemporary verse to have their attention called to four notable, but hitherto unproclaimed references to Oliver Cromwell in the poems of Henry Vaughan the Silurist. The latter, as is well known, was, by conviction and by association, a liegeman of the king; much collateral evidence goes to show that he bore arms throughout the campaign which culminated in the defeat of Rowton Heath; and we have his own word for it how vehement ever was his natural interest in public affairs. Yet his secluded life, as well as his predominant religious sense, taught him to "go softly," and to give, habitually, only the most pensive and clouded expression to much which was nearest his heart. This is true as applied not only to all the elegies, but to several of the satires. And it keeps many passages obscure, even in Vaughan's meditative lyrics, until one finds him out for what he is: strangely enough, the most concrete and autobiographical, the most personal and individual of the Carolians. From his remote valley of the Usk, he sees things English as they are; is it to be wondered at that he does not fail to see, or guess at, the greatest of things English, my Lord Protector? In one of his best-known poems, 'The World,' beginning,

I saw Eternity the other night—

a poem where he shows, in a few nervous lines devoted to each, the lover, the miser, and the epicure—he devotes a full stanza (which a critic may suspect to have been the norm of the whole) to "the darksome statesman." It was once suggested to Dr. Grosart that this epithet was not a flight of fancy, but a cap to fit an historical head; but he refused to accept the interpretation. Mr. E. K. Chambers, however, in his edition of Vaughan in "The Muses' Library" series, vol. i, p. 307, says in a note: "There may very likely be an allusion to Oliver Cromwell in this passage." To some students of Vaughan the matter seems certain. 'The World' occurs in the first part of 'Silex Scin-

tillans,' published in 1650, and must, therefore, have been written very soon after the execution of King Charles I. and the close of that conflict, in Wales peculiarly prolonged, which remained always in the memory of our unpromising Royalist as the most significant event of his long life. Vaughan, a man in all, was a ripe later. Here is the repellent, impressive, Rembrandt-like figure, as he draws it, of his mighty ruler:—

The darksome statesman, hung with weights and woe,  
Like a thick midnight fog moved there so slow,  
He did not stay, nor go.  
Condemning thoughts, like sad eclipses, scowl  
Upon his soul;  
And clouds of crying witnesses without  
Pursued him with one shout.  
Yet digged the mole, and, lest his ways be found,  
Worked underground,  
Where he did clutch his prey: but One did see  
That policy!  
Churches and altars fed him; perjuries  
Were gnats and flies:  
It rained about him blood and tears, but he  
Drank them as free.

The earliest printed Latin poem which we have of Vaughan's, the curious 'Ad Posteror,' seems to have been nearly synchronous with 'The World.' But probably it is earlier than the latter, for the 'Epistle Dedicatory' of 'Olor Iscanus,' in which 'Ad Posteror' is the opening number, is dated 1647, although the book did not come out till 1651. From Vaughan, then, when he was little more than five-and-twenty, we can extract a second cryptic and unspecialized allusion to the Civil Wars, and to the ultimate overthrow, rather than the death, of the king:—

Vixi, divisos cum frangat hæresis Anglos  
Inter Tysiphonas presbyteri et populi,  
His primum miseris per amena furentibus arva  
Prostravit sanctam villis avena rosam.

This not wholly conventional "vilis avena," fatal to the sacred Stuart Rose, is worth remembering, for we catch an echo of him again in the "infelicitis avenæ" of the powerful little poem which Vaughan calls 'Servilii Fatum, sive Vindicta Divina,' and which appears first in that excessively rare volume of 1678, 'Thalia Rediviva.' (The contents of 'Thalia,' on intrinsic evidence, date from 1646 to 1666.) Dr. Grosart, in the first volume of his memorable quarto edition of 1871, mistranslating the obvious title of Vaughan's choosing, and proffering an English version of the poem which has none of the congested force of the original, appends this note, based on Appian and Livy: "Probably Q. Servilius, Pro-Consul, who was slain by the inhabitants of Asculum on the breaking out of the Social War, B.C. 90. Query: Is the name a mask, not now to be raised, for some contemporary of the poet's?"

Mr. Chambers prints the Latin without comment, not agreeing, apparently, with the elder editor's very happy doubt. Now with the real Servilii 'Servilii Fatum' has small concern. Nor can so genuine an outburst have been called forth by any merely local celebrity. Vaughan, a philosopher, and no dealer in disproportion, knew that not even that Roundhead lion of Breconshire, Col. Jenkin Jones of Llandetty, deserved such a heroic infernal station. No: he was thinking unmistakably of the master-spirit, the Tribune whose civic career he has been watching from far off, for some twelve years, with a sort of fascinated horror. And hearing that all was over at Whitehall, he sits down to indite his brief tremendous last word on his "darksome statesman":—

SERVILII FATUM, SIVE VINDICTA DIVINA.  
Et sic in cithara, sic in dulcedine vite  
Et facti et luctus regnat amarities.  
Quam subito in fatum extensus atque esseda vultus  
Utrique oppressit vilis arena sinu!  
Si violæ, spiransque crocus, si liliæ æcivov  
Non nisi jutorum nascitur e cinere:  
Spinarum, tribulique atque infelicitis avenæ  
Quantus in hoc tumulo et qualis æcivov erit?  
Dii superi! damnosæ piis sub sidera longum  
Mansuris stabilem conciliate fidem:  
Sic olim in cælum post nimbos clarius ibunt,  
Supremo occidit tot velut astra die,  
Quippe, ruunt horæ, qualisque in corpore vixit  
Talis in tenebras bis moriturus homo.

There may be a few, even among readers of the *Athenæum*, to whom a translation will not be entirely unwelcome:—

The bitter undertone  
The singing harp may keep,  
Ah, Life! is all thine own  
Whether we work or weep.  
Above that haughty brow  
And trailing car of state,  
How soon the foul sands throw  
Their vast avenging weight!

If lilies that have slept,  
And violets, love to spring,  
With saffron censer-lipped,  
Where saints had burying,

If this be true indeed,—  
O what a world of thorn  
And thistle and curst weed  
Shall now a grave adorn!

Therefore, ye gods, again  
Strict faith, and patience sure,  
Accord the while to men  
Who fates perverse endure,

That clouds being gone at last,  
These shall, divinely bright,  
Their mortal sundown past,  
Come forth as stars of night:

Yea! 'tis the hour; but he  
(Selfsame when he drew breath)  
Back to the shades must flee,  
Consigned twice to Death.

(The idea and form of the closing lines are borrowed from Boethius, 'De Consolatione,' lib. ii., metrum vii.; but no matter. As Prof. Raleigh would say, this is no "unblest theft: the theft of what you do not want, and cannot use!") It will be at once perceived that Vaughan has in mind not the award of any oblivion on the part of posterity, but the Day of Judgment itself: that appalling day of which he often had the vision, in which he steadfastly believed, towards which he looked for the righting of a world which he had seen go wrong from his youth. The point from which he does not shrink is that the great spoiler, who smote the Church, and

Cast the kingdoms old  
Into another mould,

must fall under. And in all this he has no consciousness of his immense audacity. He had meditated so long on the Judgment, nursing upon it, in holy awe, his own hurt sense of justice, that the thought of it had come to be *son affaire à lui*. Vaughan the poet, with shut eyes, impersonally metes out the worst he can dream of to Cromwell the victorious usurper. He is no more modern, no less downright, upon the subject than Clarendon's self, who says of his "brave bad man," that he had "all the wickednesses against which damnation is denounced, and for which hell-fire is prepared." There is further confirmation that Vaughan held changelessly this cheerful opinion. Among the Ashmole MSS. in the Bodleian is a page signed "H. V.," the authorship of which could be established with extreme ease. The poem is, after a fashion of that century, a bivalve epigram, Latin and English, has to do with the Great Fire, and was written, therefore, in 1666-7. London Bridge did not perish in those wild days.

Altera pars pontis flagrat, pars altera flammas  
Integra non sentit.

And why? Because "our sister the Fire" is intelligent; and seeing on the Borough side, stuck in air over the entrance, those sad heads,

—traitors' heads worthy noë Urne,  
It back retr'y'd, and would noë farther burne.

Thus "H. V." goes on to make his comment, so much more pungent in the English than in the Latin (and it is the English half which bears the signature) that one almost suspects he was approvedly translating a friend's sentiments rather than propounding his own.

No, no, the fyre thought to have burnt it all:  
But spyeing at the other end a wall  
Whereon stood traitors' heads worthy noë Urne,  
It back retr'y'd, and would noë farther burne,  
Willing to leave that Treason's infamy  
A standing spectacle for every eye.  
They are kept for stronger flames! This let me say:  
These traitors, dead, are sure yet from decay,  
Web, if they were alive, they would betray.



It may be observed that the poor posthumous remnants, the "heads," form a company all involved in one crime, in "that Treason's infamy": at least they do so in "H. V.'s" vision of them. Now, the poet is not railing—would not rail in any case—at the Papist gentry and at "Massing priests," for not yet are the wholesale executioners busy with the innocent, commissioned by "Otes of the Plot," and every Englishman except the English king; and the early years of the Restoration had discovered no associated treason save regicide. Vaughan must have believed that the heads of the regicides, Cromwell's among them, were impaled among the poles over the bridge. They were not there, nor ever had been: they surmounted the pinnacles of Westminster Hall, out of the path of the "fyre." But Vaughan was not a Londoner, and did not know that. He missed his point only because he went by hearsay and jumped at conclusions, glad to think him exhumed whom verses had buried once under weed and briar. The value to us of this little unpublished Ashmole MS. is that it supplies one proof more of a lasting political animosity, in a breast gentle as Evelyn's, towards the Oliver Cromwell who is "kept for stronger flames." (According to our satirist, the Protector, eight years after death, should really have been well acquainted with the worst which was to come!) Vaughan damns, but he will not scold or abuse. Fierce indeed are these full-toned, sombre-coloured portraits by the Silurist: two of them inspired by the stormy upbuilding of the Commonwealth, one by the news of that untimely death in 1658, and one by the final mortal indignity undergone. Fierce, prejudiced, and obliquely suggestive as they are, the man who wrote them, though antagonist in every fibre, had no mean perception of the genius of his subject, nor dealt with him as "less than archangel ruined." There is no such worthy reference to Cromwell in any other Cavalier poet. Barring the noble passages in Marvell's incomparable Horatian Ode, there is no reference to King Charles I., from any Puritan pen, at once so hostile and so full of artistic dignity.

L. I. G.

Whitehall.

MAY I offer a few observations on the three references to Oliver Cromwell "proclaimed" by your correspondent L. I. G. as existing in the poems of Henry Vaughan?

(1) I think it is possible that there may be a suggestion of Cromwell in the "darksome statesman" of 'The World,' but I fear that the "students of Vaughan" who consider the matter "certain" have been led to their conclusion rather by the logic of sentiment than by any more legitimate reasoning process. Certainty is a condition of mind rarely attainable in this region of somewhat tenuous conjecture. 'The World' was published in 1650, and "therefore," says L. I. G., "must have been written very soon after the execution of King Charles I." Pray, why? As a matter of probability, if it had been written after January 30th, 1649, and with reference to Cromwell, one would expect to find something about the execution in it. Again, before 1650 Cromwell hardly stood out as the "statesman" of Puritanism, and in particular those attacks on "churches and altars" which could naturally be put down to his personal account were subsequent to 1653. The earlier attacks during the Long Parliament were the work of the Presbyterians, and if Vaughan wished to blame them upon any individual "statesman," it would probably be Pym. Thirdly, the rest of the poem deals with types, not individuals, and surely the "darksome statesman," with his "perjuries" and his ways like a mole, is in part at least an echo of the "politician,"

or "Machiavel," familiar to the Elizabethan imagination.

(2) Doubtless the *rosa* of 'Ad Posteror' is the Loyalist cause and the *vilis avena* is Puritanism. But there is nothing personal to Cromwell here, and, if there were, to identify the *vilis avena* with the *infelices avena* of the 'Servilii Fatum' would be to make Cromwell sprout out of his own grave.

(3) As to the 'Servilii Fatum,' I must begin with putting into L. I. G.'s hand an argument which she has singularly overlooked. Dr. Grosart probably got his Q. Servilius by the very characteristic process of taking the first Servilius on whom his eye fell in the classical dictionary. I conjecture that Vaughan meant P. Servilius Casca, the "envious Casca," who was the first to "rear his hand" against Cæsar. If so, one may agree with L. I. G. that 'Servilii Fatum' was written on the death of a regicide. But, once more, why Cromwell in particular? Why not, for instance, Ireton or Bradshaw, both of whom, like Cromwell, died before the Restoration, to be treated with such posthumous indignities by the returning "gentlemanly party"? The allusions of the opening lines, a little obscured in L. I. G.'s charming translation, are not particularly applicable to Cromwell. Certainly there was no *cithara* or *dulcedo vitæ* about the circumstances of his end. In one respect the parallel is closer with Bradshaw, for he took the leading part in the trial of Charles, and, if I remember right, was the first to sign the warrant for the execution, just as Casca was the first to stab Cæsar.

I hope I have shown that the rhetoric of L. I. G.'s concluding sentence is based on a rather slight substructure of fact. We do not really know what Henry Vaughan thought of Cromwell personally. But the literary parallel is interesting, now I come to look more closely at the poem, between the third couplet of 'Servilii Fatum' and Shirley's lines in the 'Contention of Ajax and Ulysses':—

Only the actions of the just  
Smell sweet and blossom in their dust.

The 'Contention' was printed in 1659. Oddly enough, Prof. Ward ('Eng. Dram. Lit.,' iii. 101) says that Shirley's lyric is

"supposed to have been suggested by the downfall, if not the death, of Charles I., and said to have terrified the mind of Oliver Cromwell when recited to him."

He gives as his authority an article in the *Quarterly Review*, xlix. 11. I have not had time to trace the origin of the story, but I make L. I. G. a present of it for what it is worth.

I should like to take this opportunity of calling attention to the new light thrown on Henry Vaughan, since the "Muses' Library" edition of his poems was published, in Mr. Andrew Clark's admirable edition of Aubrey's 'Brief Lives' (ii. 268). The notes there printed—one of which is an autograph, dated June 15th, 1673, of Henry Vaughan's own—were sent by Aubrey to Anthony Wood as material for the 'Athenæ Oxonienses.' The account of the Vaughans given in that work is doubtless based upon them. But the notes themselves add new facts of some interest. Aubrey states that Vaughan was a cousin of his own, his grandmother (presumably on the mother's side) having been an Aubrey. Vaughan's father was "a coxcombe, and no honestier than he should be—he cosened me of 50s. once." Vaughan was at Oxford, which I had doubted, but Aubrey had forgotten at what college. Vaughan says, "I stayed not att Oxford to take my degree," and Aubrey adds that he was "a clarke sometime to Judge Sir Marmaduke Lloyd." Lloyd was a judge at Chester from 1622 to 1636, and this fact may have some connexion with Vaughan's presence at Chester during the Civil War. Miss "Diana Vaughan's" 'Mémoires d'une

ex-Palladiste' have now been admitted to be a forgery by Leo Taxil and his friends.

E. K. CHAMBERS.

## THE POEMS IN THE GRAYE MANUSCRIPT.

A RECENT inspection of the famous Graye MS. in the Advocates' Library, Edinburgh, has recalled a problem which has long engaged my mind concerning the poet "Glassinbery," whose poem 'God's Own Complaint' is preserved and ascribed to him therein. In 1826 Laing first printed the 'Complaint' in his 'Early Metrical Tales,' enrolling Glassinbery for the first time among the poets of Scotland, and adding that, in his opinion, "two or three anonymous poems in the MS. might, from a similarity of style and measure, be with some propriety assigned to the same author." In 1898 Mr. T. F. Henderson ('Scottish Vernacular Poetry') duly included Glassinbery among the Scottish poets of the fifteenth century, commenting that "no doubt there were in this as in all other centuries a number of very minor bards, as one Glassinbery, a dull set of verses by whom is printed in Laing's 'Early Metrical Tales.'" This criticism supports the author's view as to the unlikelihood that Dunbar, in his 'Lament,' omitted any dead Scotch poets of note, except James I.

I do not think it would be difficult to prove (1) that Glassinbery was not a Scottish poet; (2) that he did not belong to the fifteenth century; (3) that he should not rashly be described as a very minor poet; (4) that his verses are not dull; (5) that at most only one other poem in the Graye MS. could with any propriety be assigned to him; (6) that the linguistic evidence does not confirm identity of authorship even in this case, though the poem in question is also obviously of non-Scottish origin.

The Graye recension of Glassinbery's poem is a poor version—written late in the fifteenth century, erroneously copied, badly revised and modernized—of a fine poem written by an Englishman during the second half of the fourteenth century. We possess two other earlier texts of the poem, both anonymous, in the Lambeth MSS. 853 and 306 (cf. 'Political' Religious, and Love Poems,' ed. Dr. Furnivall, E.E.T.S., No. 15), the former dated about 1430, the latter about 1460. By the year 1430 the poem had already been so long in existence that its twelve-line metrical arrangement had become antiquated, and a new poet had already attempted a continuation of it in easier stanzas of eight lines, the old and new poems being written without a break by the scribe, as if the whole were composed in four-line verses. The three MSS. help to correct one another, though a correct text must depend upon an adequate rewriting of the poem. While the Graye version is a late Scottish recension, the two Lambeth MSS. (both bad, the later a vile perversion, yet preserving a few good readings) are marked by characteristics rather more southern than the west-midland poems of the fourteenth century. But the author was certainly a disciple of this west-midland school of poets. Indeed, the great interest of Glassinbery's 'Complaint' lies in this, that it alone of all rhyming Middle-English poems known to me reveals direct connexion with the 'Perle.' The identity of metre by itself would prove little; but that the one poet was acquainted with the work of the other is, I venture to think, well-nigh certain. It is only the application of minute linguistic tests which makes identity of authorship contestable. Especially striking are the lines "Thou art ane unkynde omagere" (cf. 'Perle,' 276, "Thou art no kynde juelere"); "Thou can me [never] nother thank ne ples" (cf. 'Perle,' 484, "Thou couthez never God nauther plesne ne pray"); "Lord! agayn thee we will nocht plete" (cf. 'Perle,' 1199, "Lord! mad hit ern that



agayn the stryven"); and many verbal reminiscences. The impression left upon the mind is that the author of the 'Complaint' was well acquainted with the 'Perle.'

The 'Complaint' consists of twelve stanzas of twelve lines each. The Graye MS. has fortunately preserved one stanza not found in the Lambeth MSS. On the other hand, the Graye version as printed by Laing has only nine stanzas. The scribe, however, discovered the omission of three stanzas and supplied the missing lines, inserting them on a blank page, and indicating, I think, in the poem the place where he thought they should come. Laing failed to notice this, and regarded the verses as a separate poem, probably one of the "two or three anonymous poems in the MS. which might with propriety be assigned to the same author." The number of poems in the MS. is thus reduced from five to four—namely, (1) a poem beginning "Forcy as death is likand lufe," six stanzas of twelve lines, signed Ro. Henrisoun; (2) Glassinbery's "This is Goddis awne complaint," twelve stanzas of twelve lines, signed "Explicit quod Glassinbery," where Glassinbery is evidently the name of the poet, and not of a scribe, as might be maintained; (3) an anonymous poem beginning "To the maist peerlas prince of pece," eight stanzas of eight lines, with the refrain "Miserere mei deus"—certainly a Scottish poem; (4) a poem of very great interest, seven stanzas of twelve lines (as Glassinbery's 'Complaint'), with the refrain "This world is verra vanité"—of this piece Laing printed three stanzas, but the whole poem, corrected and emended from scribal and editorial errors, is noteworthy, especially the stanzas, hitherto unprinted, introducing the Nine Worthies. As regards its place of composition, it may safely be claimed for England; it is, I am inclined to hold, rather more northern and somewhat later than Glassinbery's poem. Anyhow, linguistic criteria are against its alleged Scottish origin. Its author, also, was under the influence of the west-midland poet of 'Perle.'

Of "Glassinbery" nothing whatever is so far known. It may be assumed that he was a poet of no mean rank, and that the 'Complaint' was not his only or his chief contribution to English poetry: he must have been among the great men of his age. His name seems to point to the famous monastery of Glastonbury. He was contemporary with John of Glastonbury, the historian. Possibly poet and historian were identical. There is no evidence, but the significance of the name should not be overlooked. His poem is happily extant, and when once it is restored to something like its proper form I have little doubt that critics will admit that it is not the "dull" work of a "very minor" "Scottish" poet "of the fifteenth century."

Deferring fuller discussion of Glassinbery, I beg leave to subjoin in its entirety the third elegiac poem of the MS. :—

#### THIS WORLD IS VERRA VANITÉ.

I.  
Man, haue mynd and þe amend  
Of all thi mys quhill at þou may;  
think wele that all thing has ane end,  
for erd til erd is ordanit ay:  
think wele, man, þat þou may wend  
out of þis world a wilsome way,  
for with na kynrike þou beis kend  
fra þat þi cors be cled in clay.  
þi son will seildin for þe say  
þe salter; seldin þat we see;  
þan freindeschip failþeis & gude fay:  
*this world is verra vanité.*

II.  
Veraly may nane diuine  
The vanité þat now avowis:  
yneuch þer-of, I heir of nyne  
þe nobillist, quhill nane now is;  
Arthur/ Charlis/ Gothra syne,  
Dauid Judas Josue Jowis,

Julius Cesar the sarasin,(1)  
Ector þat all troy in troyis  
Alexander þat all to bowis  
To tak tribut of town & tre,  
þer lif is gane/ and nocht ane now is:  
*þis world is verra vanité.*

III.  
ffor Dauid [schawis](2) in-samplis seir;  
sindrie we see of Salamo[u]n,  
quhom of þe welth is went but weir,  
and fors is failþeit of Sampson,  
The fairhede at had neuer peyr(3)  
Is fadit fast of Absolon;  
The rioll rynkis ar all in feyr(4)  
At rase with rioll Jedeoun,  
and mony uthir gay ar gone:  
now to this sampill haue gude E;  
oute of þis countre sen we mon,  
*this world is verra vanité.*

IV.  
Mony pape ar passit by,  
patriarkis, prelatiss, and preist,(5)  
kingis & knichtis in company,  
uncountit curiously vp I kest:  
women and mony wilsom wy,  
as wynd or wattir ar gane west:(6)  
fish, & foule, & froit of tree  
on feild is nane formit sa (7) fest.  
Riches adew; sen all is drest  
þat þai may nocht þis dule indre,(8)  
sen nocht has life þat heir ma lest,  
*this world is bot a vanité.*

V.  
Qubar is Plato þat clerc of price,  
þat of all poetis had no peir?  
or þit Catoun with his clergie?  
or Aristotill þat clerc so cleir?  
Tullious þat wele wauld tise?  
to tell his tretre[s] (9) wer full teyr!  
or Virgil þat wes war & wise,  
and wist all wardly werk but we[il]r?  
is nane sa dowit na sa dere,  
þan but redeming all mon dee:  
þerfor I hault quha eur it heir—  
*þis world is verra vanité.*

VI.  
Ane uthir ensampill suth to say,—  
in summeris day full oft is sene  
þir emotis in ane hillok ay  
rimand oute before þin ene;  
with litill weit þi wit away,  
sa worthis of ws all I wene;  
may nane indur ouer his enday,  
bot all ouer drivis as dew bedene,  
þat on the bery bidis bene,  
and with a blast away wilbe;  
quhile girse ar gray quhile ar þai grene;  
*this world is verra vanité.*

VII.  
To tell of Creuse (10) war full teyr;  
I haue na tume to tell þe tend: (11)  
all gais hyne þat euer wes heir,  
to hevin or hell is þe last ende:  
let neuer þe feynd þat fellon feyr  
þe fang bot fra him þe defend:  
beseke god & our lady deir,  
quhill sall be sone to suour send,  
and with þaim be þi lugin lend,  
& low god quhill þou lifis in lee:  
now, man, haue mynd and þe amend,—  
*this world is verra vanité.*

I. GOLLANZ.

#### THOMAS LODGE'S 'ROSALYND.'

THE first edition of Lodge's 'Rosalynd,' 1590, upon which Shakspeare framed 'As You Like It,' is one of the rarest books in the English language. It has hitherto been known only from an imperfect copy at Britwell in which signature R is supplied in MS. in an old hand. A perfect copy was sold at Sotheby's on July 25th last, lot 1209, bound up with an example of the 1617 edition of Lilly's 'Euphues.' It was purchased by Messrs. Pickering & Chatto for 210*l.*; it is No. 1158 in

(1) MS. long s, followed by mark of contraction=ar, followed by a letter resembling g, evidently copied from an indistinct a + long s.

(2) Conjectural.

(3) MS. feyr.

(4) MS. weir.

(5) Not "preistis," as Laing gives it; the scribe has evidently erased the "is" mark of contraction.

(6) ? cf. 'Perle,' 307, "Westernays."

(7) MS. na.

(8) The scribe wrote "indure," crossed it through, and wrote "indre," probably=in dre.

(9) MS. berty.

(10) MS. (?) tretise.

(11) MS. teynd.

their 'Booklover's Leaflet,' No. 125, recently issued, but was sold some months ago to a private collector, who, it may be added, was not an American. It is claimed to be "one of the most remarkable literary finds of recent years," and I think that this is not overstating the case.

In spite of the fact that it had a remarkable popularity in its day—eight editions appearing during the author's lifetime—'Rosalynd' owes much of its interest to-day to the fact that Shakspeare transformed this unpolished stone into a brilliant gem. But, apart from this, it must always occupy an important place in the history of early English romance as well as of poetry, for many of the poems with which it is interspersed were reprinted in 'England's Helicon,' 1600. One of these poems, commencing with

Like to the clear in highest sphere  
Where all imperial glory shines,

Palgrave characterizes as "a gorgeous Vision of Beauty equally sublime and pure in its paradisiacal naturalness."

A good bibliography of Thomas Lodge would be a boon to all students of the golden age of English literature. Much has been written of Lodge and of his various publications, but the information is scattered, whilst much of it is incomplete as well as inaccurate. I hope that the following particulars, many of which are brought together for the first time, will simplify matters, so far at all events as one of his numerous works is concerned.

1. The earliest reference to 'Rosalynd' is found in the Stationers' Hall Registers (Arber, ii. 265<sup>b</sup>), under date 6 Octobris, 1590, when Nicholas Lyng and John Busbie "Entred for their copie vnder th[e] h[and]es of Doctor Stallard and the wardens E[u] Phues golden legacie found after his Deathe at his cell at Selexidra, vi<sup>d</sup>."

It appeared in the same year as "Imprinted by Thomas Orwin for T. G[ubbin] and John Busbie," the full title being

"Rosalynde. Euphues golden legacie: found after his death in his Cell at Silixedra. Bequeathed to Philautus sonnes noursed vp with their father in England. Fetsht from the Canaries. By T. L. Gent."

The full collation is: Title, A 1; Dedication to the Lord of Hunsdon, &c., A 2 and A 3; To the Generous Reader, A 4; Rosalynd, B to S 2, in fours (sixty-six numbered leaves), reverse of last leaf blank; leaves 61 and 62 both misprinted 57, and 63 and 64 misprinted 59 each. The heading of p. 1 is "Rosalynd," but the running titles throughout are "Euphues Golden Legacie."

The perfect copy sold in July last has no history, so far as I am aware. The pedigree of the Britwell copy is: Bibliotheca Anglo-Poetica, 1815, No. 421, 20*l.*; Saunders,\* 1818, 1*l.* 11*s.* 6*d.*; Amos Strettell, 1820, No. 1237, 2*l.* 10*s.*; and Heber, part iv., 1834, No. 1373, 5*l.* 10*s.*, the purchaser being Rodd, the bookseller, from whom it was presumably purchased by Mr. Miller. This edition has only once been reprinted, and then but partially, in F. G. Waldron's 'Shakespearian Miscellany,' 1802. Of this apparently only one copy was struck off with a separate title-page. It extends to folio 36, being four leaves more than in the 'Miscellany.' This single reprint was in the Halliwell sale at Sotheby's, May 22nd, 1857, lot 538, and was sold for 14*s.*; it is now in the British Museum, having been acquired on April 20th, 1870. This reprint was, as I have indicated, of the first edition; but it was also collated with those of 1612, 1623, and 1642, and the variations are indicated in foot-notes. It ends with the tenth line of the poem 'The Wooing Eclogue betwixt Rosalynde and Rosader,' and is ornamented with six pretty full-page plates, designed by S. Harding and engraved by E. Harding.

\* I have not been able to verify this, but give it on the authority of Lowndes.



2. The second edition was entered at Stationers' Hall, February 17th, 1592 (Arber, ii. 284<sup>b</sup>), again by Nicholas Lyngge and John Busbie, thus: "Entred for their copie vnder th[e] h[an]des of Master Hartwell and Master Watkins *Euphuus Shadowe with the Deathe mans Dialogue* annexed vi<sup>d</sup>." It was printed by Abel Jeffes for T. G. and John Busbie, as before, A—P, in fours. This edition contains prefixed a leaf with the title "The sceadule annexed to Euphuus Testament, the tenour of his Legacie, the token of his Loue," which was not in the original issue.

Of this edition two copies are known, one in the Malone Collection at the Bodleian and the other in the Huth Library—the latter was purchased from a country bookseller in 1871 (Hazlitt, 'Collections and Notes,' 1876, p. 261). This edition has been reprinted, first by J. P. Collier in 'Shakespeare's Library,' vol. i., 1843, and again in vol. ii. of the series of books with a similar title edited by Mr. W. Carew Hazlitt, and published by Reeves & Turner in 1875; and again, abridged, in Cassell's 'National Library,' No. 63, "edited" by H. Morley, 1887.

3. The third edition was printed by N. Lyng for T. Gubbins in 1598, A—O, in fours. Of this edition only one or two copies are recorded. One of these was in the Roxburghe sale, June 17th, 1812, No. 6397, and realized 2l. 2s.; another (possibly the same), No. 996 in the F. Ouvry sale, April 3rd, 1882, was sold for 63l. to Mr. Ellis, and is now at Rowfant. A copy was once in Collier's possession, but it did not appear in his sale in 1884. Lowndes states (p. 1382), and Mr. Hazlitt copies his statement ('Collections and Notes,' 1876, p. 261), that the Roxburghe example was resold in the Heber Collection, part iv., but this is a blunder, as the Heber copy was of the first edition, as already noted.

4. Another edition was printed at London by I. R., for N. Lyng, 1604; of this apparently the only known copy is in the Miller Library at Britwell. (See 'A Defence of Poetry, Music, and Stage Plays,' by Thomas Lodge, reprinted by the Shakespeare Society, 1853, Introduction, p. lxviii.)

5. Another edition, printed for John Smethwicke in 1609. Of this apparently only about five copies are known: one at the Bodleian; another, sold at Sotheby's in 1856, 3l. 10s.; and another, Halliwell's sale, May 22nd, 1857, No. 537, 2l. 19s. There are two copies of this edition in the British Museum, one of which is imperfect.

6. Another edition from the same press, 1612. There are several copies of this edition; one is in the British Museum. The copy which belonged successively to Farmer and Reed was again sold at Halliwell's sale, May 22nd, 1857, lot 538, 1l. 17s. Perry's copy, 1822 (part ii., 776), realized two guineas; and Heber's, part iv., 1379, 3l.

7. Another edition, also printed for J. Smethwicke, is dated 1614, and of this there is a copy in the British Museum. One or two copies have appeared in the sale-room: one of these was in the Heber Collection, part v., No. 2536, 4l. 14s. 6d.; another is noted by Lowndes as "Halliwell, 1l. 17s.," but I have not been able to trace it in either of the several Halliwell sale catalogues in my possession.

8. Yet another edition with the imprint of John Smethwicke appeared in 1623, and of this there are copies in the Dyce and Britwell collections. The Roxburghe copy (of which the date is given in the sale catalogue as 1624), No. 6398, realized 17s.; B. H. Bright's copy, April 1st, 1845, 1l. 9s.; whilst two have been sold within recent years: F. Perkins, 1889, No. 1240, 4l. 4s.; and another, May 5th, 1890, No. 235, 2l. 2s.

All the foregoing editions, in black-letter type and quarto form, appeared during the author's lifetime; he died in 1625. Of the

two remaining editions, the ninth appeared in 1634, with the imprint of T. Smethwicke, of which a copy is in the British Museum; and the tenth was printed for Francis Smethwicke in 1642. A copy of this was No. 422 in the Bibliotheca Anglo-Poetica, where it is priced at seven guineas, whilst the Inglis copy, 1826, No. 934, only fetched 22s. Of this there are two examples in the British Museum.

W. ROBERTS.

#### PROF. RIEU.

THE death is announced of Dr. Charles Rieu, who had been Professor of Arabic at Cambridge since 1894, and earlier Keeper of the Oriental MSS. in the British Museum, and Professor of Arabic and Persian at University College, London. He worked nearly all his life in the British Museum. Among his publications may be mentioned: (1) 'On the Life and Poetry of Abū 'L-'Alā Ma'arri' (in Latin, published in the fifties); (2) 'Catalogue of Persian MSS. in the British Museum' (1879-1883), 3 vols., with Supplement, 1 vol.; (3) 'Catalogue of the Turkish MSS. in the British Museum' (1888); (4) 'Supplementary Catalogue of the Arabic MSS. in the British Museum,' 1 vol. All these are models of their kind and have received the sincerest form of flattery. Epoch-making is hardly too strong an epithet for them. They are really far more than catalogues, as various literary and philological questions are discussed in them. Thus in the 'Persian Catalogue' there is an admirable account, which has never been superseded, of the Gūrān dialect.

The Professor was a model of courtesy, and always glad to encourage younger students. He did not love to stand in the public eye, and latterly his age—he died in his eighty-second year—encouraged retirement. He had not written for the *Athenæum* of recent years, but was formerly a valued reviewer.

#### Literary Gossip.

MESSRS. LONGMAN, GREEN & Co. will publish shortly a new work by Dr. James Mackinnon, author of 'The History of Edward the Third' and 'The Union of England and Scotland.' It will be entitled 'The Growth and Decline of the French Monarchy.' The author has reviewed events from the Middle Ages onward, with the object of tracing the development of the French monarchy until it reached its climax in the early part of the reign of Louis XIV., and the effects of the exercise of the monarchic power on the people. From the latter half of the reign of Louis XIV. to the end of that of Louis XV. he has traced the process of decline, with the object of elucidating the more immediate causes of the French Revolution.

It having been suggested to the publishers that it would be desirable that the official record of the tour of their Royal Highnesses the Prince and Princess of Wales (which has been written by Sir Donald Mackenzie Wallace, under the title 'The Web of Empire') should be published in time for the Coronation, Messrs. Macmillan & Co. have arranged to issue the work early in May, and not in the autumn, as previously announced. The book will contain portraits in photogravure of the Prince and Princess of Wales, thirty-eight original illustrations by the Chevalier de Martino, twenty-six original pictures by Mr. Sydney Hall, and other illustrations.

THE Oxford and Cambridge University Presses are preparing, for joint publication

at an early date, a new book on Ecclesiastical containing the extant portions of the Hebrew text, edited for the use of students by Mr. A. E. Cowley, with the help of Dr. O. Schechter and Prof. Driver.

MR. ROBERT MACHRAY will publish on May 15th an interesting book on 'The Nightside of London.' He deals with all aspects of the great city at night, such as the streets, theatres, music-halls, clubs, East-End shows, &c., and some of the darker phases of London nocturnal life. The work will contain a hundred original drawings by Mr. Tom Browne. An *édition de luxe* of 250 copies will be published at one guinea. The first issue of the ordinary edition is to consist of 10,000 copies. It will be produced simultaneously in America.

'THE BOOK OF THE COURTIER,' which we noticed last week, will be published in London by Messrs. Duckworth & Co.

THE *Proceedings* of the Society for Psychical Research will in future be issued by Mr. Brimley Johnson. The next part to be published consists of Dr. Oliver Lodge's recent Presidential Address. By-the-by, the important book 'Phantasms of the Living' is, we fancy, out of print; why is not a new edition issued?

MR. J. W. WHITE writes from Chester:—

"The name of 'Snodgrass,' which you have come upon in Theodore Hook's works, is the name of one of the characters in Galt's 'Ayrshire Legatees.' In the same entertaining story there is an incident which may have suggested the taking of the cabman's number by Mr. Pickwick."

We may add that a real Snodgrass did some of Heine into English in the eighties.

THE fact that a Japanese publisher has, by means of the photo-gelatine process, reproduced the "Library Edition" of the 'English Dictionary' edited by Dr. Thomas Davidson, and published by Messrs. Chambers, points to the need of some international copyright arrangement with that country, where English books are so eagerly bought and read. The Anglo-Japanese alliance might be extended to include some working arrangement between authors and publishers in the two countries. This alert Oriental publisher points out that his edition is much cheaper than the British one. For the first five thousand the price is 1.60 yen, while the Chambers book costs 10 yen.

MESSRS. HOUGHTON, MIFFLIN & Co. are adding four new volumes to their "American Men of Letters" series this year. Prof. Woodberry will contribute the volume on Hawthorne, Mr. Thomas Wentworth Higginson will write on Longfellow, Prof. E. G. Bourne on Motley, and Prof. Carpenter on Whittier.

DR. COPINGER'S 'History of the Parish of Buxhall, Suffolk,' will be issued by Messrs. Sotheran & Co. during next month. It is printed in quarto at the Gresham Press on fine paper, specially made for the work, and will contain twenty-four full-plate illustrations and a large parish map bearing all the field-names. The Court Rolls of the manor, complete from the time of Henry VIII., and the earlier deeds relating to much of the land in the parish, being in the author's possession, the title to most of the various



holdings, houses, and cottages has been separately deduced for nearly four hundred years, and that to the manor from Saxon times.

MR. BOLTON KING is now engaged on a biography of Mazzini, and will be grateful if any one in possession of letters from Mazzini himself, or bearing upon his life in England, will allow them to be used. Communications should be addressed to Mr. King at Gaydon, Warwick.

MESSRS. T. C. & E. C. JACK are publishing in April 'Charles Dickens: his Life, Writings, and Personality,' by Mr. F. G. Kitton, who has a wonderful knowledge of the fact and fiction that have been produced in modern times concerning his subject.

ONE of the most interesting of the many choice books in the library of the late M. Eugène Paillet, dispersed a few days ago in Paris, is the unique copy on vellum of Didot's Greek edition of Longus (1802). It is a truly magnificent volume, royal folio in size, and contains the original designs of the nine plates by Prud'hon and F. Gérard. It was printed expressly for the Duke of Abrantes, and at his sale realized 70 guineas. It passed into the possession of William Beckford, and appears as lot 1874 in the second portion of the sale of the Beckford library (December 20th, 1882), when it fetched 900*l*. In the Paillet sale it has now realized 38,000 francs, or about 1,520*l*. in English currency. Among the MSS. in M. Paillet's sale was a choice 'Book of Hours,' dating from the latter part of the fifteenth century; this was purchased by Mr. Quaritch at 35,000 francs; it cost M. Paillet 25,000 francs.

PROF. OTTO PFLEIDERER, of the University of Berlin, has received a second invitation to deliver a series of lectures before the Divinity School of Harvard University. The former invitation was declined on account of a work which Prof. Pfeleiderer then had in hand, but he has now accepted the invitation of President Eliot, of Harvard, and will deliver the lectures in the spring of 1903.

## SCIENCE

*The Columbia University Biological Series.*—VI. *The Protozoa.* By S. L. Calkins, Ph.D.—VII. *Regeneration.* By Prof. T. H. Morgan. (Macmillan & Co.)

THE rapidly lengthening series of biological monographs published under the auspices of the Columbia University became familiar to English students first through the publication in 1894 of its second volume—the 'Amphioxus and the Descent of the Vertebrates,' which was written by Dr. Willey when he was Balfour Student of the University of Cambridge. A later increase of reputation was gained when Prof. Wilson, who, with Prof. Osborn, is general editor of the series, added to it his work upon 'The Cell, in Development and Inheritance.' The two latest volumes contain, like all their predecessors, full and well-arranged compilations of the material, in fact and in speculation, which has been amassed up to the year of publication in the particular departments with which each has to deal.

We think that it is neither opprobrious nor incorrect to say of the present volumes,

and indeed of the whole series, that each represents not so much an advance in methods of exposition as a distinguished feat in journalism. In the present condition of biological knowledge it is not exposition which the student has to seek in the special branches of his science; rather he needs the power of surveying for himself the multitudinous and isolated fragments of research which year by year make their profuse, periodic, and polyglot appearance. It is only a kind of journalism which can help him to such a general view, though it may never lead him to fresh interpretations or new enlargements of the landscape. Already it is beginning to be an avowed part of the organization of science to provide indexes and bibliographies for the saving of individual time, and in this direction the Columbia University has certainly given valuable aid by the publication of the present series. Each volume contains full bibliographical references for the work which is quoted, and these are admirably indexed. The letterpress provides at the least a logical arrangement of the material, while the abundant illustrations, reproduced from their original sources, put before the student figures whose proper collation he could otherwise have secured only by bringing together many bulky and not always accessible volumes.

Dr. Calkins, who contributes the sixth number of the series, is known chiefly through his own inquiries into the structure of protozoan cell-nuclei and their behaviour during fission in reproduction. The chapters of his book fall naturally under two heads: those dealing descriptively with the comparative structure and behaviour of unicellular animals, and those, on the other hand, in which he discusses theoretically the light which a knowledge of these lowest forms of animal life has thrown upon the questions of reproduction, of sex, of heredity, of internal cell-mechanisms and of individual cell life, which arise in the study of the multicellular bodies of the Metazoa. In his earlier descriptive chapters Dr. Calkins has produced a compilation of the ascertained facts of protozoan life and structure arranged according to the empirical classification considered at present to be the most reasonable, and shows in an historical prelude the steps by which the various groups of these animals have been separated according to their structural peculiarities. Similar compilations already exist elsewhere in print, but this possesses a special value, for reasons already given, in its wealth of references to, and of illustrations copied from, the original sources.

In anticipation particularly of the speculations dealt with later in the book, for which the earlier descriptive chapters provide material, we think that Dr. Calkins might profitably have entered more fully into the problem of the historical descent of the protozoan races, a descent which the present empirical and convenient classification has little, if any, claim to indicate. The grouping of the Protozoa according to structural peculiarities, which are in the main determined by habit of life and not by "blood relationship," gives misleading clues to those who are seeking for the most primitive origins of this or that phenomenon in the life of the more complicated organisms,

and in this search the speculative biologist has long made the protozoan groups his hunting-ground. Simplicity of structure in one set of bodily characters has too often been taken as indicating a retention of ancestral characters, and giving thereby to other bodily characters also a title to primitive value. It appears to be likely that the study of the life-histories of individual forms may provide in the future a more trustworthy guide to family relationships among the Protozoa than the facts of the fully developed structure. Our knowledge of these life-histories is increasing year by year, and we hope to see the application of it more significantly embodied within future editions of Dr. Calkins's book. In the later chapters the author deals with what may be called the "general physiology" of the whole group. A very full account is included of the structure of the cell nucleus and its behaviour during fission. Here especially, when an indication is sought of the origin of the elaborate nuclear mechanisms characteristic of higher animals, the present classification of the Protozoa is found to give no assistance to an arrangement of the varieties of these mechanisms among them. The chapter concerned with conjugation, the senescence and death which occur unless this mysterious fusion of two identities be effected, and the origin of sex differences as a means to secure it, gains little in interest from the romance of its subject, because it is too condensed and because generalizations have not been separated effectively from the details of fact which make them possible. It would have been to the advantage of the student, and a strong stimulus to his imagination, if the brilliant work of Maupas, for instance, had been described as a whole and not split up into isolated references suited to the compiler's logical, but rather uninspiring segmentation of the argument.

Prof. Morgan in his volume upon 'Regeneration' has fulfilled a very useful task in bringing together the widely scattered observations which have been made of this and allied functions among animals and plants since the pioneer work of the Abbé Trembley and of Spallanzani in the eighteenth century. He deals not only with regeneration of limbs and organs lost by accident or in experiment, and the circumstances which have been found to modify this replacement, but also with many other connected phenomena of growth—the results of development from mutilated eggs, and of grafting alien organs, the occurrence of self-mutilation in animals, and, in general, the formative results of growth by the ordered and limited multiplication of cells. Nowhere else has this kind of material been put together in one volume and so completely set forth. The illustrations are admirable, and a valuable bibliography is appended.

We do not think, however, that the author's treatment is well adapted to his subject. The facts he has to deal with have been contributed by numerous observers of a great variety of animals, and have been obtained by many widely different methods. The material gathered in this way for discussion must obviously be very variable in its worth as evidence. Yet we see very little discrimination in presenting the results



of discordant observations, and the careful student to secure a just view will be obliged largely to supplement Prof. Morgan's accounts of experiments by a personal reference to original sources. At the same time, we must regret that Prof. Morgan has not more sharply separated his speculative comments from the experiments which he has to quote in such numbers. Where the evidence is so bulky in total amount and so scrappy in detail as it is in this subject, it is of great importance that under every division of it the reader should be able to obtain a clear view of the facts before him. He is largely prevented from this by a continual admixture of hypothesis, either quoted or supplied by the author, which more suitably, we think, would have been arranged independently of the experimental results. Prof. Morgan sternly decries "unverifiable speculation" in his preface, but he does not abstain from frequent conjectures of his own which, however ingenious, can be as little verified from our present fragmentary knowledge of the subject, if they are not as unverifiable, as those advanced by other writers. The reader may find occasion also to complain of many unnecessary circumlocutions in the description of phenomena which are at present inexplicable, and which are most impressive when left unveiled by a mist of words.

A good account is presented of the author's experiments upon the regeneration, after injury, of the legs of a hermit crab, which he advances in opposition to the conception of Weismann that the power of regeneration occurs in the animal kingdom to a greater or less degree according to the liability to accidental injury in nature, and that it is a quality which has been developed or retained as a selective adaptation. Prof. Morgan shows that although in each of the first three pairs of legs in this crab there is a special breaking-joint, where, according to the view of Weismann, the regenerative power should be concentrated, perfect regeneration occurs nevertheless if the leg be amputated above or below the breaking-joint—at a level, that is, where accidental injury or amputation could never occur in the natural state. And he is able to show that at least in many cases of well-marked regeneration the result is clearly not in any way adaptive.

#### NATURAL HISTORY.

*Insect Life: Souvenirs of a Naturalist.* By J. H. Fabre. Translated from the French. (Macmillan & Co.)—M. Fabre has a reputation; he has been called "that inimitable observer" by Charles Darwin. He is one of the greatest binomial students of the day, and has devoted all his time—and, what is more, all his method—to observing the ways of insects. Moreover, although he has had those cares and limitations to which the wealthy are not particularly liable, and was perforce outside the classical erudition granted to the few, he is yet a Frenchman who can adequately write his own language. His sentences may not have the limpid charm of Renan, but they are sufficiently eloquent to baffle the ordinary translator, and inspire that worthy linguistic broker with the idea that he is dealing with the high tide of composition. M. Fabre goes to the fields and visits his insect friends as an anthropologist dwells for a time among his more primitive and less worried kinsmen in some remote region, with the result

that the terms "insect" and "savage" soon come to have a new interpretation. The insect quickly appears less of an arthropod, and the savage more of a man. The natural man, like the living insect, is worthy of all our study, and we find running through the lives of both much of our own strength and weakness. These Hymenoptera, whose habits M. Fabre studies and describes so well, are actuated by the spirit of our own millionaires without their vulgarity in procedure. The hymenopteron devotes its whole perfected existence to the care and perpetuation of its species; it spares no life in its provision for its young, and it shows no mercy. But it only secures its wants and its needs; that done, it is a harmless being; the millionaire, on the contrary, is always making greater sacrifices for the enlargement of his private stage, and in his sense of perspective is immeasurably beneath the insect of which he knows so little. This book is not confined to the entertainment of the amiable entomologist; its records challenge many evolutionary theories. Rousseau, had he read this account of the purposeful crimes of these hymenopterous parents, would have seen that other animals than man are born free and yet are everywhere in chains. In fact, we feel like Pangloss after perusing this volume, that things are for the best, and that after all we would rather be men than insects, in the sense in which the Jew thanks the Deity that he is what he is, and not a woman. For assuredly there is no Scotland Yard in the insect world. We seem to be getting back to the old days of "over the borders," for murder and assassination are words frequently used by M. Fabre, though we think erroneously in entomological history. Being outside any law but the natural, these insects go to prove that rapine, force, and mercilessness are attributes of their efficiency, and from an entomological standpoint we think they are right. However, we must leave the book and its teachings to the reader. It is a translation of the first of seven series of Fabre's 'Souvenirs Entomologiques,' and on the title-page we have not only the author's name, but also are referred to a translator, a writer of a preface, an editor, and an artist. An editor is usually a bearer of many responsibilities, and he is on this occasion. When we read of "claws" instead of *tarsi* as being five-jointed, or see "Bupresticis" and "Buprestis" both at the foot of one plate, or meet with such an expression as "top of the abdomen" (which might mean base, apex, or dorsal surface), we are sad; but when at p. 129 we have a "hymenopteron" contrasted with a "wasp," we are almost angry. But after all neither translating nor editing can spoil a really good book, which in time—strange to say of insect literature—will become a classic, and we hope the publishers will—under increased supervision—present to the English reader the remaining volumes of the series.

*The Fowls of the Air and The Beasts of the Field*, by W. J. Long (Ginn & Co.), are due to many requests for better and more fully illustrated editions of the author's studies of life in the woods and fields. We have here most of the previous sketches and also some new material. The books are described as educational, and a more delightful education by a teacher who has gone deeply into animal lore it would be difficult to imagine. How the otters carefully prepare a slide and go down it, returning by another way not to spoil its smoothness; how they fight with the beavers; how the rabbits thump three times on the ground, a trick Mr. Seton Thompson has also noted; the wickedness of the weasel; and the stupid audacity of the owl—all these things are charmingly exhibited. Mr. Long has reached the stage at which one does not shoot animals, but observes and wonders instead. The books are amply and cleverly illustrated by Mr. Charles Copeland, and an atmosphere of human romance is suggested by the Indian names for

the birds and beasts, which really seem to help one another with something beyond instinct.

#### SOCIETIES.

**GEOLOGICAL.**—*March 12.*—Sir A. Geikie, V.P., in the chair.—Mr. E. Margrett was elected a Fellow.—The Rev. H. H. Winwood thanked the Chairman for allowing him to introduce water-colour drawings by his friend Miss Breton of some of the grandest cañons in North America. The geological accuracy of the drawings might be attributed to the fact that Miss Breton was the daughter of an old Fellow of the Society.—The following communications were read: 'The Crystalline Limestones of Ceylon,' by Mr. Ananda K. Coomāra-Swāmy, and 'On Proterozoic Gasteropoda which have been referred to Murchisonia and Pleurotomaria, with Descriptions of New Subgenera and Species,' by Miss Jane Donald.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—*March 19.*—Dr. W. de Gray Birch, Hon. Treasurer, in the chair.—The Chairman exhibited and gave some particulars of an interesting relic of Admiral Rodney. It consisted of a cocoa-nut shell, mounted in silver, and with silver foot, which, according to the hall-mark, is dated 1781; whereas the cup itself, most elaborately carved with representations of ships of war, fortresses, &c., is dated 1782, and apparently commemorates the defeat of the French and Spanish fleets near Martinique, when Rodney in the Formidable broke through the French line, engaged the Ville de Paris, the Comte de Grasse's flagship, and compelled her to strike, on April 13th, 1782. It is probable the cup was at first only the plain shell, but mounted in silver as described, and that it was carved afterwards by some officer or sailor who had taken part in the action mentioned, and so dated 1782.—In the discussion which followed Mr. Gould, Mr. Compton, Mr. Rayson, and Major Frere took part, the last named remarking that he possessed some war medals referring to that warfare.

**ZOOLOGICAL.**—*March 18.*—Dr. W. T. Blanford, V.P., in the chair.—A report was read, drawn up by Mr. A. Thomson, the Assistant Superintendent of the Gardens, on the lepidopterous insects exhibited in the Insect-house during 1901, and a series of the specimens reared in it was laid upon the table.—Mr. R. E. Holding exhibited and made remarks upon some malformed antlers and horns of deer, sheep, and cattle.—Dr. H. Gadow read a paper on 'The Evolution of Horns and Antlers.' He stated that three main types could be distinguished in the evolution of the ornamental weapons on the heads of ruminants, and that all these types were referable to an ancient condition in which the beginning weapon, be it one of offence or defence, appeared as a mere exostosis with a thickened skin-pad. This stage resembled that of *Dinoceras* of the Eocene. Secondly, there was found exostosis of the frontal bone producing a pedicle, surmounted by a cartilaginous mass of apical growth, which by subsequent basal ossification became an antler. The skin was originally unaltered and hairy; this, and the chondrostoma or cartilaginous later osseous growth, was shed periodically, and constituted the cervine type. A side issue of Type II. was that of pro-giraffe-like animals, in which the cartilaginous growth was preponderant, with multiple and broadened bases. Ossification was delayed, but still proceeded from the base—e.g., the *Samotherium* of the topmost Miocene. A further development of this type (II. a) was shown by the giraffe, in which the outgrowth proliferated freely and now formed free growths, ossifying independently of the cranial bones, but ultimately fusing with them. Type III. was a continuation of the main line from II., represented by the prong-buck; the predominant epidermal growth produced a horn-shoe, which was periodically shed, but had abolished the shedding of the bony core which represented the antler. Type IV., the highest stage, was represented by the hollow-horned ruminants, in which the horn-shoe was now a permanent feature; but it was important to note that these animals still shed the first or earliest generation of the horny sheath. Horns and antlers were developed alike with a cartilaginous matrix, with subsequent ossification. These four types were an illustration of onward phyletic evolution, and these stages were still faithfully repeated in the development of the recent species: this was a clear instance where ontogeny was a shortened recapitulation of phylogeny.—Mr. R. Trimen communicated a paper by Lieut.-Col. J. M. Fawcett, entitled 'Notes on the Transformations of some South African Lepidoptera.' This memoir was in continuation of one by the same author already published in the Society's *Transactions*. It illustrated the earlier stages of thirty-two species, of which six belonged to the *Rhopalocera*



and twenty-six to the Heterocera. As in the previous memoir, the Sphingidae and the several families of the Bombyces predominated in the series illustrated, and many of these were of special interest in connexion with what was known of the earlier stages of the same groups of allied species in the Oriental region.—Mr. R. I. Pocock gave an account of a new stridulating organ discovered in the scorpions belonging to the African genus *Parabuthus*. This organ consisted of a granular sharpened or finely ridged area upon the dorsal side of the seventh abdominal somite and of the first and second segments of the tail. The sound was produced by scraping the point of the sting over these granular areas.—A communication from Dr. R. Broom, on 'The Organ of Jacobson in the Elephant Shrew,' was read, in which the author showed that the organ of Jacobson, which in Erinaceus was of the Eutherian type, was in Macroscelides marsupial in all its details, and was most nearly comparable to that of Perameles. Pointing out that in the allied genera *Petrodromus* and *Rhynchocyon* marsupial characters had been discovered by Parker in the skull, the author concluded that Macroscelides was "a very near relation of the marsupials, and had probably little affinity with the more typical Insectivores." Dr. Broom noted that Macroscelides had a discoidal deciduous placenta, and that its young were born in a well-developed condition.—A communication from Mr. F. Chapman contained an annotated list of the collections of Foraminifera and Ostracoda made by Dr. C. W. Andrews on Cocos Keeling Atoll in 1898. The collection of Foraminifera contained specimens of seventy-six species, and that of Ostracoda twenty-eight, including two new species, which were described in the paper.—Mr. G. A. Boulenger described three new species of fishes from the French Congo under the names *Allabenchelys longicauda* (gen. et sp. nov.), *Labeo lukulu* (sp. nov.), and *Chilochromis duponti* (gen. et sp. nov.).

ENTOMOLOGICAL.—March 5.—Canon Fowler, President, in the chair.—Dr. B. D. Macdonald and Mr. A. M. Montgomery were elected Fellows.—Mr. L. B. Prout exhibited, on behalf of Mr. J. P. Mutch, *Vanessa (Eugonia) polychloros*, L., bred by Mr. H. Baker from pupa from Stowmarket, Suffolk, the ground-colour much darkened and the black markings somewhat enlarged, &c., suggesting perhaps the influence of cold at time of pupation; *Chrysophanus phlaeas*, L., an aberration (captured in the Isle of Wight, August, 1901) much suffused with the dark colour, especially at outer margin and on hind wings, only a very small patch of the red colour remaining at the inner angle of the latter; *Agrotis puta*, Hb., a perfectly halved gynandromorphous example, taken in August, 1901, in the Isle of Wight; and *Noctua sobrina*, Gn., an aberrant specimen with white antennae and a somewhat hoary appearance on the fore wings, taken in East Aberdeenshire, August, 1900.—Mr. A. Bacot exhibited a series of *Malacosoma castrensis* and a series of *M. neustria* for comparison with a hybrid brood, resulting from a pairing between a male *neustria* and a female *castrensis*. This was the first time any exhibition of experiments of the kind had been made before the Society by British investigators, though Mr. Merrifield had shown a number of crosses bred by Herr Standfuss.—Mr. O. E. Janson exhibited a pair of *Stephanocrates dohertyi*, Jord., a Goliath beetle discovered by the late W. Doherty in the highlands of British East Africa.—Dr. T. A. Chapman exhibited cocoons of a Limacodid moth from La Plata, with empty pupa-cases of a dipterous parasite of the genus *Systropus*. The resemblance between the two pupa-cases is not merely of appearance, but functional also. The moth-pupa—i.e., the moth itself inside the pupa-case—almost certainly by inflating itself with air, to secure greater size and a stiffened epiderm as a basis of muscular action, exerts an end-to-end pressure within the cocoon, and so forces off a lid. The *Systropus* breaks off a similar lid, no doubt by similar end-to-end pressure to that exerted by the moth, Diptera having highly developed the habit of inflating themselves with air, at emergence from the pupa. This pupa also has a beak very like that of the Limacodid, but even stronger and sharper.—Mr. J. E. Collin, in further illustration of Dr. Chapman's remarks, exhibited specimens of *Systropus*, sp.? from Buenos Ayres, parasitic on a bombycid lepidopteron (Limacodes?). This he said was possibly the same as Dr. Chapman would have reared from his cocoons. The species was apparently undescribed, but most allied to *S. brasiliensis*, Meg. He also showed a large handsome undescribed species of *Systropus* from Bigot's collection.—Prof. E. B. Poulton read a paper entitled 'Five Years' Observations and Experiments (1897-1901) on the Bionomics of South African Insects, chiefly directed to the Investigation of Mimicry and Warning Colours,' by Mr. G. A. K. Marshall, with 'Appendices containing Descriptions of New Species by W. L. Distant and Col. C. T. Bingham, F.Z.S.'—Mr. Malcolm Burr con-

tributed 'A Monograph of the Genus *Aorida*, with Notes of some Allied Genera, and Descriptions of New Species,'—and Dr. D. Sharp communicated three papers by Mr. R. C. L. Perkins, respectively entitled 'Notes on Hawaiian Wasps, with Descriptions of New Species'; 'Four New Species and a New Genus of Parasitic Hymenoptera (Ichneumonidae) from the Hawaiian Islands'; and 'On the Generic Characters of Hawaiian Crabronidae: Four New Genera Characterized.'

HISTORICAL.—March 20.—Dr. G. W. Prothero, President, in the chair.—The following were elected Fellows: Viscount St. Cyres, the Rev. H. Rashdall, Mr. H. W. Wilson, Mr. F. W. B. Smart, and Mr. T. Webb.—The following libraries were admitted as subscribing libraries: Public Library, Gloucester; Newington Public Library; Bryn Mawr College, U.S.A.—The Alexander Medal (1901) was awarded to Mr. Vincent B. Redstone for an essay on 'The Social Condition of England during the Wars of the Roses.' The essay was read by Mr. Redstone, who explained the nature of the discoveries made by him in the public and local records relating to Suffolk with respect to the parentage and early surroundings of Cardinal Wolsey and other matters of interest.—A discussion followed, in which the President, Dr. James Gairdner, Mr. H. E. Malden, and others took part.

#### MEETINGS NEXT WEEK.

WED. Archaeological Institute, 4.  
THURS. Linnean, 8.—'The Composite Flora of Africa,' Mr. Spencer Moore; 'A Halonial Branch of *Lepidophloeus fuliginosus*,' Prof. E. E. Weiss.  
FRI. Geologists' Association, 8.—'Klondike, its Geology and Mining,' Prof. H. A. Miers.  
— Institution of Mechanical Engineers, 8.—Discussion on 'The Fencing of Machinery.'

#### Science Gossip.

A PROPOSITION has been made by the Institution of Naval Architects for the installation of a naval tank within the precincts of Bushy House for experimental work in connexion with ship-designing, and similar in character to the tank already in use at Haslar. The Council of the Institution have grounds for believing that they can guarantee the National Physical Laboratory the sum of 15,000*l.* for the expenses of erection of the tank. It seems doubtful whether the laboratory at the outset of its career would be well advised in assuming so heavy a responsibility.

THE Nature Study Exhibition Association has already obtained sufficient funds to warrant it in beginning a career of usefulness. The exhibition will be held in the gardens of the Royal Botanic Society on Wednesday, July 23rd, and the following days, and its main object is to bring together, at a season when educational workers can spare time for a visit, exhibits for all schools, colleges, departments of universities, societies, and individuals interested in any teaching that can be included under the heading of nature study. The fact that such men as Sir William Hart Dyke, Mr. Arthur Acland, Mr. Horace Plunkett, Sir George Keke-wich, Sir Henry Roscoe, and Sir Philip Magnus have associated themselves with the undertaking points to the educational importance attached to it.

At the show we may expect to find details of the work of County Councils in training teachers to give village children an interest in the living things around them, and of the endeavours that the Government training colleges are making to prepare prospective masters and mistresses. Apparatus, particularly of a rough-and-ready character, for teaching natural history, photographs of children making observations out of doors and learning that country lore which has been recently much neglected, and every kind of work which pupils have done, will find places in the Botanic Gardens. Models, drawings, series of specimens, and natural-history calendars are but a few of the exhibits suggested. Special certificates will be awarded for an essay on school museums, regarded as the centre of nature study, and illustrations of the natural history of the district. Conferences of teachers will be held and model lessons delivered, and a section for educational publishers and manufacturers of educational apparatus will be included.

THE Russian Academy of Sciences has received a report from Dr. Hertz, the zoologist who was sent out last year with an expedition to the neighbourhood of Kolyma in North Siberia, where the remains of a mammoth had been discovered in the inland ice. After an extremely difficult journey the expedition arrived at the place. The mammoth proved to be a male of middle age, the skin and skeleton being in complete preservation. The tail is short and covered with long hairs. In the stomach, between the teeth, and even upon the tongue were found remnants of undigested food. The individual parts of the mammoth were packed in ice to be forwarded to St. Petersburg.

THE planet Mercury will be visible in the morning in the early part of next month, situated in the constellation Pisces, but will be at superior conjunction with the sun on the 28th. Venus will be brilliant in the morning, moving from the constellation Aquarius into Pisces, and will be at greatest western elongation from the sun on the 25th. Mars is too near the sun to be visible. Jupiter and Saturn are both visible in the morning; the latter rising about 3 o'clock in the eastern part of Sagittarius, and the former about an hour later, in Capricornus, and increasing his distance from Saturn by a somewhat more rapid motion towards the east.

THE small planet announced as having been discovered on the 25th ult. turns out to be identical with Minerva, No. 93, which was detected at Ann Arbor, Michigan, U.S., so long ago as 1867, August 24th. But Prof. Max Wolf announces four more discoveries on photographic plates taken at Königstuhl, Heidelberg, three on the 3rd and one on the 4th inst.

MR. LYNN has issued a new (tenth) edition of his handy little work 'Remarkable Comets' (Sampson Low & Co.), in which the information is again brought up to the beginning of the present year.

#### FINE ARTS

##### HISTORY OF ART.

Constable. By C. J. Holmes. No. V. of "The Artists' Library." (Unicorn Press).—This is an excellent and thoughtful study of Constable's art. Mr. Holmes does not write round his subject, but in the very short compass of his book manages to sift out the chief strains which go to make up modern landscape art and to determine with something like exactitude the position that Constable's work holds. With a proper feeling for proportion, he has therefore reduced the biography, which is accessible in full in Leslie's life, to the limits of a vividly written introductory chapter; the rest of the book he devotes to Constable's art. He begins with a rapid survey of landscape art before Constable, in which he manages to formulate many suggestive ideas. His generalizations appear to us to be singularly just, though we might expect that in a more expanded form some of his contrasts would be more gently modulated. We think, for example, that it is scarcely fair to say that Annibale Caracci and Domenichino "were content with an empty landscape formula, based on imperfect understanding of Titian's genius." That is no doubt a half-truth; but those who saw a satirical piece by Domenichino at the recent sale of the Battle Abbey collection will admit that Domenichino was at times inspired by a very different ideal, and feeling his way towards a more modern conception. Nor is it quite fair, we think, to say that Gaspar Poussin was "infected with the poisonous traditions that landscape was a branch of historical painting." "Historical," we take it, is here used in the old-fashioned sense of what we should now call heroic or ideal painting, and if that is so, there is surely no inherent impossibility in conceiving landscape in the mood appropriate to a heroic narrative. Indeed, the poison, if it



be one, is responsible for some of the finest landscapes in existence, and Turner was certainly a victim to the virus when he conceived his noblest works. But we fancy we can detect in Mr. Holmes's summary statements a praiseworthy determination to hold the balance scrupulously even between the aims of modern naturalistic landscape and those of the classical tradition; he may even, we judge from some of his remarks, have a slight bias in favour of the latter, a bias which, in view of Constable's unique position, he has felt it necessary to counteract. That position he sums up by saying that Constable was "not only the first of the moderns, but perhaps also the last of our old masters." That, we think, is the key to understanding Constable's art, and one which modern landscape artists who claim his practice as a precedent tend to overlook. For though, as compared with Turner, Constable was a thoroughgoing naturalist, still he never, even to the end of his life, forgot the principles of picture-making, of the building up and purposeful composition of the parts into a logically constructed whole, which he learnt by a passionate study of the older masters. He saw nature with a fresh and unprejudiced eye, but he expressed his delight in her in terms which he learnt from Claude and from Girtin. All this is excellently expounded in Mr. Holmes's study, with a brevity and lucidity that are quite surprising. To compress, for example, into two short paragraphs all that is fundamental in the contrast between Turner's and Constable's attitudes to nature is a remarkable performance. What must give to Mr. Holmes's work an unusual interest for artists is his wide knowledge of the technique of various schools of landscape painting and his clear exposition of the relation of technique to the general idea of landscape which it was used to express. Nothing could be better, for instance, than his account of the change from Rubens's use of rich transparent glazes and full impasto to the colder, thinner, more evenly opaque manner which the Dutch landscape painters introduced. He is right, too, in explaining the unity of effect observable even in Constable's most *pointilliste* experiments as due to the monochrome under-painting which those moderns who have carried on his researches into the vibration of light have given up for the sake of a closer approximation to scientific exactitude. We hope that this book will be widely read by landscape artists. It might stimulate in them a desire to inquire more closely into the principles which should govern the relation of technical methods to the idea they desire to express. The illustrations are well reproduced; but we wish that rather more of Constable's studied compositions, particularly the early ones, and also the later 'Waterloo Bridge,' had found a place among them.

*Italian Sculpture of the Renaissance.* By L. J. Freeman. (New York, Macmillan Company.)—It is difficult to guess at the *raison d'être* of this book. It does not belong to the large category of art handbooks written to order; it is much too sincere and too personal for that. On the other hand, it contains nothing very new or striking, no original attitude is revealed, so that one wonders why its author thought it worth while to communicate his cultivated, but rather obvious, appreciations to the public. The book is typical of the cultivated American; it is clear, straightforward, unaffected, without any tinge of rhetorical extravagance. The author's attitude is, indeed, irreproachable; he studiously avoids history and archæology, except in so far as is necessary to his aim, which is the purely æsthetic enjoyment of Italian sculpture, an aim which he keeps before himself with characteristic energy. He is determined to enjoy sculpture at first hand, without bias or prejudice from the fashionable tastes of his day, and perhaps the best part of his book is that devoted to the neglected artists of the later Renaissance, the Sansovini, Giovanni da

Bologna, and Cellini. But there is something curiously depressing in the very conscientiousness, the painful deliberateness of our author's effort to understand beauty. His open-mindedness has the effect of coming from indifference, his good taste from want of feeling. Beauty seems not to have come to him naturally and unavoidably; he has put his intelligence into his appreciation as another man might put it into a commercial enterprise. There is little in the book to challenge criticism upon definite points, but we doubt the author's explanation of Niccolò Pisano's baptistry pulpit. He assumes that up to the time he executed it Niccolò was not a sculptor, and that for that reason he had recourse to the classic sarcophagus as a model. As a matter of fact, Niccolò was a middle-aged man, and had already done much in sculpture; some of his earlier work remains, and his study of classic sculpture was no freak of the moment, but had been the habitual practice of Italian sculptors for some time before. In treating of the lesser sculptors of the fifteenth century Mr. Freeman seems scarcely to differentiate sufficiently between their varying talents, to appreciate the immense difference between a man of exquisite taste and sensibility like Mino da Fiesole and so commonplace a worker as Benedetto da Majano, nor is his treatment of Donatello at all adequate to the greatness of the theme. On the whole, the book impresses us rather with a sense of Mr. Freeman's cultivated tastes than with his power either to see more clearly or feel more intensely than the majority of men of like inclinations.

#### MINOR EXHIBITIONS.

THE smaller exhibitions are so numerous just now that it is impossible to notice them all fully. We have not hitherto had space to mention the annual exhibition of water-colours at Messrs. Agnew's, where, among a good deal of mediocre work, are some splendid Girtins, an exceptionally fine J. R. Cozens, and a very interesting early De Wint, a *View in Lincolnshire* (No. 64), a severe and sombre composition. From other examples of the same artist we can see that he was one of those artists who helped to bring about the rapid decadence of the English water-colour tradition. His later *Whitby* (33) is cheap in colouring, obvious and commonplace in design, and inspired by nothing better than a liking for obtrusive picturesqueness.

That these are still the characteristics of the average English water-colour must, we fear, be painfully plain to those who examine them in the galleries of the Royal Institute. There is, of course, plenty of evidence here of talent, of well-trained aptitude for representation, but this power is apparently quite undirected. The artists choose a pretty scene and render it more or less adequately, but without any idea of the difference between pictorial beauty and a representation of a beautiful thing. Those who have most talent seem, indeed, to lack most that discriminating taste which alone can make it worthy. Without that it remains an amusing acrobatic feat. Mr. Dixon, for instance, is one of the most brilliant prestidigitateurs with the brush, but it avails him for nothing better than to record the ugliest and least moving facts about shipping. His unquestionable power and dexterity would be really useful in the service of beauty if any one could tame him to it. But he is so effective that we fear Success will claim him for her own. Mr. Dudley Hardy is another artist whose talent is out of control. The rendering of dead fish in his *Boulogne Fishwives* (264) is amazingly dexterous in a fashion, but the dexterity only amazes, it adds nothing to our understanding of the beauties of the object represented. Had the artist really felt strongly any one beautiful quality of texture or colour in the dead fish he would have used all his skill

to bring this out prominently, and not have rested satisfied with recording, however epigrammatically, the uninteresting fact that some dead fish did actually lie on a slab in the fish market at Boulogne. We must, however, make one exception among these artists of conspicuous talent. Mr. D. Y. Cameron's *Canale Antonio* (416) shows a genuine feeling for the beauty of his subject, a feeling which has controlled his choice at every point. He set out not to make a picture, but to come to closer terms with the beauty that moved him. The result is only a study, but a study which we should prefer to all the efforts of picture-making facility which form the stock-in-trade of this exhibition. We could wish that Mr. Cameron's line were a little less brittle, rather more pliable and continuous.

Mr. Weedon's landscapes, *Stormy* (280) and *Stormy Weather near Canterbury* (474), show a sober and discriminating taste which is very refreshing. They do not indicate any great originality of view, perhaps, but their harmonious colouring and pleasing disposition of the masses of light and shade show a real appreciation of the problem of landscape painting. Mr. James Orrock's *Amble, near Warkworth* (373), though it is not altogether harmonized in colour and tone, is yet marked by its feeling for style. Mr. Shoosmith's *Market by the Church, Tréport* (163), is rather mannered. But it is a pleasant, unobtrusive mannerism, and mannerism is at least a tribute to the necessity of style. If he would strain his ready-made formula to express rather more, his pleasant mannerism might develop into a genuine and expressive style.

The Society of Miniaturists exhibit in the same gallery as the Royal Institute. We looked carefully, but, alas! in vain, for any signs of the talked-of revival of the art of miniature painting.

At Messrs. Gutekunst's gallery is a collection of etchings by M. Anders Zorn. They are interesting for their appropriate mode of expressing a particular view of nature. M. Zorn is perhaps the most brilliant exponent of what we may call the Carolus Duran conception of direct painting. He has learnt to analyze his impression of a scene into the smallest possible number of patches of tone, and to reproduce it on canvas by the same number of strokes of a loaded brush. He can convey the idea of an arm with about three smears of greenish-grey paint and one of a warmer pale tint. When an artist whose vision is so precise and whose skill of hand is equally developed presents his impressions of nature in line, it is interesting to watch what he makes of so strict a convention, and one that usually implies a different analysis of the complex whole of our sensations. As a matter of fact, M. Zorn scarcely makes use of the expressive power of line at all. Where, if he were painting, he would make a patch of dark colour of a particular shape, he draws a number of lines which together build up the required patch of dark. That he does this with unerring certainty of hand is to be confessed, but the line is in itself of no consequence; it is merely a roundabout way of getting tone, and the fallacy of such a method becomes apparent wherever, as in the case of a lighted edge against a light ground, he has to resort to line as a conventional symbol for contour. Here the line is insensitive, dull, and mechanical. M. Zorn's training in the rendering of values has certainly not led him to understand line as the greatest etchers have done, as the means of suggesting the facts of form and of conveying the artist's imaginative attitude towards them.

JOHN FRANCIS BENTLEY.

MR. BENTLEY's name, had he died but eight or ten years ago, would have had no significance to the world at large, and even architects would have held it in honour for a few years at most as that of a rare and conscientious artist,



fertile in the invention and application of refined detail, but restricted, whether by his own choice or the dictates of his Church, to the mediæval tradition of which he was a late inheritor. Even the news that to Bentley was to be entrusted the carrying out of the Roman Catholic Cathedral at Westminster brought a feeling rather of relief that the work should fall to a "safe" man, who would at least avoid the commonplace or merely ostentatious, than of hope for so nobly modern an inspiration as we see embodied in the brick and stone and concrete of the completed fabric.

This is said in no disparagement of his earlier work. It lacks, indeed, the majestic bareness by which the younger Scott appealed to those who were worthy to hear him, and which makes his church of St. Agnes, Kennington, perhaps the last word of the Gothic revival. It has not the defiant originality, even to crudeness, which proclaims itself through all Butterfield's mediæval disguises, nor the blue-blooded air of immemorial Anglicanism which smiles upon the world in Mr. Bodley's exquisite churches. But throughout his work we find a certain suavity of conception and massing, combined with an inventiveness in detail, which makes it easily distinguishable from that of any other man. Occasionally, indeed, his love of detail played him false, as in the unfinished church of Corpus Christi on Brixton Hill, where the restless east front seems to want the dominating idea which should give unity to the scattered members of the design. Again, Beaumont College, near Windsor, one of his few large domestic works, can hardly be counted among his successes. It has the air of being an exercise in a style for which he had little sympathy. Despite the careful balance of parts, the building as a whole lacks ease; the interweaving of brick and stone (a difficult point of design which, in his happier moments, he overcame with surpassing skill) is here done without subtlety, and the refinement of detail, especially in the masonry, is carried to the verge of meagreness. To turn from this to its companion building, St. Thomas's Seminary at Hammersmith, is to feel the difference between the every-day work even of a conscientious worker like Bentley and his times of inspiration. Put aside the irrelevant question of whether one style is good and another bad, and consider how the building, structurally and expressively, is adapted to its purpose, and whether by its massing, its colour, its interdependence of parts, its essential characteristics as a building, it conveys at a glance the collegiate idea which is its justification for existence, and you can hardly fail to perceive that, while it fulfils all the requirements of a rigorous logic, it does so with an added grace of proportion, tempered by a touch of monastic reserve, which gives it a place apart among all the collegiate structures of modern times. In the busy traffic of Hammersmith Broadway, flanked by a crudely utilitarian hospital on one side and on the other by a town hall of superfluous vulgarity, even for the suburbs, St. Thomas's Seminary receives scant notice from passers-by, for it is impossible to shout down such neighbours. The main building stands back from the street, and consists of three stories grouped round a quadrangle. A chapel and a school-building—the latter surely by another hand—project at a lower level to the street, and the fourth side of the quadrangle is closed by a low, blank wall. The height of the walls is greater in proportion to the area of the court than in the colleges of Oxford or Cambridge, but land is more costly here than there, and the provision of a spacious garden even more needful. But if Bentley had to forego the charm of wide, sunny courts, set about with long, low roofs, we must admit that he had learnt from the old builders the beauty that is to be gained from the grouping and due emphasizing of chimney-stacks, and that this building gains as much from that domination

by a single idea, of which we have spoken, as Beaumont College loses by its absence. It is hard to recall any building, ancient or modern, in which so striking an effect is produced by the mere repetition of so simple a thing. A row of massive chimneys down each side of the quadrangle, finely proportioned, but hardly more elaborate than those of a factory; a couple more at the end; two plain stone bays with a little heraldic carving; three long unbroken ridges of roofs, ending in gables of banded brick and stone—these are the elements, beggarly enough in themselves, but able, when put together by a master's hand, to stir the sense with their beauty. The garden front, though it contains more that is definitely Gothic in its battlements and the tracery in certain windows, is hardly less successful than the quadrangle in its noble simplicity; the careful balance of masses whereby, without actual symmetry, it nevertheless attains a symmetrical effect; and the wide spacing of the windows, which leaves enough bare wall exposed to convey the notion of repose and solidity.

Other of what, in view of Mr. Bentley's final accomplishment, we must regard as his preparatory works are to be seen in various parts of London and its neighbourhood. There is a plain church in Cadogan Gardens, in which bare brick walls show the dignity that can be extracted by careful treatment even from the "London stock." A small stone church, with a low, massive tower, on the hill above the railway station at Panshurst, was clearly designed, by virtue of its peculiarly English proportions, to be in accord with the typical Kentish landscape. The church of the Holy Rood, at Watford, is a work of more elaboration, and, strictly Gothic as it is in detail, foreshadows in certain interior effects some of the internal planning of the Westminster Cathedral, notably in the tying together of the transept piers by low arches continuing the main nave arcade. And here, as throughout Mr. Bentley's work, we may see with what an unobtrusive mastery he used every material in turn. The right use of materials, an admirable principle within limits, is not, as certain of the moderns would have it, the be-all and end-all of architecture; but it is of the essence of good work, provided it be not made the occasion for parades of unlicensed cleverness. Parade was utterly foreign to Bentley's modest and thorough disposition, but whatever materials he used he so treated as to bring out to the utmost their special beauty or character. His stonework is not contorted into shapes proper to cast-iron or lace, but is confined within the due limits of masonic form. His leadwork, however elaborate, is plumbing vivified by genius, not stone-carving gone wrong. His woodwork, structural or decorative, is thought out in the terms of carpentry or joinery.

And this is why in the Westminster Cathedral his amazing fertility of invention does not affect us with a sense of crudity or straining. Novel as many of his expedients are, it is not their novelty that strikes, but their fitness. You do not feel here, as with so much modern work, "The earlier builders could have done this if they would, but they would not," but rather, "They would have done this if they had thought of it, but they did not." The group of domestic buildings round the apse, taken apart from the cathedral, would suffice to give inspiration to the average architect for ten years' work—a fate which we fear is bound to befall it. "Byzantine" this great church has been labelled; surely "Modern" is a juster and more comprehensive title. Save constructional steelwork, there was no modern expedient in building that he rejected—Portland cement, terracotta, even artificial stone for the domes. Steel he would not have because of the shortness of its life, and all here was to be as nearly eternal as human skill could make it. Certain forms, it would be idle to deny, are Byzantine in their

inspiration, but it would be equally idle to expect from a modern architect complete ignorance of how the problems which he attacks have been solved in former days. The problem of covering wide spans with round arches and domes was that which was presented to the builders of Sta. Sophia, of San Vitale, of St. Mark's, and of St. Front, and Bentley has used his knowledge of their solutions, but with a freedom unparalleled in any other great church of the nineteenth century. Where precedent commended itself to him, as in the omission of all mouldings on surfaces to be decorated with marble sheetings and mosaic, he followed precedent; where he thought that the best work of his predecessors might be improved, as in the construction of his domes, he took his own way. Compare the result with the imitative deadness of Truro or any of Sir Gilbert Scott's churches, and you feel that a new life has been breathed into ecclesiastical architecture. A painful criticism may find stumbling-blocks here and there—volutes scattered with too full a generosity, varieties of brickwork introduced, as it seems, for variety's sake—or may object that the entrance-front is somewhat too rich in motives, too restless in the multiplicity of its planes for the limited range of view which its site affords. But at least it is new—new not with eccentricity, but with assured mastery, with thought, not with idle repetition. And the critic has but to step through the great portal into the vast and airy nave for his criticism, if he have any feeling for sublimity, to be hushed. The pity of it is that he who planned it all is dead before his time.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 18th inst. the following engravings. After Reynolds: Lady Catherine Powlet, by J. R. Smith, 84l.; Viscountess Townshend, by V. Green, 131l.; Mrs. Beresford, with the Marchioness Townshend and the Hon. Mrs. Gardner, by T. Watson, 304l.; Lady Betty Delmé and Children, by V. Green, 273l.; Lady Bampfylde, by T. Watson, 65l.; Mrs. Carnac, by J. R. Smith, 54l.; Lady Beaumont, by the same, 36l.; Lady Elizabeth Foster, by Bartolozzi, 52l.; A Bacchante (Lady Hamilton), by J. R. Smith, 74l. After Lawrence: Marchioness of Exeter, by S. W. Reynolds, 39l.; Lady Dover and Son, by S. Cousins, first state, 102l.; proof before letters, 96l.; Countess Grey and Children, by the same, 48l.; Master Lambton, by the same, 65l.; Miss Farren, by Bartolozzi, 69l. After Peters: Lady Elizabeth Compton, by J. R. Smith, 45l. After Romney: Hon. Mrs. Beresford, by J. Jones, 73l. After Hoppner: The Setting Sun (The Godsall Children), by J. Young, 42l.; Lady Charlotte Duncombe, by C. Wilkin, 32l.; Viscountess Andover, by the same, 37l.; Lady Charlotte Campbell, by the same, 30l.; The Countess of Oxford, by S. W. Reynolds, 210l. After Cosway: Mrs. Fitzherbert, by J. Condé, 32l. After Huet Villiers: Mrs. Q., by W. Blake, 39l. After Greuze: Le Baiser Envoyé, by C. Turner, 99l. After Morland: Travellers, and Cottagers, by W. Ward (a pair), 73l.

The same firm sold on the 22nd inst. the following. Drawings: A. Canaletto, View in Venice, with the Colleone Monument, 50l. Sir J. Reynolds, Madame Schinderlin, 441l. J. Russell, A Child playing with a Dog, 273l. Pictures: A. Cuyp, A Landscape, two figures in the foreground, 283l. P. Nasmyth, A Landscape with Water-Mill, 304l. G. Morland, The Edge of a Wood, 157l.; The Apple-Girl, 136l. J. van Goyen, A Landscape, with an old oak, 110l. J. Ruysdael, A Landscape, with cottages and bleaching ground, 241l. F. Wheatley, The Marriage, 294l. J. M. Nattier, A Daughter of Louis XV., in blue dress, 131l. J. Hoppner, Sheridan, in dark dress, with powdered hair, 273l. Rembrandt, A Lady, in red dress with pearl ornaments, 1,102l.



**Fine-Art Gossip.**

MR. HUBERT MEDLYCOTT is showing a collection of his water-colours at the Woodbury Gallery. He has travelled in search of subjects, and includes scenes in Belgium, Rouen, Switzerland, &c. The private view is fixed for Easter Tuesday.

THE Eighteenth Annual Exhibition of work done in the classes of the Home Arts and Industries Association will be held from May 29th to June 2nd in the Gallery of the Royal Albert Hall. The Exhibition will cover a wide range of work.

AFTER the periodical cleaning and some amount of rearrangement the Musée Luxembourg has reopened its doors. One of the rooms is reserved for a collection of the engravings by Félix Buhot; there are also new and important additions to several of the rooms, including examples of Carolus Duran, Abel Faivre, M. Lefebvre, M. Simon, a portrait of Th. Rousseau by Doumiers, as well as some works by the leading members of the Anglo-American colony of artists. A few additions have also been made to the collection of sculpture.

MR. PERCY W. L. ADAMS is engaged upon a biography of William Adams, the potter, 1745-1805, and has been asked to describe and illustrate as many specimens as possible of his Jasper (blue and other coloured ground with relief, as a rule, in white), black basalt, stoneware, &c. The Jasper is often classed as "old Wedgwood," but the name Adams impressed on it makes it easily discernible. Owners of this particular pottery are asked to send descriptions of their specimens to Mr. Adams, at Moreton House, Wolstanton, Staffs.

WE hear from Copenhagen that an expedition will start from there in May to engage in archaeological excavations in the island of Rhodes, under the direction of Dr. Blinkenberg. The expedition, the expenses of which are to be defrayed by the Carlsberger fund, will begin work in the town of Lindos.

THE Plantin Museum, Antwerp, is now reproducing and issuing a number of prints from old copper-plates, including a series of fourteen representing the Passion, made in 1521 by Lucas van Leyden. Another series deals with Rubens, with text by Max Rooses, conservator of the Plantin-Moretus Museum. Messrs. Houghton, Mifflin & Co. are the American agents for these prints.

**MUSIC****THE WEEK.**

ST. JAMES'S HALL.—Popular Concert.  
QUEEN'S HALL.—Royal Academy of Music Concert.

THE Popular Concerts came to an end, for the present season, on Saturday last. The programme commenced with Dvorák's Quartet in G, Op. 106, a work in which the folk-like themes have Schubertian freshness and charm, while the skilful yet easy workmanship points to Haydn. It is music of a healthy, refreshing kind. The performance, with Herr Ondricek as leader, was good, especially as regards the Adagio, in which variations are built on a lovely theme, and the jovial, piquant Scherzo. Next came three of Brahms's 'Four Sacred Songs,' sung with reverence and feeling by Mr. Kennerley Rumford. These songs, however, were out of place; they ought only to be given on special occasions and with appropriate surroundings; anyhow, the omission of the last number was an error of judgment—an act, we were going to say, of vandalism: the first three tell of the vanity of all things and of the bitter-

ness of death, but in the last comes the strong contrast; the mood is softer, of consoling Christian character. And once again let us protest, even though it be in vain, against the senselessness of applause after such words. They were not mere pegs on which Brahms hung his music, but words of which he felt the serious import, and to which he found appropriate tones. Mr. Leonard Borwick played Mozart's Sonata in D, the one written by the composer in 1789. It is a work in which every note tells; it contains no padding, no diffuseness. Of technical skill there is no lack; the artist's hand was guided by his heart. There are many works of Mozart which are now not often heard; there are others, and among them the sonata under notice, which time cannot touch. The music was interpreted with simplicity and pure taste by Mr. Borwick, one of the few pianists who render justice and honour to Mozart.

For the season 1902-3 Messrs. Chappell & Co. announce a series of twenty Saturday afternoon concerts, but only ten of them are to be devoted to chamber music under the direction of Herr Kruse, assisted by the Kruse String Quartet; the remaining ten will be ballad concerts under the direction of Mr. William Boosey. The change of policy is apparently a confession that the old order of things at St. James's Hall no longer pays. It may be so; the cause, however, does not lie in the works of the great masters, but rather in the conservative régime which has prevailed for some time.

'The Lay of the Brown Rosary,' a dramatic cantata for soli, chorus, and recitation, by Mr. A. von Ahn Carse, Macfarren Scholar, was performed at the orchestral concert of the students of the Royal Academy of Music at Queen's Hall on Tuesday afternoon. The libretto has been arranged from Elizabeth Barrett Browning's poem of the same title. The composer is young, only twenty-two years of age, and ambitious. Sometimes he writes in a plain, natural style; for the most part, however, he indulges in very modern harmonies, and often in trying to avoid the commonplace becomes laboured. He shows the influence of many composers, among whom are Wagner, Dvorák, and Coleridge-Taylor. This is natural enough; for the time being, however, it hides whatever he may possess of individuality. He relies much for effect on tone-colouring and peculiar harmonic progressions; on manner, in fact, rather than on matter; and the general impression created is therefore vague. The music lacks real, rhythmical life, and then, again, the common measure used throughout the work naturally produces monotony. We speak frankly, for we admire the young man's high aims, although his achievements are not as yet remarkable. The performance was given under the direction of Sir A. Mackenzie.

**Musical Gossip.**

AN orchestral concert will be given on Friday afternoon, April 25th, at the Queen's Hall in aid of the funds of the Royal Normal College and Academy of Music for the Blind. Mr. August Manns will be the conductor, but Sir Hubert Parry will have charge of his ode 'Blest Pair of Sirens.'

DR. W. H. CUMMINGS, Principal of the Guildhall School of Music, will deliver lectures on

'British National Music,' with musical illustrations, on Saturdays, April 12th, 19th, and 26th.

THE production of Mr. Edward German's 'Merrie England' at the Savoy Theatre is at present fixed for next Wednesday.

FROM an advance copy of the *Musical Times* for April we learn that a new and revised edition of the full and also the vocal score of Handel's 'Messiah' will be issued by Messrs. Novello in the course of the year. The editor of both editions will be Dr. Prout, a Handelian scholar of the highest authority and Professor of Music in the University of Dublin, "the city in which the 'Messiah' was first performed." The Professor will furnish an elaborate preface to the full score, and the following extract from the notice of this new undertaking will enable musicians to judge of its importance:—

"Professor Prout (who has now completed the full score) makes bold to say that no score is so corrupt as that of the 'Messiah'! Misprints which appeared in the first edition of Walsh have cropped up over and over again. He is convinced that many of the 'additional accompaniments' attributed to Mozart are not by Mozart at all."

Historical notes concerning the history and first performance of the oratorio will be contributed by Mr. F. G. Edwards.

THE Académie des Beaux-Arts, at its last sitting, decided that in future women composers will be allowed to compete for the Grand Prix de Rome. Since 1876 they have been allowed to follow the "cours de composition" at the Conservatoire, and *Le Ménestrel* mentions several who have distinguished themselves: Mesdames Renaud-Maury, Gennaro-Chrétiën, Jossic, Depecker, Rénie, and, quite recently, Mlle. Boulanger, "a blind composer of the highest merit." A pupil of M. Fauré, it is said, intends to enter the lists for the next competition.

HERR NICHOLAS MANSKOPF, of whose musical museum at Frankfurt-on-Main frequent mention has been made in these columns, is organizing, in commemoration of the King's coronation, "a British exhibition of portraits and manuscripts of living artists, and others interested in the art of music, resident in the United Kingdom." He has, therefore, issued a circular requesting artists to send signed photographs, and, "if agreeable, a few bars of music in your handwriting."

ON the occasion of the anniversary of the death of Beethoven, March 26th, *Die Musik* has published interesting articles on the master, his letters, and some unknown compositions. One of the last is an Adagio, of which the autograph is in the royal library at Berlin, consisting of eighty bars. Herr Kopfermann, chief librarian of the musical section, is of opinion that the master wrote it for one of the mechanical instruments so much in vogue at Vienna towards the end of the eighteenth century. Mozart in 1791 wrote several pieces for a *Spielduhr*.

**PERFORMANCES NEXT WEEK.**

SU. Sunday Society's Concert, 3.30, Queen's Hall.  
— Sunday League, 7, Queen's Hall.  
MON. German Reed Entertainment, 8.30, St. George's Hall.  
THURS. M. Michel Sicard's Violin Recital, 3, St. James's Hall.  
SAT. Herr W. Backhaus's Pianoforte Recital, 3, St. James's Hall.

**DRAMA****THE WEEK.**

CRITERION.—'The Girl from Maxim's,' a Farce in Three Acts. Adapted from 'La Dame de Chez Maxim.'  
COMEDY.—'Judged by Appearances,' a One-Act Play. By Frederick Fenn.

TO convert into a piece so vulgar and inane as 'The Girl from Maxim's' the saucy and indecorous farce of M. Georges Feydeau and M. Maurice Desvallières, which constituted for more than a year the attraction at the Parisian Nouveautés, is a triumph of bathos. Time was, a quarter of a century



ago, when Palais Royal farce, adapted by Albery or Mr. Burnand and acted by an admirably selected company, constituted at the Criterion a sparkling and popular entertainment. It might have been hoped that the rendering of 'La Dame de Chez Maxim' would keep up a pleasant if remote tradition. Never has an agreeable anticipation been more hopelessly falsified. That the censure was, in a great measure, responsible for the fiasco may be granted. For this it is not to be blamed. If we have a censure at all it must surely insist on some modification in a piece of crude realism such as 'La Dame de Chez Maxim.' Otherwise its existence is reduced to an absurdity. Supposing even that its spitting was done with no special gentleness, we cannot find in our heart to blame it. That its interference placed grave difficulties in the way of the Criterion management is obvious. There were, however, two ways of meeting the difficulty, and only two. The first, and immeasurably the simpler in face of the obstacles known to exist, consisted in leaving the piece severely alone. No absolute need exists that every development of Gallic naughtiness should be transferred to the English stage. The opening scene of 'La Dame de Chez Maxim' shows a married French surgeon asleep in a crapulous state of intoxication in his own consulting room. From Maxim's he has brought home a woman whom, out of regard to modern susceptibilities, we must call a *cocotte*. She occupies his bed, while such is his ebriety that he, calmly resting under his sofa, is unaware of her presence. The continuation of the story is worthy of the beginning; but there is no need to concern ourselves with its unedifying details. Surely a piece such as this might warn off the greediest management or the most unscrupulous translator. Granted, however, that it was determined to meet all risks, the only chance of success would be found by seeking out a skilful dramatist who should skate over the thinnest ice, and securing a company capable of supplying suggestion of that which is incapable of exposition. Instead of this, the management has gone to some nameless and heavy-handed journeyman, whose rendering is a miracle of ineptitude, and has engaged a company almost wholly devoid of experience or, presumably, of capacity in the line it is bidden to essay. The result of this lesson in the art of how not to do it is that the performance is the dullest and the least creditable we can recall. The mispronunciation of French is in itself a rebuke to our stage, carrying us back a couple of generations to the time when a knowledge of that language among actors was confined to Charles James Mathews and Alfred Wigan. Of the exponents, Mr. Herbert Standing alone had experience in the line of part he essayed. Mr. Garden worked with vigour in a character demanding a lightness of touch the exact opposite of his shown gifts, and Miss Beatrice Ferrar did her best in a personage that no living actress could have commended to an English public. All that can be said of the entertainment is that it is a sorry exhibition.

Slight as it is, 'Judged by Appearances,' with which Mr. Fenn makes what we believe to be a dramatic *début*, is both original and

ingenious. It depicts the consternation and dismay of a burglar who, with a bogus pistol, enters a room and lights upon a man bent on suicide, but deficient in resolution, who insists on constituting his self-invited guest, will he kill he, his executioner. This sounds grim enough, but the treatment is happy and the effect is humorous. The principal parts are well played by Mr. James Welch and Mr. Edward Sass, and the whole goes with spirit.

#### Dramatic Gossip.

THE American tour of Sir Henry Irving concluded on the 21st inst., and he, Miss Terry, and the company embarked the following day for Europe. His appearance at the Lyceum in 'Faust' will probably take place on April 26th, when he is announced to reappear as Mephistopheles, with Miss Cissie Loftus as Gretchen, Miss M. A. Victor as Martha, and Mr. Laurence Irving as Valentine.

MRS. TREE's season at Wyndham's will close on April 5th. 'Le Diplomate,' which is to reintroduce Mr. Wyndham, is said to be by Mr. Douglas Morgan. In this Mrs. Bernard Beere will return to the stage.

MADAME BERNHARDT will on April 15th appear in Paris as the heroine of 'Francesca da Rimini,' translated by M. Maurice Schwob from Mr. F. Marion Crawford.

A THREE weeks' season at the Garrick is definitely arranged for Madame Bernhardt in June next. Her repertory will consist wholly of revivals, unless she brings with her her newly acquired rendering of 'Francesca da Rimini.'

AN adaptation, by Mr. Alfred Sutro, of the 'Egoist' of Mr. George Meredith, revised by the author, is to be exhibited before a select audience during the approaching summer.

ON Monday Mrs. Brown Potter will appear at Her Majesty's in the part of Calypso, for which she was originally cast, and Miss Nancy Price will, as Pallas Athene, replace Miss Constance Collier, who goes to Drury Lane to "create" an important rôle in 'Ben Hur.'

ON the transference to the Comedy on Saturday last of 'The New Clown,' Miss Agnes Brayton and Miss Audrey Ford played the juvenile heroines previously taken by Miss Janet Alexander and Miss Beatrice Irwin.

THE list of Easter novelties is headed by an adaptation in four acts, by Messrs. Ben Landeck and Oswald Brand, of the 'Dr. Nikola' of Mr. Guy Boothby, with which the Princess's reopens this evening.

SOME theatres, including the Lyceum, the Imperial, and the Vaudeville, have been closed during the early portion of the week. Most of them reopen this evening.

AN adaptation by Mr. Haddon Chambers of the German play 'The Jensen Family' is to be given at the Bijou Theatre, New York.

TO CORRESPONDENTS.—G. B. S.—W. D. S.—F. R. P.—W. H. W.—H. A. D.—J. P. M.—H. J. M.—H. H.—R. R. H.—received.

J. H.—C. A. W.—Not suitable for us.

T. H.—W. F. R.—Many thanks.

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SATURDAY, APRIL 5, 1902.

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would pass his speech to the reporters with, "I don't care three straws if you don't hear me"; in the chair he was a resistless tyrant: "I had to rule both committees yesterday pretty sharp." If beaten in debate he would canvass for signatures to a resolution, write expostulatory letters by the score—we should have liked to see some of the answers; failing in all these struggles, would trumpet his protests in a pamphlet "*meo solius nomine*": Fired that the House rejects him, 'death, I'll print it, And shame the fools.

And so, as the book goes on, we find him more and more divided from his brethren, his path marked not by the carcasses of slain foes, but by the *exuvie* of discarded friends. The bishops he gave up early as invertebrate; Tait has a backbone, but it is twisted, so has Temple, but it is stiff, Benson has no backbone. His allegiance to Gladstone dissolved itself in 1852, and turned to acute hostility as years went on: "I had more to do than any man with his defeat at Oxford." To Keble about the same time he writes "with bitter pain what I fear will be my last letter to you." He deplores the "damaging mistakes" of Pusey and Liddon: they have lit a fire and expect it to confine itself to the bottom of the grate. He closed a series of minatory letters to the *Guardian* with a solemn "And now good-bye"; to which jocose Bernard, the editor, appended his "[Good-bye. Ed. G.]." He repudiated the Committee of the National Society in 1882, Convocation later still: "My last bit of Convocation candle is burnt out, all gone, wick and candle"; from the English Church Union, which he helped to found and revered as the pædium of the Catholic citadel, he withdrew on its refusal to condemn 'Lux Mundi.' "I have done fighting," he writes sadly to Liddon; "I am powerless with my brethren; nobody heeds me now." The windmills remained unmoved, with the *nec te senseram* of the bull to the gnat in the old Latin fable; their bases strewn with vainly broken spears, the steed which bore their assailant suggestive not so much of a lean Rosinante as of a painted rocking-horse.

During a tussle in Convocation, wherein Denison, by implication, called Stanley a fool, and Stanley, euphemistically, called Denison, as he says, a devil—*tantene animis celestibus?*—Stanley compared his opponent to an eminent person at Rome, one side of whose face was benevolent, the other malevolent. To the benevolent side of Denison we gladly turn. His letters to his wife, written daily in all absences, show not only affectionate tenderness, but also secure reliance on her acceptance, judgment, and sympathy, as a sustaining refuge from the storms of public conflict. Scarcely less charming is his correspondence with his nieces, with his wife's father, Mr. Henley, and with his brother-in-law, Sir R. Phillimore, whose great legal knowledge and fraternal cordiality never failed him. In society he was unassuming, genial, humorous; it was Stanley's delight to bring him in to luncheon and place him next to some astonished guest whom he had just been bespattering in the Jerusalem Chamber. His personal beauty—all the Denisons were handsome—added to his social charm; none of the portraits in this volume does him justice.

The frontispiece shows him in old age, still fiery and unsubdued, but we should like to recover him as he stalked through Divinity School or Theatre in the later fifties and the sixties. He voted in a silk master's gown, with a carefully disposed hood, which always seemed brand new, the more noticeable since the appendage was, at that time, generally abandoned. The writer remembers standing by the Clarendon steps on one of these occasions, while Jowett and Lyulph Stanley passed him in the course of a "constitutional." Suddenly Denison came in view, and the younger man, who had never seen him, asked with interest: "Who is that?" "Only old East Brent," squeaked Jowett; "come along." In proportion to his controversial savagery was his incapacity for personal resentment. No sooner was the costly and harassing suit of Ditcher v. Denison decided in his favour than he went with Mrs. Denison to call on its promoter, resumed friendly intercourse with him, and some years afterwards, by the widow's desire, preached the funeral sermon at his death. When in the House of Commons Mr. Winterbotham once called him "an exceptional and self-convicted fanatic," his friend Beresford Hope lauded in reply his "chivalrous generosity." Both allegations, perhaps, were true.

His life, other than gladiatorial, had few points of interest. He passed from Eton to Christchurch, where his peculiarities must have been latent or disguised, since Longley in his annual Censor's speech spoke of him as "*simplex ille et modestus juvenis*." He gained a First Class, the Latin and English Essay, and was elected Fellow of Oriel, repelled, he tells us, by the logical activity and intellectual ferment which placed Oriel common room at the head of mental Oxford in those days. Hawkins was newly chosen Provost; the tutors were Newman, R. Wilberforce, and Hurrell Froude. Under Newman's ascendancy Denison never fell—rose, in fact, upon his deposition. Hawkins, fussy and despotic, viewed with jealous eyes the growing influence of this wonderful trio, dismissed them from their tutorships, and replaced them by inferior men, of whom Denison was the best. Mark Pattison, who attended his lectures, speaks of him as a good scholar, but without illuminative or stimulating force, borrowing all his erudition from the printed notes upon the textbooks read. He adds that this change of tutors marked the turning-point in the fortunes of Oriel. From that date the college began to go down hill. And so we get glimpses of discordance between Denison and Newman, the supplanter and the supplanted, wiped out long afterwards on both sides by generous oblivion. Newman's "God bless you—ah, me!" at their last interview adds another to the many records which invest with tragic sadness the great cardinal's latter days. For eight years after leaving Oxford Denison led a quiet life as vicar of Broadwinsor in Dorsetshire; with his appointment to East Brent and to the archdeaconry of Taunton in 1845 his polemic half-century began. The roll of his battles would be tedious; they bore on legislative measures concerning education, Church rates, Irish disestablishment, Non-conformist burials; on books, such as 'Essays and Reviews' or 'Ecce Homo';



on individuals, as Hampden, Gorham, Colenso — events and persons, mainly forgotten now, at the time stirring often to its depths lay no less than clerical society. The list is interspersed with pleasing incidents of a humorous or homely kind. We have Buckland challenging his fellow canon Dr. Bull: "You cut me yesterday in Piccadilly"; with Bull's explanation, "How could I speak to a man with a red herring in one hand, and an orange which he was sucking in the other?" We have the Lincolnshire rector's answer to his bishop, when rebuked for deserting his parish in the wild, cold winter weeks:—

"If your Lordship saw our roads at this time of year, you would feel that it is impossible at present for the Great Enemy to reach my parish. As soon as they show signs of becoming passable, I will take care to be beforehand with him."

The Archdeacon conducts his harvest homes, the whole village being fed, and a thousand people at a dance; engineers his reservoirs for water storage, experiments in farming, gardening, Cheddar cheese-making. When eighty years old he presides at a stormy political meeting in Bridgwater, marshals sturdy supporters round him, passes his resolutions in dumb show, repels a furious charge from the body of the room, tires out the malcontents, dismisses his own men, remains alone upon the platform to make a farewell bow, and to receive a good-humoured cheer from the dispersing crowd. Slowly he succumbs: is carried to church in a chair and thence addresses his people, celebrates the jubilee of his incumbency, passes to water-cushion, sofa, bed. His last vigorous public action was in protest against Canon Gore's famous paper, his last recorded utterance an impeachment of the Jameson raid. He died in his ninety-first year, and lies beneath the shadow of the church and home which amid his tempestuous life had always been to him a haven of repose.

The book is well got up; a marvel of lightness for its bulk; the chapters judiciously broken, and the editor's short prefaces highly serviceable. Should the zeal of posthumous admirers promote it to a second edition, she will perhaps correct her wrong spelling of the late Bishop of Salisbury's name, which used often to vex that good man's righteous soul in life.

*Tribal Custom in Anglo-Saxon Law.* By Frederic Seebohm, LL.D. (Longmans & Co.)

THE title-page of this volume informs us that it is an essay supplementary to the now classical 'English Village Community' and to the later 'Tribal System in Wales.' In the treatment of his subject Dr. Seebohm displays the same extensive research and enthusiasm as in his earlier work, and his materials and conclusions are marshalled and presented to the reader in the same concise and sober manner. It is interesting to notice that while he, quite rightly, refuses to alter the text of the 'English Village Community,' he has advanced considerably beyond his theory that the English village was a development of the Roman *villa* worked by prædial serfs, and did not originate in a community of free and equal joint-cultivators. The reaction from the

pro-Roman views that gained a temporary vogue owing to the brilliancy and sharply defined views of Fustel de Coulanges has been so marked in recent years that it is not surprising to find Dr. Seebohm modifying his conclusions. The recognition of the cultivation of land by tribes, or rather families, in which the ownership was vested in the family and not in the individual, is a serious obstacle to the derivation of the Anglo-Saxon system of agriculture direct, lock, stock, and barrel, from the Roman manorial *villa*. It is even a more difficult factor than the strip-system of cultivation, about which Coulanges displayed so wise a reticence. Mr. Seebohm is not, however, prepared to surrender entirely the Roman origin of the English manor. The *deus ex machina* now invoked to connect the two is the potential survival of Roman *villa* in Britain, or, an alternative plea, the Romanizing influence of the Church. The evolution of the manor is also tentatively assigned to the hypothetical divorce of the Anglo-Saxon conqueror from the ties of his kindred, although the ease with which a fresh *mægð* grew up is admitted, and to the bringing of the twelf-hynde man or the gesithecundman into greater dependence upon the king, so that his holding becomes, what Prof. Maitland has suggested as the origin of the manor, "the fiscal unit from which *gafol* is paid to the king." Dissenting from Prof. Maitland's conclusion as to the late date of the manor, Mr. Seebohm holds that we can already see in King Ina's laws

"something like a manor with something like a community in serfdom upon it, using the prevalent open-field system as the shell in which it will henceforth live so far as its agriculture is concerned."

The dissolution of the kindred does not seem plausible in the case of the Angles, who, from their entire disappearance from the Continent, would seem to have migrated in a body, and we look in vain for evidences of the survival of the Roman *villa*. It is recorded neither in Wales nor in the Celtic west of England, where villages of scattered hamlets, bartons, and farms suggest comparison with the Welsh *gwely* rather than the Roman *villa*.

It is, however, only incidentally that the endless conflict about the origin of village and manor crosses the pages of Mr. Seebohm's book, although it is, if we mistake not, the question upon which most students will consult its pages. The greater part of the volume is occupied with a discussion of the Anglo-Saxon and other Germanic laws relating to wergelds. The wergeld system proves that there was some survival amongst the Anglo-Saxons of the Indo-Germanic organization by families—tribes seems too vague and loose a term for this organization of the kin—for legal purposes. The study of wergelds has received a great amount of detailed study at the hands of German scholars, and the arid stretches of *Literatur* devoted to the subject make us hesitate to decide whether Mr. Seebohm has added anything new, but he has certainly invested it with a fresh interest for English readers. We can endorse his modest expression of the hope that the reader will "admit that some fresh light may have been thrown upon the conditions of early Anglo-Saxon society" by the method of treatment adopted by him.

This is, it need hardly be said, that of working back from the known to the unknown. He is, however, aware of the risks incurred by the use of this method. They have been well illustrated in the history of English law, where the modern inquirer is constantly meeting with confusions and errors that have been begotten by the system of producing backwards into the loose, ill-defined legal conceptions of early ages the hard and crisply defined technicalities of a later period. Mischief may arise from transporting the atmosphere of the tenth century to the fifth or even the eighth.

It would be impossible to treat of the laws relating to wergeld without touching upon the questions of currency involved; but we venture to suggest that the very large amount of space devoted to the discussion of the history of continental currencies is not entirely germane to the history of tribal laws amongst the Anglo-Saxons. Mr. Seebohm's object is to show that all the Germanic systems conform to a standard of a hundred gold staters, the value of a hundred oxen, as the normal wergeld of a free man, and that all the sums mentioned are multiples or sub-multiples of this amount. This is plainly a development of Prof. Ridgeway's theory that the stater was the equivalent in gold of the value of an ox, and that this famous coin was the origin of the Germanic currencies. Mr. Seebohm has, therefore, to resolve all sums mentioned in the Germanic laws into this original element, and to trace back the somewhat complicated history of the various monetary systems. The succession of sums that meet the reader, besides somewhat obscuring the treatment of the tribal elements in the laws, makes the book hard reading. But, in view of the difficulties and intricacies involved, Mr. Seebohm may be, on the whole, congratulated upon the manner in which he has dealt with them. We cannot help thinking that he is occasionally too categorical in his statements. For instance, in relation to the ratio of gold to silver, he gives the reader a definite statement without citing any authority for what must be, in most cases, a matter of inference, not of well-established fact. In equating the wergelds in the treaty between Alfred and Guthrum the West Saxon shilling of 5*d.* is calculated at the ratio of gold to silver of 12:1, and, alternatively, the Mercian shilling of 4*d.* at a ratio of 10:1. As there is no mention in the pact of gold, these calculations are merely introduced to show that the sums mentioned, which are equated in Anglo-Saxon and in Danish currency, were historically identical. Both these ratios cannot have been in use at the same time. We are elsewhere told that the ratio of gold to silver in Scandinavia was 8:1, so that the two former equations leave a feeling behind them of being more convenient than demonstrable.

It is somewhat startling to be told that Charlemagne forced his *nova moneta* on the market at a ratio of gold to silver of 4:1. The substitution of the heavy shilling of twenty to a pound for the older one of forty to a lighter pound was, it seems clear, due to Pepin, and the retention of the wergeld of the Salic Franks at the higher standard was probably an act of policy on the part of Pepin and Charles, as suggested by



Soetbeer, who holds that the change in the reckoning of the wergelds, &c., has no importance for the history of currency. Mr. Seebohm identifies the *sceatta* of the earlier Anglo-Saxon laws with the Merovingian solidus of 28·8 wheat grains, and this is given as the weight of the *sceatta*. In the British Museum catalogue of Anglo-Saxon coins Mr. Keary makes their normal weight sixteen grains, which is considerably below the weight given in wheat grains by Mr. Seebohm, without qualification or authority.

The evidence for the existence of "tribes" in Anglo-Saxon times is, apart from that derivable from the laws, exceedingly slight. The perception of this seems to have led Mr. Seebohm to lay undue stress upon anything that can be made to point to tribal organization. Thus the fact that Beda mentions the father, grandfather, and great-grandfather of King Ethelbert of Kent is, in connexion with the Welsh *gweily* system of holding the family land undivided for that number of generations, adduced as a proof of the existence of this tribal system, although Beda continues the pedigree a generation further backwards to Hengest, and, in another place, several degrees above him. Because the translator of Beda uses, quite properly, *mægð* in the sense of "nation," we are told that "to him....the greater kindred or tribe, as in 'Beowulf,' was the *magthe*" (*sic*). In the case of the poem just mentioned Mr. Seebohm speaks of the Geats and Swedes—nations as distinct from one another as Angles and Saxons—as two "kindreds," and the nations reduced to pay tribute by Seyld are also described as "kindreds." In a similar way too much stress is laid upon the etymological meaning of *heafod-magas* and like words in the poem. Mr. Seebohm does not seem to realize what influence the hard bonds of the alliterative system exercised upon the poet's choice of words. It is the stress of this system, rather than the reference to female descent, that causes him to speak of Hereric as Heardred's *nefa* in line 2207. In fact, the whole treatment of the 'Beowulf' evidence is unsatisfactory. Prof. Earle's translation has been used, which, as is evident from the quotations supplied in this book, prejudices the literary merits of the original, and has signally misled Mr. Seebohm in one case. Onela is here represented as yielding up to Weohstan, the murderer of his nephew Eanmund, the sword and armour of the slain man, "without a word about a feud," and this is described as "the restrained desire of avengement." What the poem really says is that Weohstan despoiled the dead man of the war-gear which Onela had given to him—that is, the slain man. As the latter was killed when in exile, and Onela went to war with Weohstan's king for harbouring the exile, it is difficult to see how Onela could have felt any stirrings to revenge. The meaning of the passage seems clearly to be that Weohstan, although he had killed the nephew of the enemy of his king, did not brag about the fight, probably because he had murdered the nephew when in exile from the uncle's wrath. Thus the uncle would have been pleased rather than annoyed at Weohstan's action, a consideration that would deprive the latter's taunts of all point. Here as elsewhere in 'Beowulf'

the word *fealhð* should not be translated by "feud," a word with which it has been wrongly brought into etymological connexion. Similarly, it is straining probabilities to recognize survivals of the early system of clan holdings in the small groups of thanes who are described in the Domesday Survey as holding lands *in paragio*. It can hardly be doubted that *paragium* has here the meaning of *parage* in the Norman customal—that is, land held by the sons of a deceased holder in equal shares, the eldest being made responsible to the lord for the feudal services, which he in turn collected from his brothers. These passages have been rightly adduced by Prof. Maitland as proof that primogeniture was not then fully developed in England.

Mr. Corbett's highly speculative explanation of the 'Tribal Hidage' is insufficient to support the conclusion that the assessment in hides existed forty or fifty years before the date of Ina's laws. Prof. Maitland has pointed out that the Tidenham survey has no connexion with the charter of King Edwig which precedes it in the Bath chartulary, and it cannot therefore be cited as evidence of the time of that king. The *averian* of this text seems clearly to be not the Anglo-Saxon *iferian*, but to be the verb corresponding to the Norman *average*, and the same remark applies to the *Rectitudines*, with which these Tidenham customs are so closely connected. Both are, therefore, probably later in date than the Norman Conquest.

We are unable to agree with Mr. Seebohm in assigning the Northumbrian priests' laws to a date prior to the treaty between Alfred and Guthrum. The few years that had elapsed since the settlement of the Danes in Northumbria are hardly sufficient to account for the acknowledgment of Christianity as the established religion of Dane and Englishman. Nor are we able to accept his conclusion that the Wallerwente of these laws were "obviously the native Celtic inhabitants of the great plain of York—the *gwent* or basin of the Derwent and the Ouse." How many errors owe their origin to that unfortunate guess that *gwent* meant "plain"! In the note Dr. Schmid is made responsible for the old suggestion adopted by Thorpe that the Wallerwente were "the British inhabitants of Cumberland." He expressed, in his introduction, his disbelief in the existence of a Welsh-speaking population near York at the time of the composition of these laws. It is surely improbable that a man should be required to add to the compurgators of his own kin a number of men of a different race and tongue. If he were required to go outside his kin, the additional compurgators would naturally be drawn from his neighbours of his own race and language. The name of the Wallerwente cannot, unless there be an error of transcription, be connected with the Wealas, and it is evident that they were rated at the same wergelds as the English. Mr. Seebohm argues that they were not identical with the *ceorl*, and leads one to believe that they were assessed, like the Wealas, at half the wergeld of the Englishman. But there is no proof of this legal inferiority in the laws, and their equivalence in numbers in the panel with the king's thanes, the land-owning men, and the *ceorl* tends to

prove that they were not all of one rank. Steenstrup is probably right in holding that they were, like the *valinkunni*, who play a similar part in Norse law, men of equal status with the accused, but were unconnected with him by the ties of kindred. They would thus seem to be predecessors in a sense of the jurors "*qui nulla affinitate attingunt*" the parties in the later writ of *venire facias*.

#### Cross-Bench Views of Current Church Questions. By H. Hensley Henson. (Arnold.)

THE significance of this book lies not so much in any particular opinions of its author as in his general spirit. Mr. Henson shows himself ruthlessly determined to get at the facts and to take them into account in forming his views. This determination it is which has gradually led him from the position of a convinced High Churchman to what his adversaries will designate an Erastianizing Latitudinarianism. It is, of course, beyond the scope of a journal like this to express any opinion as to the legitimacy of Mr. Henson's views. But it is the business of criticism to discover the underlying unity of a collection such as this, and to search for the ideas, if any there be, which give harmony to such an apparently heterogeneous aggregate.

For the volume is composed of papers written at different times, for different purposes, and on different subjects. It is not always easy to reconcile the writer's statements one with another. And few will agree with all Mr. Henson's assertions of matter of fact. For instance, the Presbyterian leanings of the English people are definitely denied by Dr. Gardiner. But through one and all there runs the same undertone of emphasis upon fact. We may summarize it thus:—

"Test your theories by facts before you trust yourself to them. Be suspicious of intellectual apologies or philosophical justifications, however imposing or systematic or ingenious, if they lead to conclusions at variance with admitted facts. Inquiry indeed desiderates a working hypothesis, only be sure that your hypothesis does work. In the last resort correct doctrine by evidence instead of twisting evidence into agreement with doctrine."

That seems to us the main thesis of the whole book, and one which men of all parties and creeds are nearly equally willing to admit in the abstract while they proceed to contravene it in the concrete. At any rate, there can be no doubt of the strenuous efforts of Mr. Henson to guide his own thinking by these principles.

Let us illustrate our view. In regard to Church reform, Mr. Henson insists that the first condition of success is to take account of actual facts. These are, on the one hand, the extreme denominational weakness of the Church (slightly exaggerated, perhaps), the gulf between the clergy and the laity (which is largely the outcome of the Oxford Movement), the national and well-founded distrust of clerical assemblies, and the growing impatience of technical theology. On the other hand, we have the admitted abuses of patronage and the freehold rights of the beneficed clergy. A wise reformer is thus, in Mr. Henson's view, led to advocate, not a day-dream of ecclesiastical autonomy, of which the first



condition would be Disestablishment, but a well-considered attempt to press certain desirable changes upon the attention of Parliament.

So also in the interpretation of Scripture Mr. Henson's candour compels him to accept the main conclusions of the higher criticism. And the recognition of this leads him on. He sees that it cannot be minimized as a mere detail, but must tend to revolutionize the use of the Bible, both as an authority for doctrine and as an element of worship. In regard to missions, again, we see him writing in just the same spirit. Mr. Henson endeavours to follow out the consequences of the complete abandonment by educated Christians of traditional views as to the damnation of the heathen or the merely evil character of non-Christian religions. He comments severely on the intolerant attitude of the less enlightened missionaries, contrasting it with the language of Westcott; and he formulates certain suggestions (in our opinion admirable) for the conduct of such work in the future.

The same notion is at the root of his desire for the recognition of non-episcopal religious bodies. Mr. Henson is not moved by any logical defects in the abstract theory of his own former High Church party; for with a certain ingenuity the theory can be strained so as to afford a fairly adequate account of the practical difficulties. What rouses him is the want of congruity between the theory stated baldly and the facts of the present day. He sees that (1) the qualifications by which it is sought to remove irritation and allow for such bodies as Presbyterians appear a mockery to the outside observer, and only add insult to injury in the opinion of the persons they are intended to conciliate; (2) the net result of critical investigation is to discredit the theory, as *mere* history; it cannot now be held binding apart from some such theory of development as that which drove Newman to Rome; (3) the facts of Christendom, as it is to-day, if they are not blinked, give the lie to any cut-and-dried ecclesiasticism; (4) personal courtesy is no valid substitute for public recognition.

These are only instances of the tendency which gives the book its *cachet* and makes it far more than a mere coruscation of random epigrams and clever sarcasms. At times, indeed, the desire to play the part of candid friend of the Church of England carries the author to unnecessary lengths. But it is all part and parcel of his aim of getting at the facts even when they are disagreeable. He may be wrong in his view of them. His resolution to abide by their verdict is unmistakable. This principle it is which lifts the essays above the controversial topics with which they are directly concerned, and marks the author's divergence from the governing principles of that party of which he was once an adherent. For there can be no doubt that the most dominant characteristic of the mind which directed the early course of the Catholic revival was exactly the contrary of this. Newman was possessed of an almost unequalled dialectical power, and, with a subtlety that was never at a loss, he set himself the task of formulating theories and erecting logical fortresses for his position. But all his writings exhibit

an insufficient sense of the value of fact. If he can frame an argument to show that miracles were not impossible in the Middle Ages, he is at small pains critically to consider the evidence of their actual occurrence; at least, this seems little more than a detail to him. Thus his views have commended themselves to that large body of men who desire a compact coherent system, and are but little disturbed by its glaring contradiction to facts. But there have always been, and, especially lately, among the High Church party, a number of men who are sensitive to the results of Biblical and historical criticism wherever they may lead. It may be that one section, led by a like logic with that of Mr. Henson, will tend to an increasingly liberal theology and practice; and that the other will inevitably but slowly be drawn by its conception of the unity and authority of the Church into a submission to that communion wherein the greatest of the Tractarians found at last "the end of his desire."

But, however this may be, Mr. Henson has done well to speak out. Without striking originality or depth of thought, without the weight of a specialist's authority, he has yet made apparent the significance of recent critical conclusions, and has brought their practical results out of the study into the open. He has said what many men have been thinking, and said it with the epigrammatic lucidity and the rhetorical force which arrest attention. He is scornful, incisive, self-confident. He writes without the reserve of the true scholar, and with little intellectual sympathy for the persons and the parties whom he criticizes. We note a ridiculously captious criticism of a dictum of Creighton. Mr. Henson is like a schoolboy in his love for hitting hard—somebody if possible; if not, some yielding substance. But these are the defects of his qualities. Writing less startling, condemnations less pronounced, judgments more restrained, would fail to arouse the man in the street. To him it is clear that the author primarily addresses himself; we do not think it will be in vain. He is anxious that the average man shall feel that candour has not yet deserted the clergy of England, and that some of them make an honest effort to see things from his point of view. Certainly the outside observer will see some hope for the Anglican establishment so long as it numbers among its high-placed dignitaries men at once so fearless and so fair-minded as the author of these essays.

*The Pension Book of Gray's Inn, 1569-1669.*  
Edited by Reginald J. Fletcher. (Chiswick Press.)

To a layman the title of Mr. Fletcher's volume is somewhat puzzling. In the ordinary acceptance of the term, "pension" means, as most of us know, a payment, and a "pensioner," one who receives payment; but in relation to the Honourable Society of Gray's Inn their "Pensioner" corresponds to the official known in other Inns as the Treasurer, and this "Pension Book," which is practically a record of proceedings of the benchers or readers of the Inn, probably derived its name from the fact that these proceedings were largely financial. It appears from Mr. Fletcher's preface that

the manuscript volume is the first of a series extending down to the present day. An earlier volume existed in Dugdale's time, and was largely used by him in his 'Origines Juridicales,' as well as by Simon Segar, chief butler and librarian of Gray's Inn, *temp.* Charles II. (whose compilation of benchers, treasurers, and students of that society is still preserved in the British Museum); but this volume has long since disappeared. Indeed, the earlier records of all the Inns of Court have sadly suffered from want of proper appreciation and care in past years. We welcome, therefore, the more gladly the perpetuation of still extant records by such works as the volume before us and the recent publication of records of the Inner Temple under the able editorship of Mr. Inderwick, K.C. The publication of this early record of an Inn of Court at the present time derives additional interest from the fact that the Court of Appeal has just decided that Clifford's Inn, one of the oldest Inns of Chancery, attached to the Inner Temple, and the only remaining Inn of its kind that affects to fulfil its original purpose of a preparatory school for an Inn of Court, is not the private property of its members, like Serjeants' Inn, but a charitable trust for the furtherance of "the instruction of students of the common law and the good of the commonwealth."

Gray's Inn stands on the site of the manor of Portpool or "Purtepole" in Holborn, the ancestral seat of the Greys of Wilton, from whom the Inn acquired its name. The manor came to the Grey family by a grant from the Dean and Chapter of St. Paul's early in the fourteenth century, and shortly afterwards the Prior and Convent of St. Bartholomew obtained a parcel of land in the vicinity in consideration of their providing the chapel of the manor with a perpetual chaplain. This chaplain is represented at the present day by Mr. Fletcher himself, reader to the Society of Gray's Inn. The manor and chantry descended through various members of the Grey family, until, in 1516, they were both conveyed to the Prior and Convent of Shene. At the dissolution of the priory the manor passed to the Crown. At what period the apprentices at law (*apprenticii ad legem*) acquired an interest in the estate and established for themselves a college, inn, or *studium* there is no direct evidence to show, but Mr. Fletcher is probably not far wrong in surmising that they were in occupation of a "hospitium" in Portpool, as tenants of Reginald de Grey, about the middle of the fourteenth century, and so continued, as tenants, under a succession of landlords. To the priory of Shene they appear to have paid a rent of 6*l.* 13*s.* 4*d.*, and the same was afterwards paid to the Crown. In 1733, however, this fee farm rent was redeemed, and since that time the Society of Gray's Inn (to use the words of Mr. Douthwaite, its librarian) "has held and now holds (1886) the property free from any rent or other payment."

Mr. Fletcher describes at some length the curriculum to be passed by an apprentice or "inner-barrister" before he could become an "utter-barrister" and be allowed to practise in the courts. As a preliminary step towards acquiring a share in a chamber in one of the Inns of Court he would probably have passed some time in study at one



or other of the Inns of Chancery associated with the particular Inn of Court he desired to enter, although this was not essential. His time would then for several years be devoted to discussions on legal questions known as "moots" and "bolts," and on his producing a certificate that he had argued a prescribed number of "moots," he would be called to be an "utter-barrister," and openly sworn at the "cup-board"—i.e., the board on which the plate of the Society was displayed in the hall. Five years more, however, had to elapse before he was allowed to "come to any barre at Westminster to plead," and another five years before he could be admitted to the company of "Ancients," and so become qualified in due course for bench or reader of his Inn. All this time he remained an *apprenticius ad legem*, although as soon as he was allowed to practise he could achieve the distinction (not apparently noticed by Mr. Fletcher) of being either an *apprenticius de Curia* or an *apprenticius de Banco*, according as he practised in the King's Bench or the Court of Common Pleas. As an apprentice he was qualified for the Recordership of the City of London, that post being usually filled, according to the City's 'Liber Albus,' by one "*de peritissimis et virtuosissimis apprenticiis legis totius regni.*" As an "Ancient" he at one time enjoyed the privilege of choosing his bedfellow, when the accommodation for students in Gray's Inn was so straitened that more than one had to occupy the same bed, just as the occupants of another Inn, the Knights Templars of old, were oftentimes driven by poverty to share their horses one with another. But even this privilege he lost in 1579, when the right of choosing bedfellows, owing to the increase of the "grand company of ancients," was restricted by an order of the "Pension" to readers, otherwise benchers, of the Inn. In order to provide more accommodation considerable additions were made to the Inn about this time, in spite of orders of the Privy Council against increasing the number of chambers (p. 61). Similar orders against "dividing of tenements" and erecting new buildings were, at this period and for some time afterwards, frequently addressed to the civic authorities in order to lessen the risk of pestilence and riot. The reigns of Elizabeth and her successor, as Mr. Fletcher justly remarks, "were the palmy days of the old system of legal education." Year by year the number of admissions to Gray's Inn grew larger, and greatly augmented the duties and responsibilities of the benchers, on whose shoulders rested the whole government of the Society. That the morals of the students were sufficiently supervised may be gathered from an order of 1581 which forbade any laundress or female victualler under forty years of age to enter their chambers. Except for occasional orders from the Privy Council or the judges, the authority of the benchers was paramount, all the Inns of Court being "privileged and exempt places," and formally recognized as such by the Lord Keeper and the judges in 1630 (p. 295). The Pension of Gray's Inn exercised also considerable authority over Staple Inn and Barnard's Inn, the two Inns of Chancery attached to it—settling disputes, regulating their moots,

and nominating, if not actually appointing, their readers.

In the observance of "solemn" Christ-mases, with masques and "revels" and general junketing, Gray's Inn appears to have always taken the lead among the four Inns of Court. There were times, however, when the "lord of misrule" had to be put down with a high hand, to judge from the following quaint order issued in 1585:—

"At this pention it is ordered that from henceforth no gentleman of this Societie nor any other person by the apoyntment choyse or assent of any gentleman of this house shall in tyme of Cristmas or any other tyme take upon hym or use the name place or comaundement of Lord or any such other lyke or break open any chamber or disorderlye molest or abuse any fellowe or officer of this house within the precincte of the same upon payne to be expelled for the abuse or disorder against any fellowe of this house and of being put out of com'ons for abuse of any officer."

Of the many famous men—famous not only in law, but also in other fields, especially in the Church—admitted to the Society of Gray's Inn, none reflects greater credit or excites more justifiable pride than Francis Bacon. That the great Chancellor and philosopher should have entertained real affection for the seat of his legal training is no matter for surprise, but a singular attachment for this Inn appears to have sprung up in the breast of many others bearing the family name, for Mr. Fletcher tells us that the admission books of the sixteenth and following centuries disclose no fewer than forty-four members of the Inn bearing the name of Bacon, eight of whom bore also the Christian name of Francis. The Chancellor himself died childless. By the way, is Mr. Fletcher correct in saying that Francis Bacon was made Lord Chancellor in 1617? Most authorities give the date of his appointment as January, 1618. Mr. Fletcher has probably failed to take into account the difference between the old and the new style of reckoning the commencement of the year.

With the manner in which this interesting work has been edited there is little fault to find. Mr. Fletcher might, we think, have added short explanatory notes on such terms as "boyer" or "bowyer" (better known at the present day as "bever"), "calling a cubberd," &c.; and his Latin transcripts (especially on pp. 58, 59) are not always accurate. On the other hand, his introduction is excellent, and the volume, with its mezzotint reproduction of the portrait of Francis Bacon preserved in the library of Gray's Inn, does credit both to the Society and its reader.

*Some Unpublished Letters of Horace Walpole.*  
Edited by Sir Spencer Walpole. (Longmans & Co.)

THE thirty letters here printed for the first time make but a slight addition to Peter Cunningham's collection, and they throw no fresh light on Horace Walpole's life or character. They are well worth having, however, though their value in occasional illustration of the times in which they were written would have been increased by more careful annotation than they have had from Sir Spencer Walpole.

Written between 1766 and 1792, and

five-sixths of them between 1780 and 1786, they nearly all were addressed to Horace Walpole's cousin Thomas, Sir Spencer's great-grandfather, an amiable admirer of the elder Pitt, who transferred his Hayes estate to the statesman in 1767 when the latter fancied it as a health resort. "What sort of madness is it? real? or affected?" Horace wrote. "No matter. I heartily pity you, yet do not see how so good-natured a man could act otherwise." Thomas Walpole made a greater sacrifice when, in 1772, to help the Bank of England through a commercial crisis, he being then one of the principal London merchants, he lent to it securities for 93,000*l.*, which he never recovered. Several years were wasted by him in unprofitable lawsuits, and from 1780 until his death he lived, a comparatively poor man, in Paris. On his journey to the French capital he took with him, besides a number of other presents, "a pd. of tea and two bottles of Stoughton's drops for Mad. du Deffand," the friend of Voltaire, Rousseau, and all the other intellectual revolutionists of eighteenth-century France, and the "dear old friend" with whom Horace Walpole had corresponded nearly every week since their acquaintance began fifteen years before. Unfortunately this famous lady, who was born in 1697, was dying when the pound of tea arrived, and, if brewed at all, it was probably only tasted by the companions who "junketed" by her bedside. Writing to his cousin in September, 1780, Horace Walpole, after asking that she might be told "how much I love her and how much I feel," said:—

"Nothing is so reasonable, or so true, as what you say, Dear Sir, about her still having Company and Suppers. They would kill me if the Distemper did not. But, amazing as it is that a whole nation should choose to communicate their last moments to a crowd of Indifferent Wretches, or that the latter should be such wretches as to like to be spectators, or not to care while they can junket, still this is so universally the custom of the French, that I am sure my dear Friend would think herself abandoned if she was treated otherwise."

In a postscript he added:—

"Would it be impossible to give James' powder? if it were but five or six grains? I left some with her, and I conclude you have some. I would give the universe to have her try it. I earnestly beg you to recommend it."

The French physician does not seem to have shared the English faith in the fashionable panacea, and Horace Walpole's anxieties and lamentations on the subject are really pathetic. In his next letter he wrote:—

"I know how much her great age & weakness are against her. Yet I should hope, if she had taken James' powder; tho' I did not press it so much as I wished to do, because I am at a distance & cannot be a perfect judge."

And in the next, three days after her death, but ten before the sad news reached him:—

"The cruel obstinacy of Bouvart augments my concern. It is very possible that James' powder would not have saved her; but what absurd reason to say it would kill her by vomiting—when he has not the smallest hope, & gives her nothing..... Oh! if it were not too late to give her James' Powder."

Madame du Deffand's illness and death, and affairs consequent thereon, are the



principal theme of Horace Walpole's correspondence with his cousin. She bequeathed to him, with her pet dog, which was for many years a favourite at Strawberry Hill, numerous "papers," which, "as there are many of her own writing, will be infinitely dear to me," including, with much else, "letters & characters & portraits, &c., & her correspondence with Voltaire." More than a year was occupied with appeals and expostulations before the bulk of this legacy was obtained, and part of it seems to have never reached England.

Some of the later letters here printed were addressed to Thomas Walpole's son, also named Thomas, for whom Horace had a great affection. He made much of him while he was studying in Lincoln's Inn, and corresponded with him after he went to Munich as minister at the Bavarian Court, many of these later letters containing interesting references to public affairs. Horace Walpole prided himself on holding aloof from politics, and there is refreshing cynicism in his occasional comments thereon. When, in 1781, Lord North raised 12,000,000*l.* by a war loan of 21,000,000*l.*, he wrote:—

"The Nation is more besotted, & the Ministers more popular than ever. Were it only that the Opposition is more unpopular, I should not wonder nor think people so much to blame. The enormous jobs given in the Loan have made a little noise: indeed so much, that the Court has taken pains to spread reports of Invasion to lower the premiums, & have succeeded."

Six weeks later he was indignant at the exposure of ministerial baseness, which "shows how strong the Opposition might be had they any union or conduct."

"But neither is to be expected; & as folly & chance seem to be the only managers on this side of Europe, it is impossible to guess what will happen: for penetration cannot calculate on such data.....In short we desire nothing but to be imposed on, & the worst reasons satisfy. On Monday, on Burke's Motion for inquiry into the transactions at St. Eustatia, the Opposition was treated with the utmost scorn, for impudence is accepted by the Nation for Spirit, & unfair War for policy. To be sure unfair war, when we are inferior is Spirit, but then it is not policy."

Horace Walpole hoped that some good to the country would be effected by the Coalition Government of 1783, but when it was defeated he again despaired, although he made the mistake of predicting that its successor—"the strongest and most enduring Government since that of Sir R. Walpole," as Sir Spencer Walpole describes it—"can only last ten days more." "You may guess," he exclaimed, "what will be the success of Rashness founded on Weakness!" His lamentations over support given to the East India Company in 1784, and over home and foreign complications incident to it, are suggestive reading after the lapse of more than a century:—

"If charters can authorise the most shocking inhumanities that ever were exercised, not excepting those in Peru and Mexico; so far from being sacred, they wd be the most execrable instruments imaginable; & Lord C[amden] would be better founded in maintaining the Charter of the Inquisition, which has to this day scarce murdered so many thousands, as were swept away at once by the monopoly of rice and betel in India. Mr. Burke's speech on

Mr. Fox's Bill, which he has published, & which makes no impression here, touches on many other of our dreadful excesses, & will no doubt make us the horror of Europe, as we are of the Eastern World. Mr. Fox felt, & had genius enough to have put a stop to, & corrected, these crying grievances, and consequently has been rendered odious by the interested Villains of the Company, and by the tools of Mr. Hastings; and is proscribed, literally [*sic*] & personally by the Father of his people [the King], who became popular the moment he had *outdone his former outdoings*. But France is going to, as you say, and no doubt will, punish our abominations—nay, I shall not be surprised if the present inundation of zeal should ensure punishment to this country itself, & its posterity, & should think the sacrifice of our liberties not too great a compliment in return for the dismissal of the Coalition. The Church, the old women and the Country gentlemen (who, as I have often heard you say justly, would like Despotism, provided they could be assured of a low land tax, a good price for Corn, and the Game Act) are all running headlong to support good King Charles the First; & the immaculate Master Billy has already taken a giant's step toward imitation of Lord Strafford: yet, finding that the torrent of words which he inherited cannot combat Mr. Fox's invincible powers of reasoning, and that equivocation was still less a match for them, he has prudently adopted an arrogant sullenness, & literally finds that contemptuous silence will govern the House of Commons better than paying court to them."

The judgment of posterity is kinder than was Horace Walpole's about others besides the younger Pitt, "the immaculate Master Billy." He thus disposed, in three cruel sentences, of Frederick the Great and Dr. Johnson:—

"You have had a material event in Germany, the death of the King of Prussia. I do not perceive that it made much public sensation here, even amongst the pamphlet shops; not so much as Dr. Johnson's—but of him there is an end too. His devotees have convinced the public what fools they were for idolising him as they did."

"We lived two years," he wrote again in December, 1787, "upon the Dotage of Dr. Johnson & his foolish Biographers." But Horace Walpole was then nearing his own dotage.

*Dernière Gerbe.* Par Victor Hugo. (Paris, Calmann Lévy.)

THE testament of Victor Hugo, 'Post-scriptum de ma Vie,' is after all not the last publication of a writer whose energy seems to survive death. Here is 'Dernière Gerbe,' the last sheaf, a collection of poems, of which the earliest dates from 1829. For the most part the poems are complete, but there is a small collection of fragments, called 'Tas de Pierres,' single lines, couplets, and stanzas; and at the end of the volume are some disconnected scenes and speeches from one or two unfinished plays, 'Une Aventure de Don César,' 'Maglia,' 'Gavoulagoule,' &c.

The poems contained in this volume are all characteristic of Hugo, but not characteristic of Hugo at his best. Take, for example, 'Le Rideau':—

Ce monde, fête ou deuil, palais ou galetas,  
Est chimérique, faux, ondoyant, plein d'un tas  
De spectres vains, qu'on nomme Amour, Orgueil,  
Envie.

L'immense ciel bleu pend, tiré sur l'autre vie.  
Le vrai drame, où déjà nos cœurs sont rattachés,  
Les personnages vrais, hélas! nous sont cachés

Par le ciel, dont la mort est le noir machiniste.  
Le sage sur le sort s'accoude, calme et triste,  
Content d'un peu de pain et d'une goutte d'eau,  
Et, pensif, il attend le lever du rideau.

Is not this epigram rather than poetry, ingenuity rather than imagination? Does it not show, in the words of M. de Régnier, a little of "le gigantesque effort du prosateur qui boîte d'une antithèse fatigante"? Or take this line,

La vie est un torchon orné d'une dentelle,

which it has seemed worth giving by itself among the 'Tas de Pierres,' a line certainly characteristic of Hugo: can one accept it as a line of poetry, or is it not rather, like the whole passage which we have quoted, an effort of mere prose logic? Poem follows poem, sonorous, ingenious, exterior, made for the most part out of a commonplace which puffs itself out to a vast size. They are like clusters of glittering images round the faint light of a tiny idea. We cannot read them without admiration for their astonishing cleverness; still we cannot feel anything but cold admiration, without either interest or sympathy. They are the mathematical piling up of a given structure, in a given way, always the same. Poem repeats poem like an echo; always the same admirable form, finished to a kind of hard clear surface, off which the mind slips, without penetrating it. It is really difficult to read a poem like 'Soir d'Avril,' for instance, with its facile forty-five stanzas, so apt, so eloquent, so elegant, so generalized, in which so many pretty things are said about love, but in which love never speaks with its own voice. All these resonant poems about Babel, and hell, and "le grand Être" contain splendid images, and rise into a fine oratory; but they come to us like the voice of a crowd, not the voice of a man.

Among the fragments in these pages are some epigrams of a Latin sharpness and savour. Take this one, 'A un Critique':—

Un aveugle a le tact très fin, très net, très clair;  
Autant que le renard des bois, il a le flair;  
Autant que le chamouïs des monts, il a l'ouïe;  
Sa sensibilité, rare, exquise, inouïe,  
Du moindre vent coulis lui fait un coup de poing;  
Son oreille est subtile et délicate au point  
Que lorsque un oiseau chante, il croit qu'un taureau  
beugle.  
Quel flair! quel tact! quel goût!—Oui, mais il est  
aveugle.

There, in that merely logical development of an idea, in that strictly calculated progression, you will find the method which really lies hidden in most of the more eloquent, the more obviously poetical, passages in this volume. A poem which impresses by its largeness and loftiness, 'Du Haut des Montagnes,' is poetical, if one looks into it, only in its choice of detail; the "mental cartooning" is inadequate, mechanical. It begins:—

Voici les Apennins, les Alpes et les Andes.  
Tais-toi, passant, devant ces visions si grandes.  
Silence, homme! histrion! Les monts contemplant  
Dieu.

Then comes a powerful and vivid statement of

Le drame formidable et sombre de l'abîme,  
L'entrée et la sortie étrange de la nuit,

of which the mountains are the spectators;  
then the reflection:—

Pour eux, l'homme n'est pas, un peuple s'évapore;



finally, a geographical conclusion:—

Balkan, sans voir Stamboul, chante son noir salem;  
Sina voit l'infini, mais non Jérusalem.

Is there not in all this something a little obvious, a little made up? Is it not an effect of rhetoric rather than an authentic vision? That the authentic vision can be found in Hugo when Hugo is his finest self, we all know; but in how much of his work, as in the whole, or almost the whole, of this last volume of it, we find that fundamentally insincere rhetoric which is none the less insincere because it is thundered from the hilltop!

#### NEW NOVELS.

*Lost Property.* By W. Pett Ridge.  
(Methuen & Co.)

WITHIN the boundaries of his chosen field Mr. Pett Ridge is doing sound and consistent work. The methods that he has chosen are Dickensian, but he is no mere imitator. He has chosen wisely and with intelligence, and not as one of his contemporaries, whose stories are mere slavish echoes of the mannerisms and sentimentality of the author of 'Little Dorrit.' We are introduced to the heroine of this novel of lower-class London life at midnight in the parcel office of a London railway station. She greets us crowsingly from a hamper found by a porter in an empty third-class compartment. At the workhouse to which she is taken the infant is named Margaret Cannon, after the station at which, by becoming "lost property," she was found and cared for. From the infirmary Maggie is adopted by a lady of many successive manias—a very well-realized character. This good faddist's philanthropic madness presently giving place to some other craze, Maggie is handed over to a disreputable widow who hails from the delectable neighbourhood which a character of Mr. Kipling's called "Brugglesmith." For a season the child's lines are cast in places neither savoury nor in any other way agreeable. But her slum life gives Mr. Pett Ridge his opportunity as a student of the lower rungs of the social ladder, and he takes full advantage of it. Yet, all things considered, it is in the next phase of the girl's life, when we are among small shopkeepers, clerks, and Camden Town dandies, that the author is at his best. In the nature of things one supposes that he has been able to obtain a more complete and intimate mastery of the details of life in this particular grade than in the one below it. Mr. Pett Ridge's cads (the language boasts no other word so applicable to his auctioneer's clerk, his "vet.," and a few others) are particularly well drawn and lifelike. The use of coincidence in the matter of Maggie's meeting with "Lady Isobel," her mother, is, we think, a blemish upon the verisimilitude of a realistic story, a sacrifice of probability by which nothing whatever is gained. "Lady Isobel" is interesting enough to stand alone. The author is incorrigibly sentimental, a fault for which young ladies will doubtless forgive him readily enough. His sentimentality is a flaw in his work, however, and that work is good enough to stand without such evident appeals. We have seldom met with a prig more exhaustingly priggish than the young pedant to whom Maggie

Cannon is married, and we can hardly believe that even his respectability could have compensated her for his unchanging tiresomeness. But it must be admitted that, like every other character in the story, he is genuine and lifelike.

*The Dead Ingleby.* By Tom Gallon. (Hutchinson & Co.)

THERE is so much that is theatrical about Mr. Gallon's latest story that the reader begins to think that the author may have mistaken his vocation—that he ought to be devoting himself to the production of what used to be known as transpontine melodrama rather than to the writing of novels. Here we have the scheming villain and his two able seconds, the disinherited sons, the young lady ward, and the wronged wife, with a plentiful supply of Italian brigands by way of supers. The chief villain—in England a presumably respectable member of society, in Italy a brigand—has deserted his wife, and is seeking to marry the young ward supposed to be heiress to a small matter of half a million. To gain his end he travels across Europe to make sure of the disinheritance of Godfrey Ingleby by putting it out of his power to return to his dying father. Of course the villain is foiled in the end, and virtue triumphs. The story is told spiritedly, and will please readers who ask for little beyond sensationalism. Mr. Gallon first makes Dick Ingleby, the second son, disinherited because he takes to art, later because he had taken to authorship.

*The Decoy.* By Francis Dana. (Lane.)

AMONG the flood of novels now finding their way to us from America the machine-made description, that despair of the critic, is decidedly in a minority. The distinguishing feature of not a few seems, indeed, a certain commendable fidelity to the quieter aspects of existence, a freshness as of the open air. With no very arresting qualities in itself, the story before us is redeemed from the ruck by something original in its spirit and setting. The spoilt, self-important, ambitious young heroine, ready, in the first glow of her "graduation," head of her class, from the high school of her progressive New England village, to undertake the intellectual reformation of the world at large, is indicated with insight. This *soi-disant* teacher of mankind falls, however, an easy prey to one who makes a lucrative living out of a justified confidence in the credulities of his fellow-creatures, a member of the family of the famous Mr. Sludge. The latter exploits the girl as a trance-medium, and from his hypnotic influence she is only rescued at last by the superior will-power of the shrewd, though simple rustic Samson, whom she had previously regarded with scorn. Mr. Dana provides some crisply cut, though slight sketches of character, and an unobtrusive vein of humour runs through his pleasant tale. Diverting enough is the old "house-hand" with his homely allegories apt to the occasion. The sudden omission of some fifteen pages in our copy at a critical point in the action is disconcerting, to say the least.

*A Heroine from Finland.* By Paul Waineman. (Methuen & Co.)

THERE are really two heroines presented to us in Mr. Waineman's pages, of diverse but decided attraction. On the whole, we perhaps give the palm to the lifelike picture of the ingenuous Ebba, which is very prettily painted. The story, which is of an emotional order, written in impressionist (and at times somewhat *staccato*) style, has that *naïveté* and directness which seem specially to characterize Scandinavian literature and Russian too, and which serve to convey more vividly than usual the momentary impression of a mood or scene. It relates the very brief romance of a Russian count and a beautiful Finnish maiden to whose Arcadian home he comes on a summer visit. The reader is made to feel the fragrance and fascination of a Finland June. One gets, moreover, an interesting glimpse into the domestic life of the Finns, and the picturesque old-time customs and quaint superstitions still lingering in that patriotic and prospering land of the North. The count is a shadowy figure cut on a somewhat conventional fashion and the thread of the story is rather thin, but the suggestion of atmosphere is given with skill. Whether this work be a translation or not, the English shows only a very occasional awkwardness.

*The King's Sceptre.* By Walter E. Grogan. (Arrowsmith.)

THE story that passes in a kingdom situated in the German division of the imagination belongs by this time to an old and respectable branch of literature. Unfortunately there is only one set of machinery for all these stories—castles and cathedrals, intrigues and battles, good men and bad men, fair women and gardens. Frankly, we are a little tired of this sort of thing, although we must concede that Mr. Grogan's story is not without some merit. It is full of action, and the handling of the inevitable love episodes will compare to advantage with that in other stories of its kind. The air of unreality, however, is too great. We have been through these imaginary kingdoms so often that we know them all too well. This unreality is accentuated by a ludicrous attempt to ape the language of old romance. There is no canon which forbids writers to employ an unaffected style, even though the period they have chosen be far in the past.

*The Romance of Upfold Manor.* By Charles E. Denny. (Methuen & Co.)

THE subject-matter of this romance seems to be mainly derived from 'Wuthering Heights' and 'The Story of an African Farm.' We have, in fact, two Heathcliffs, both of whom in point of unmitigated blackguardism run their prototype very close, but are without a vestige of his weird impressiveness. It is only fair to the heroine to say that she is more respectable than her literary prototypes, but she is grievously and unnecessarily afflicted with the burden of her own superiority, moral and mental, to all other women. A vein of sentimental moralizing pervades the whole, and contrasts rather piquantly with the two apparent sources of inspiration.



*When the Dream is Past.* By Eva Jameson. (Nisbet & Co.)

THIS passably written but pallid production falls somehow short of success. The vital inspiration is not therein. The writer has filled her canvas with a considerable number of figures, but she has not put sufficient work into any one to make it stand forcibly out, nor has she properly developed her several motives. We are never on really intimate terms with the principal character, who has recourse to a short spell of hospital-nursing at a crisis in her emotions. 'When the Dream is Past' has, however, a few saving points, and its faults are of negative rather than positive nature—a lack of concentration and grip. The story is inoffensive, if hardly engrossing.

*Mademoiselle Millions.* Mary Floran. (Paris, Calmann Lévy.)

ENGLISH girls say that "French girls' books are unreadable." They are, no doubt, often conventional to the point of being namby-pamby, but 'Mademoiselle Millions' is an exception, and can be recommended, as can the author's 'Orgeuil Vaincu,' 'Un An d'Épreuve,' and 'La Faim et la Soif.'

*L'Autre Amour.* Claude Ferval. (Paris, Calmann Lévy.)

THE experiences which the heroine of 'L'Autre Amour' passes through and which she recounts at uncomfortable length—for they are in no wise particularly interesting or agreeable—are meant to furnish matter for instruction on the subject of marriage. We hardly think that readers will gather any great profit from the book, which seems to us unripe and unwholesome. Parts of it are written with a certain emotional sincerity, but of any true, deep insight into human nature, such as the subject demands, it shows few traces; its philosophy is shallow and a trifle muddy withal.

#### CLASSICAL PHILOLOGY.

*A Short Manual of Comparative Philology for Classical Students.* By P. Giles. Second Edition, Revised. (Macmillan & Co.)—Seven years after the appearance of this excellent manual the author has had the opportunity of revising his work and bringing it up to date, a process rendered necessary by the rapid fluctuations, including some advance and enormous waste of time and paper, which since 1895 have characterized the study of language. Perhaps the most interesting addition in the volume before us is the facsimile, with a transliteration, of the inscription found in the Forum of Rome in 1899, far older than any Latin writing yet found (except perhaps the four words on the Præneste fibula found 1887). It contains "esed" (*erit*), "iouementa" (*iumenta*), "sakros" (*sacer*), "iouestod" (? *iusto*), "recei" (*rēgi*). Mr. Giles is thoroughly master of his subject, though occasionally the hasty utterances of reckless and Greekless Germans make him momentarily forget facts, as when in discussing τελαμών he omits to dispose of στέλμα and στελμονίαι, and he has a rare gift for clear and concise exposition and judicious selection of views and illustrative examples; yet a perusal of this very valuable summary of his subject leaves the impression that as yet morphology and phonetics are very unwholesome studies, owing to the unscientific methods of authorities who profess to teach an exact science. For this and for the inclusion of these

subjects in the curriculum of our universities our author is, of course, not responsible. It is no fault of his that the illustrations of the view that labialized velar *g* appears in Greek as *δ* before palatal vowels are, as regards Attic and Ionic, so very unfortunate. His examples are an inferred early Attic *ὄδελος* (found as Delphian), and the group *δέλφαξ*, "pig"; *δελφύς*, *δολφός*, *ἄ-δελφός*, with which he connects Lat. *vulva*—"for \**vulba* by assimilation" (an arbitrary assumption)—and Eng. *calf*. We conclude that the pig and calf-aforsaid are supposed to derive their names as well as their being from their antenatal quarters. But if we throw in *δελφίς*, perhaps the porker and the fish are to the cavity as "bulge" is to "belly," according to Prof. Skeat. Alternative congeners to Lat. *vul-va* are Skt. *jatharas* (*jultharas*), Goth. *gil-thei*. With *δελφύς* the Lith. *dluba-*, "hollow out," may be connected, from a primitive root *delbh*, while *derbh*, Anglo-Saxon *træf*, "tent," is akin to Skt. *darbhata-*, "inner chamber" (*darbha-*, "tuft of grass," from a different root, *dherbh*, cf. Gk. *ταρφύς* applied to *θρίξ*, not Eng. "turf"). A primitive *gerbh* gives *βρέφος* and Skt. *garbha-*, "womb." The existence of many pairs of roots of the same or kindred meaning, which, like the pair *derbh* and *delbh*, only differ in that one has *l* in the place of the other's *r*, requires notice to supplement the inadequate account of the Indo-Germanic trills cited in a note to § 146, and to deliver us from the necessity of assuming "sporadic" interchange of *r* and *l* in European languages. Other such pairs are *ser*, *sel*, "go," "move"; *rabh*, *labh*, "seize"; *reg*, *leg*, "collect"; *reng*, *leng*, "hasten"; *θερ*, *θελ*, "be warm," "move quickly" (from *dher*, *dhel*); *μερ*, *μελ*, "care"; *serp*, *selp*, seen in Skt. *sarpis*, *sarpa-*, Goth. *salbon*; *ver*, *vel*, seen in *αἰρέω*, *ἐλεῖν*; *ver*, *vel*, "woolliness." It is possible that Skt. *hrāduni* is akin to *χάλαζα* from a root *ghland*, and that the Lat. *grando* is from a root *ghvand*, but *gran-do* may be akin to *χρόμαδος*, or even to *βρον-τή*. We are surprised that Osthoff's contention that "initial *mr-* is represented by *fr* in *fremo* (= *βρέμω*)" is thought worth mentioning, seeing that *fremo* may be from the root *bhrem*, "move restlessly," "vibrate," "thrill," "buzz," cf. Skt. *bhrimī*, "restlessness," *φόρμιγξ*, Ger. *brummen*; while *βρέμω*, *βρον-τή* are akin to old Slavonic *gromu*, "thunder." *Fragor* is much more likely to be allied to *frango* than to *βράχε*, and the semantics of the other alleged instances are too wild for discussion. Almost as unscientific is the reference of *φόνος*, *θείνω*, and *ἔθانون* to one root, beginning with a labialized velar aspirate. In meaning *θείνω* has scarcely more to do with death and slaughter than have eating and drinking, or any other perilous process. Mr. Giles thinks *μυληφάτον* ἀλφίτον shows the meaning of *θείνω*. He surely must have to render *μυληφάτον*, "mill-smashed," or something of the kind, as the ideas of "killing" and "crushing to dust" are more closely allied than either idea is to mere "hitting" or "pushing," a goodly share of which most of us bear without disintegration. It is *φόνος* that is illustrated by *μυληφάτον*. Let us once more quote Lewis Carroll's unconscious but important contribution to linguistic: "Take care of the sense, and the sounds will take care of themselves." There are clear traces of roots *ghen*, *bhen*, meaning "kill," "wound," and *dhen*, meaning merely "strike," and *dhen*, meaning "pass away." Compare *ghrem*, *bhrem*, "make noise." See Prof. Skeat on "bane," "den" (*θέναρ*), "dint," "gin" (1), and Fick<sup>1</sup> 1, p. 468, *dhenno-* (2); 2, p. 154, *dunijó-s* (= *βηγητός*). On p. 247 we find Autenrieth's absurd analysis of "breviter" into "breve iter," though it has been pointed out in these columns that "aliter" and "audacter" are found about a century earlier. It is as likely

that Lat. *lāna* is for *vlac-sna*, cf. *λάχνη*, old Slav. *vlakno*, "hair," as that it is akin to *ὄσλος*, "curly" (§ 154). Sense suggests that *θαμός* (and *θήμων*) should be referred to *θαμέες*, *θάμνος*, not to *τίθημι* (§ 192). When we are told that "ρ, representing original *r*, is never found at the beginning of a word in Greek," we ought to be informed about the derivation of *ρίμφα*, *ρέζω*, "dye," and *ρίζω*. Of course the ρ of *ρέω* represents original *r*, and is at the beginning of a word; but Mr. Giles goes on to show that he means "representing original *r* alone, and not *sr* or *vr*." In fact, the spiritus asper of initial *ρ* was often a representative of *s* or *v*, and became attached to all initial *ρ*'s by analogy if the *v* were consonantal *u* (? with gradual beginning), or if perchance initial *ρ* did in two or three instances represent *r* alone. Isolated cases of nasalization in roots must be admitted, as well as isolated cases of non-nasalization, such as *πόθος*, by *πάθος*, *πένθος*, Lat. *præda* (*prai-heda*), § 141, iii., where *χανδάνω* is connected with "Eng. 'get' not nasalized." But *κανθήλιος*, *κάνθαρος*, and *κῆθιον* point to a root *ghendh*; Eng. "get," *χέδροπες*, "pulse," to a root *ghed*; Eng. "cod" to a root *gedh*, three primitive roots of similar meaning, of which the second and third may have been pro-ethnically developed from the first. If "σφίγγω and possibly *ἀτέ-μ-βομαι*, *ρέ-μ-βομαι* seem the only representatives" of the presence of a nasal in the root without a nasal in a contiguous suffix, *φθέγγομαι*, *σκιμπτω*, *ἄγχω*, *πάσχω*, *κάμπτω*, *λάμπω*, *κράζω*(?), *μέμφομαι*(?), *πέμπω*(?), *ρέγκω*, *τέγγω*, *στέμβω*, *τεταγών*, *ἐλέγχω*, ought to be explained to the bewildered student who reads, "This type is almost non-existent in Greek" (§ 481, p. 432). It seems imperative to admit at least eight of the above-mentioned verbs as representatives of the type in question. Moreover, *πνίγω* has been charged with having an infixed nasal, and the assumed type either should have been relegated to non-existence or included in the classification. The manner in which Mr. Giles has contrived to construct a fairly consistent corpus in manual form out of the enormous mass of authorities—most of whom publish incomplete researches, whose crude theories are often rather the directors than the results of investigation, and who are frequently in conflict—reflects the highest credit on his judgment and acumen. As he has, with propriety, carefully avoided anything like elaborate argument, he has been bound to state the views which examiners are likely to favour without reference to his own opinions. The most overwhelming proof of a point is of no use to an examinee until it is more or less generally accepted by those to whom official position or voluminous compilation has given the rank of authorities. During such careful and admirable labours in the catechumenical field Mr. Giles must have accumulated a rich store of material for criticism and for original development of his study, so that we may hope for much really scientific work from him in the future. We expect his 'Latin Etymology' to prove something far higher than the "natural corollary to a book like this" (p. xii), unless that too is to be catechumenical.

*Grammaire Comparée du Grec et du Latin: Syntaxe.* Par Othon Riemann et Henri Goelzer. (Paris, Colin & Cie.)—A parallel syntax of Greek and Latin provides a very useful and interesting study for students of the two ancient literary languages of Europe which have been distinguished as "litteræ humaniores," but as a contribution to comparative philology is only of secondary importance. The compilers of the bulky volume before us appear to approach the subject of their choice too much from the point of view suggested by the terminology of accident. For instance, under the heading 'Syntaxe de Subordination,' the



participles are discussed together as expressing the ideas of cause, intention, &c., whereas the proper classification, an approach to which is to be found in respect of hypothetical clauses, should present a synopsis of the constructions by which the several ideas are expressed in various languages. Moreover, the so-called Latin "subjunctive" is, in the view of the comparative philologist, largely entangled with the so-called optative of Indo-European, which fact goes a long way towards proving that comparative syntax ought to cut itself adrift from the antiquated terminology of old grammarians. To pass from moods to tenses, the new study of comparative grammar discriminates in present time inception, conation, continuous action, and momentary action, ideas which are generally neglected or confused in current schemes of conjugation. We read, "Le subjonctif latin, possédant un véritable passé, peut.....signifier à l'aide de l'imparfait ou du plus-que-parfait du subjonctif que la possibilité se rapporte au passé" (p. 334). The truth is that Latin agrees with Greek in using the Indo-European optative in reference to the past as parallel to the subjunctive with reference to the present, though in detail such usage differs signally in the two languages; Greek, for instance, not using optative in conditions relating to the past, Latin not using the forms which are concerned with past conditions in the sphere of futurity. The particles *εἰ*, *αἰ* are not akin to the Latin "si," though the Cretan form *βαίκαν* (Hesychius) may be. Prof. Jebb's version of *ὥς* in such passages as Soph. 'Ajax,' 39, *ὥς ἔστιν ἀνδρὸς τοῦδε τάρρα ταῦτά σοι*—namely, "know that"—is preferable to "oui, car," explained by an ellipse of "tu as raison, tu dis vrai," &c. The possessive or quasi-possessive dative in Greek should not be limited to construction with certain verbs, such as *εἶναι*, *ὑπάρχειν*, *φύναι*, *μένειν*. The exceptions adduced to the rule that the preposition immediately precedes its complement do not include the interposition of the genitive qualifying the complement or of *καί*, while the postponement of the preposition to precede the second of two complements is not noticed. An attributive adjective with verbs like *evenire* should hardly be regarded as a substitute for an adverb, in spite of the idiomatic "bene est," "male est." It is at least doubtful whether "fac cogites" is an instance of co-ordination. The parsimony of Latin could dispense with an "ut," which in a certain familiar formula has ceased to be necessary. So, too, "si" is occasionally felt to be superfluous, as in "merses profundo, pulchrior evenit." The imperative followed by *καί* or "et" with the future is virtually a form of conditional construction, not necessarily concessive. Another form of virtual protasis is an interrogative clause. For instance: "Are ye Hebrews? So am I." Yet another has *ἀλλὰ* equivalent to *εἰ μή*. This shows that the classification of co-ordinate and subordinate propositions ought at any rate to be supplemented by a cross-classification based upon the essential characters of ideas and their relations, rather than on distinctive modes of expression. The examples of Greek moods and tenses occasionally coincide to an appreciable extent with those given in Prof. Goodwin's great work, but speaking generally there is a vast collection of fresh quotations, especially, as was to be expected, from Livy, illustrating the resemblances and contrasts of Greek and Latin as to formal syntax. Yet what a faint adumbration of the difference in tone, feeling, and spirit between the two classical idioms is presented in these 800 pages! Detached sentences fail to suggest the clearness, plasticity, and logical precision of Greek, or the directness and concentration of Latin. They can only afford occasionally glimpses of the pervasive effects produced by divergent

methods of arranging words and connecting sentences.

Apart from the questions how far the comparison aimed at has been satisfactorily established, and how far its establishment is a positive advantage to philology, there can be no question that the admirable work before us is a valuable addition to the literature of Greek syntax and of Latin syntax, and will prevent classical students who may read it from producing in their compositions an injudicious mixture of alien constructions. Textual criticism does not seem to be M. Goelzer's strong point, as in his introduction (p. 10) he approves of Madvig's unfeeling change of "ita" to "ut" in the lines:—

Omnia uentorum concurrere praelia uidi,  
Quae grauidam late segetem ab radicibus imis  
Sublime expulsum eruerent; ita turbine nigro  
Ferret hiems culmumque leuem, stipulasque uolantes.  
Virg. 'Georg.,' i. 318-21.

The last clause has been found difficult; yet "so might a winter storm bear the light stalks of buoyant stubble" well emphasizes the force of the autumn storm which treats the living cereal weighted with grain and root as if it were dry, empty stubble. M. Goelzer, however, exclaims, "Comme si Virgile pouvait comparer les effets de la tempête du printemps [sic] à ce qui se passe dans une autre saison!" Here is a typical instance of views on syntax blinding a critic to the spirit of a passage and blunting his feeling for literary propriety. If the champions of "ut" for "ita" would construe their clause literally and explain briefly the exact idea which "se complète et s'achève" if it be read, they would probably throw up the case. The volume is luxuriously printed, and its usefulness is enhanced by a full table of contents and copious Greek and Latin indexes.

*Transactions and Proceedings of the American Philological Association, 1900.* Vol. XXXI. (Boston, U.S., Ginn & Co.)—To make up for a serious preponderance of classical philology in this volume we find great variety in the popular department, ranging from Plato's 'Euthyphro' to 'Agonistic Inscriptions,' and from 'The Stipulative Subjunctive in Latin' to the 'Hermes' of Praxiteles. There is an excess of the statistical research so dear to German students, which is generally arid and occasionally misleading. For instance, Prof. C. F. Smith's careful paper on traces of Epic usage in Thucydides deals with about seventy words and phrases, yet only in the case of the following nine is there a degree of probability worthy of notice that they are derived directly from Epic poetry, viz., *ἐπίσχευς*, *θροῦς*, *κατηφεία*, *κῆδος*=affinitas, *μοχθεῖν*, *πιστοῦν*, *τρυχόμενοι*, *φειδῶ*, *χάρις*=favor. There is nothing to be gained by taking into account indirect indebtedness to Epos, as it is a truism that part of the elegiac, lyric, and dramatic vocabulary of the Hellenes of the fifth and fourth centuries B.C. was derived from Epic poems. It does not even follow that words not found in other Attic prose authors were exclusively poetic in Athens when Thucydides wrote. In his list of indirectly borrowed Epic words Prof. Smith omits notice of Herodotus's use of *αἰγιαλός*, and, in illustrating *στορέσαι* τὸ φρόνημα, ignores Bacchylides's *στορέσειν* δέ τε πόντον οὐρία (xiii. 96), as well as his Pindaric *ποδαρκῆς* (mentioned anent *ποδώκης*). Another statistical article is that of Prof. Rolfe, on 'The Formation of Latin Substantives from Geographical Adjectives by Ellipsis,' and a third example is by Prof. H. L. Wilson on 'The Use of the Simple for the Compound Verb in Juvenal.' The most important paper may be Mr. E. F. Schreiner's on the Egyptian affinities of the Maya language of Yucatan, of which an abstract is given in the *Proceedings*, pp. xxi ff. It is not *a priori* impossible that an Egyptian corn-ship should have been driven across the Atlantic in the

third century of our era, and that the Eastern immigrants should have grafted some of their vocabulary and idiom on to the language of the natives amongst whom they gained a domicile; but as the linguistic evidence is not given in the abstract for our consideration we cannot offer any opinion upon Mr. Schreiner's conclusions. About a dozen grammatical analogies are enumerated as specimens, four of which are certainly not, as is alleged, peculiar to Coptic and Maya—e.g., the forming of a plural by reduplication and the lengthening of the radical vowel. We are told that monosyllabic and trisyllabic roots are never primitive, yet we do not see how it can be proved that the Indo-European roots *serp*, "creep," *snigh*, "snow," for example, are not primitive, even granting that the former may be an extended form of *ser*, "flow," "move evenly." As a set-off, however, there is the substitution of the Copts for the usual Ten Tribes of Israel, so that judgment should be suspended until Mr. Schreiner's essay is published in full. If an admixture of defective method and faulty reasoning were fatal, nearly all the time spent on comparative philology must have been absolutely wasted.

Prof. E. Capps's paper on 'Agonistic Inscriptions' is a very welcome contribution to epigraphic study, the excellent quality of the work making up for the comparative unimportance of the subject, which is a study of the Delian catalogues of performers at the Apollonia and Dionysia and the soteric inscriptions of Delphi, with the addition of some miscellaneous comments on obscure performers.

The President of the Philological Association of the Pacific Coast, Prof. B. I. Wheeler, says that the disproportionate study of syntax constitutes a menace in the United States, and this observation is borne out by two papers on the potential, one on the stipulative subjunctive in Latin, and one on the genitive and ablative of description. Prof. W. G. Hale, in an article entitled 'Is there still a Latin Potential?' is vivaciously controversial, upsetting Prof. Elmer's view that there is no potential mode in Latin and Prof. Bennett's "subjunctive of contingent futurity." His own brand of subjunctive is that of "ideal certainty." None of the disputants seems to have grasped the simple fact that neither the subjunctive nor the optative mood *per se* "expresses" anything very definite. The Indo-Germanic had a mood of "presentment of vivid mental impressions," the so-called subjunctive, and another of "presentment of less vivid mental impressions," the so-called optative, and these, eked out by particles and contextual enlightenment, served to imply, rather than express, deliberation, hesitation, hypothesis, potentiality, volition, precaton, &c. Of course, Latin has in many cases only one mood of presentment of an imagined case, as "facere" in "quid facerem?" Virg. 'Ecl.' i., 40, means "What does one imagine that I did?" or "What did I imagine myself doing?" The form is what is called optative, but the function was probably past subjunctive to the speaker of Latin, so far as he analyzed at all. Yet in conditional sentences in which the condition refers to the present time, but is unreal—e.g., "si scirem quid facerem, facerem"—we have the mood of less vivid imagination, the optative, in obvious contrast with the subjunctive. We cannot possibly tell how far the Romans analyzed the vague moods of imagined cases into more distinct and particular conceptions. Certain Latin subjunctives doubtless correspond to our potential, evolved by the help of auxiliary verbs, but this does not prove that the Romans ever performed the processes of analysis and classification which enable us to discriminate between deliberative, potential, contingent, and so forth in thought and in translation. The answer then to Prof. Hale's question is neither an unqualified "Yes" nor an unqualified "No," and it is not



likely that the potential will be profitably discussed until the history and essence of the subjunctive and optative, which have been more than once sketched in these columns, are correctly and thoroughly comprehended.

Prof. J. E. Harry refutes the "common saying" that "Shakspeare never repeats" in an interesting paper, his first example being three instances of "came, saw, and overcame," the "overcame" being clearly a favourite conceit of translation, perhaps intended for an equivalent to the alliteration of the original. Were it not that Shakspeare repays study from any point of view we might suggest that elaborate refutation of the inaccurate generalizations to which crude literary criticism is prone resembles tilting at windmills. Prof. T. D. Seymour's 'Notes on Homeric War' is also worthy of mention among the lighter contributions.

The volume as a whole gives evidence of the healthy development of philological studies in America, and maintains an unusually high level of interest and usefulness, in spite of the prevalence in some quarters of German influences from which such champions as Prof. W. W. Goodwin and Prof. B. Gildersleeve have already worked themselves free. It is to be hoped that philological associations may some day contrive to promote an even distribution of research over the whole field of languages and literatures, so as to furnish the requisite material for the study of the ultimate problems of linguistic science and psychology.

*Harvard Studies in Classical Philology*. Vol. XII. (Harvard University.)—William Watson Goodwin is in England, as well as in America, a name which is a guarantee of accurate scholarship and accomplished literary criticism, and his 'Moods and Tenses' is a necessity on the shelves of all English-speaking classical scholars. What more fitting, then, than that this volume, the articles in which are contributed by former pupils or present colleagues of the Emeritus Eliot Professor, should be dedicated—*δόσις ὀλίγη τε φίλη τε*—to this revered scholar in commemoration of the completion of fifty years since he received his first degree in arts from Harvard College? The present volume contains a great variety of papers on interesting topics, all of them characterized by a high sense of responsibility which is a credit to American scholarship. We think we shall best serve readers of the *Athenæum* if we briefly classify these papers, so that the specialist may be guided in each case to matters which more particularly interest him. Among syntactical subjects treated are ellipsis in some Latin constructions, the origin of subjunctive and optative conditions in Greek and Latin, the preposition *ab* in Horace, the use of *μή* with the participle, the use of *μή* in questions, and the Greek infinitive after verbs of fearing. The main contention of Prof. J. B. Greenough's paper is that, Latin being not inimical to the ellipse of obviously important parts of the sentence, to prove such an ellipse it is not necessary to supply one in form, a vague idea, unformulated even in the mind of the speaker, is sufficient to perform a grammatical function even in so precise an inflected language as Latin. In the department of the study of manuscripts and textual criticism there are important papers on 'Certain Manuscripts of Suetonius's Lives of the Caesars'; 'Tzetze's Notes on the "Aves" of Aristophanes in Codex Urbinas 141'; 'Unpublished Scholia from the Vaticanus (C) of Terence,' by Prof. Minton Warren, the best Terentian scholar in America; 'Musonius in Clement,' which discusses the question whether a lost treatise of Musonius is to be found in Clement of Alexandria's 'Pædagogus'; and 'Notes on a Fifteenth-Century MS. of Suetonius.' In the somewhat more attractive sphere of literary

criticism we find nine papers on the following subjects: 'Catullus versus Horace'; 'The Iambic Composition of Sophocles'; 'Plato as a Playwright' (Louis Dyer); 'Plato, Lucretius, and Epicurus,' being an inquiry into the probability of Lucretius having read Plato; 'The Origin of the Statements contained in Plutarch's "Life of Pericles," chap. xiii.'; 'The "Antigone" of Euripides'; 'Notes on the Tragic Hypotheses'—i.e., prose introductions to extant Greek tragedies; 'An Observation on the Style of St. Luke'; and 'Argos, Io, and the "Prometheus" of Æschylus.' In the first of these the present reviewer sympathizes with the writer's attempt to establish Conington's estimate of Horace and Catullus in lieu of that of Munro and Prof. Tyrrell. The point made against Catullus seems to us a sound one. Granted he is the poet of passion, this does not privilege him to be a law to himself in poetic construction, because the fact that he not only writes, but publishes, makes him amenable to laws which are as old as Homer. Horace, like Virgil, Milton, and Shakspeare in his different periods, was not guilty of a wild kicking over the traces; he recognized the need of self-restraint, and respected the laws of poetic art. We have ourselves felt that Horace recognized what Catullus did not, that in using a metre its movement may be adapted and its masses grouped to the poet's own moods and the circumstances of his characters without sacrificing the formal to the spiritual. Thus Sophocles, the true Greek type, was able to preserve in his treatment of the iambic a perfect balance, to avoid successfully all extremes, and to attain to a complete and easy mastery of details and a flexible and subtle adjustment of form to spirit. The distinction is here: Sophocles and Virgil took pains, but Catullus shirked the long labour of the file. This paper is marked by a delicate literary feeling and a pleasing power of expression; but when a comparison is instituted between Catullus (xi.) and Horace ('Carm.' ii. 7), we think too much value is attributed to this Coningtonian method of piecemeal contrast and comparison. Mr. Flagg does for Sophocles what Mr. Bridges has done for Milton—that is, traces briefly the outlines of his metrical art, giving some indication of guiding principles. He steers clear of the fanciful, and his paper, though partial, is penetrating and illuminating. In the paper on 'The Style of St. Luke' a good point is made, which is of value in view of the attempts made to analyze the text into its different sources. The writer shows that within the uniformity of style, which is one of St. Luke's striking characteristics, is a great variety. In the similar phrases he notes and demonstrates a manifest fondness for change of expression, and a "notable copiousness of vocabulary in the terms used for things and actions often mentioned." Variation of expression in St. Luke and Acts indicates rather unity than diversity of authorship. Mr. Paton advances the hypothesis that the story of Antigone contained in Hyginus is not based on a version of Euripides, as contended by Prof. Huddleston, but on a play by Astydamas, one of a trilogy performed in 341 B.C. Other papers contain miscellaneous critical comments on Sophocles (J. H. Wright), Lucian (F. G. Allinson), and various Latin subjects (M. H. Morgan). Finally, there are two papers on ancient topography. In one of these J. R. Wheeler returns to a subject treated by himself in vol. vii. of 'Harvard Studies,' the so-called Capuchin plans of Athens, and controverts Prof. Dörpfeld on certain points; in the other W. N. Bates arrives at some interesting conclusions on the old temple of Athena on the Acropolis, which, though many of the old temples were rebuilt after the revocation of the oath about the temples, shared the fate of most of the

temples destroyed by the Persians before the time of Pericles. As a small technical point, the illustration of the Io myth taken from a vase (to face p. 335) should have been separated from that page by thin paper. The general index would have been more useful if more copious.

#### SHORT STORIES.

*The God of his Fathers.* By Jack London. (Isbister.)—Wherever the young men of modern civilization are brought, in the course of strenuous work-a-day life, into close contact with barbarous or decaying peoples, one of the inevitable results would seem to be the production of some powerful and striking fiction. In about the year 1890 the present writer, fresh from prolonged wanderings in the South Pacific, picked up in the reading-room of an Austrian hotel a paper-bound volume in which he lighted upon a story called 'The Man who would be King.' He read the story with keen interest, and would here lay stress on the fact that, at the time, its author's name conveyed nothing to him, beyond the determination to inquire for more work published under the same signature. The scarcely-to-be-numbered stories which have since been published have produced various impressions upon him, but none of the same sort as the particular story mentioned, with the single exception of the volume at present under notice. The stories here grouped under the title of the first among them, 'The God of his Fathers,' were produced, we take it, as the direct result of the author's contact with Indians, and with the rough, half-savage, cosmopolitan life of the Klondyke. It was inevitable that some such volume should appear; but what is remarkable is that the quality of it should be so sound and good. The last story in the book, 'The Scorn of Women,' is in the vein of the tales concerning Mrs. Hauksbee, and is well told; the remainder (there are ten of them) are written in a higher vein and are of greater value. All are strongly dramatic, and in most one gets vivid effects of contrast by the juxtaposition of adventurous wanderers from the folds of civilization and stragglers from the crumbling strongholds of savagery. If the story which gives a title to the volume has a moral it would appear to be that, among the "gentlemen adventurers" of the empire at all events, tradition and pride of race are the most powerful and loyally worshipped gods. A half-caste Indian is embittered against Christianity and all its works, because his connexion with them has brought him great suffering. Into his hands fall a typical British adventurer and a missionary: the former a pagan living with a native mistress, the latter a Puritan, whose language is Scriptural and whose aim in life is proselytizing. The half-breed, with his native following at his back, demands renunciation of the God of the Christians—this or death. A spear at his throat, the missionary renounces his God. The half-breed turns then to the pagan. "There is no god," he prompted. The man laughed in reply. "Hast thou a god?" "Ay, the God of my fathers." He shifted the axe for a better grip. And he died laughing, distinctly a pagan, yet as distinctly a loyal servant of what he called the God of his fathers. 'Where the Trail Forks' is a particularly strong story, most aptly named. "Principle is principle, and it's good in its place, but it's best left to home when you go to Alaska. Eh?" remarks one of the characters in this story; but half an hour later the heresy cost him his life, whilst the man who had differed from him on the point, and been called mad for his pains, won clear in Lochinvar style, with a dusky maiden whose mere name, Sipsu, entitled her to a good deal of consideration. 'The Great Interrogation' and 'A Daughter of the Aurora' have



less body in them than the most of their fellows in this book, whilst 'Siwash' and 'Which Makes Men Remember' deserve very high praise. Upon the whole, the volume is one of exceptional merit. It justifies favourable expectations regarding its author's future.

*Mr. Horrocks, Purser.* By C. J. Cutcliffe Hyne. (Methuen).—The first half of this volume, being that portion which relates to the great Mr. Horrocks, is delightful reading. The author skilfully surrounds us with the subtle atmosphere of a big Atlantic liner, instantly recognizable by all who have made even one trip across the "herring pond." Mr. Horrocks himself may be called the embodiment of that atmosphere, with its lax commercial morality, its boundless good temper and good nature, and that latent capacity for self-sacrificing heroism which every accident (on English and American vessels) reveals. He will be best appreciated by those who know what a vulgar and arrogant tyrant a purser can sometimes be, and who have tasted the unspeakable satisfaction of seeing such a one dismissed for having "too short a way with passengers." The other stories are not wanting in power, and are, with one exception, sufficiently depressing to satisfy the taste of a generation which seems unable to tolerate sustained cheerfulness in the books it likes to read.

#### ANTHROPOLOGY AND FOLK-LORE.

*Traces of the Elder Faiths of Ireland: a Folk-lore Sketch. A Handbook of Irish Pre-Christian Traditions.* By W. G. Wood-Martin. 2 vols. (Longmans & Co.).—Col. Wood-Martin has essayed a task which demands many qualifications—wide and accurate knowledge of the mediæval literature of Ireland, critical insight in separating its earlier from its later forms and in determining the true course of its evolution, familiarity with an immense mass of modern research, and command of those methods of historical criticism by which alone the study of folk-lore can be placed on a scientific basis. He is deficient in these qualifications, if not unaware of their relevance. His two large volumes occasionally preserve out-of-the-way facts and references which the student may find of use; but they perpetuate a number of errors long discarded by those who know. These strictures must be justified. "There is," says Col. Wood-Martin, "an ancient genealogical table, or tree, preserved in an old Irish MS. in the Bodleian Library, in which the descent of some of the leaders of these early invaders is most minutely traced back to Noah." This casual reference, every word of which is incorrect or irrelevant, is the sole account of the 'Leabar Gabala' or 'Book of Invasions'—that mediæval tract in which early Irish mythology is euhemerized and brought into contact with the Biblical narrative, much as in Geoffrey's 'Historia Britonum' the early mythology of Britain is euhemerized and brought into contact with the classical story. That this tract is a document of capital importance for Irish mythology, that it has a history reaching back to the eighth century at least, that it offers statements the nature of which must be determined, that it suggests problems of which the solution must be attempted by any student of "pre-Christian Irish traditions"—all this is unknown to the author. Even when Col. Wood-Martin borrows from other writers statements fairly accurate and relevant, he spoils the effect by juxtaposing matter of his own which shows how completely he has missed the true purport of what he quotes. And not unfrequently he cites in the course of but a few pages opinions of the most contradictory character without betraying any sense of their inconsistency. Lack of erudition is sometimes atoned for by keenness of critical perception; whether this is so in Col. Wood-Martin's case

may be judged from one instance. He gravely urges that "Cuchullin is, to a certain extent, a mythical and mythological being, as the account of his life given in written records has apparently been remodelled on that of Christ." A parallel follows, winding up with the implied comparison of the hero's death—"standing erect with his back to a pillar stone to which he had tied himself"—with that of Christ on the cross. This reads like an ultra-Hibernian parody of Prof. Bugge in his least sane moments; seriously meant, it can only be described as more surprising than the wildest fancies of Vallancey or Betham. The pre-Christian traditions of Ireland cannot be appreciated without knowledge of such Irish literature as is, in substance, pre-Christian. We have seen what the extent of Col. Wood-Martin's knowledge is. Does he make up for this lack of one indispensable qualification for his task by genuine familiarity with the folklore of modern Ireland, by a grasp of the mental and moral conditions which that folklore reveals, by such methodical treatment of the facts he adduces as may make their appreciation easy? His collection of facts is large and, as already stated, may be of some service to the expert. Otherwise it has almost every fault that a collection of folk-lore facts can have—lack of systematic arrangement, lack of critical method, lack of sympathetic apprehension of folk-psychology, ignorance of the problems which are engaging the attention of all serious folk-lore students. It would be impossible to compile many hundred pages of Irish folk-lore without offering much that is charming, much that is strange, much that is humorous; and the folk-lore section of Col. Wood-Martin's work would be entertaining—if he had suppressed his own comments. There is a full and useful bibliography, and a most miscellaneous assortment of illustrations, some of value, many irrelevant, not a few "fancy" reconstructions of primitive life which are, from an artistic point of view, undoubtedly "primitive." The study of Irish literature and archaeology generally has made great and solid progress within the past twenty years. Whilst we cannot as yet trace a detailed picture of early Irish civilization, the outlines may be sketched in with fair accuracy. By following the best authorities, by mastering the literature of the subject, Col. Wood-Martin might have accomplished a useful and meritorious piece of work. As it is, his achievement is likely, we fear, to hinder the advance of true knowledge by its support of antiquated views.

*Les Cérémonies du Mariage chez les Indigènes de l'Algérie.* Par Gaudetroy-Demombynes. (Paris, Maisonneuve).—M. Demombynes's tract on Algerian marriage customs is one of a series of volumes named "Mélanges Traditionnistes." Within the limits of eighty pages he displays scientific precision and very wide reading; his numerous and careful references to authorities are not the least useful part of his work. Without going into details about the bride-price and the rites with henna, we may briefly say that M. Demombynes exhibits the traditional and ancient aspect of the usages as they existed prior to the institutions of Islam. There are survivals of the early custom which forbids the bridegroom to see the bride or to speak to her before the consummation of marriage. These ideas leave their traces in *Märchen* of the type of 'Cupid and Psyche.' There is also the taboo on the parents of the pair. "The woman must not see her relations till five or six months after marriage; the husband must not see his till after nine months, and hides himself if he meets them." The ordinary savage taboo affects the man as regards his wife's, the wife as regards her husband's parents; in Algeria the obverse of this custom is displayed. There are apparent survivals of marriage by capture, and iron

weapons are displayed to keep off the djinn, as the claymore was placed in the child-bed of Scotch women to expel fairies. There are also measures taken to neutralize the hostile magic of the "nine witch knots" of the ballad, as affecting the bridegroom, to whom a kind of royalty, importing sacredness perhaps, is attributed. There are traces of the survival of sacrifice of animals—"propitiatory sacrifice." On this topic the author refers us to 'L'Islam Algérien en l'An 1900,' by M. Doutté, and asks for a further examination of the usage. The belief in the abduction of the bride by djinn is still extant, and examples are given by tradition. The fairies, in Scotland, preferred to carry away, to be "the Queen of Elfan's nourice," a woman who had just given birth to a child. M. Demombynes distinguishes carefully the various usages of various districts. "The uniformity imposed by Islam only exists in appearance, and the peoples have not forgotten their ancient gods." Perhaps "gods" is too large a word; what they have retained is their primeval superstitions and belief in "the Commonwealth of Elves." The book is as good as it can be in its narrow limits, and ought to be on the shelves of all folk-lorists.

#### THEOLOGY.

*The Blessing of the Waters on the Eve of the Epiphany.* The Greek, Latin, Syriac, Coptic, and Russian Versions, edited or translated from the Original Texts; the Latin by John, Marquess of Bute, K.T., the rest for him, and with his help in part, by E. A. Wallis Budge. (Frowde).—Lovers of liturgical studies will no doubt hasten to peruse this interesting little publication. It is not often the case that various forms of the same service are placed so clearly before the reader within the space of about one hundred and sixty small octavo pages. The two Latin texts, which, with English translations in parallel columns, occupy the first forty-six pages of the book, were edited by the Marquess of Bute from Roman texts of 1816 and 1893 respectively. Regarding the difference between these two forms, the editor himself says that the second shorter service offers

"an entire variance from the ancient form used in the Church of Rome, and also in all other churches. Those forms are all in commemoration of the baptism of Christ, whilst in this that subject is entirely ignored, and the form made simply one for blessing holy water to be used against evil spirits."

It is pleasant to note that the music to which certain parts of the earlier service were sung has been reproduced in the edition before us. Of the Russian form an English rendering only is given, the Russian text itself having been edited, with a German translation, by A. v. Maltzew, in 1897. An English rendering direct from the Russian will be found in G. V. Shann's 'Book of Needs of the Holy Orthodox Church' (London, 1894). The two different forms of the Syriac order have been taken by Mr. Budge from MSS. in the British Museum. In a prefatory note the editor reminds us that the longer Syriac version has been attributed to Jacob of Edessa, who died early in the eighth century. The Coptic is reprinted from the second part of Tuki's 'Euchologion,' which was published at Rome in 1761-2. Both the Syriac and Coptic texts are accompanied by English translations in parallel columns. The Greek text, bearing the title *Ἀκολουθία τοῦ μεγάλου ἁγιασμοῦ τῶν ἁγίων Θεοφανείων*, occupies pp. 138-48, and for the sake of comparison the text of *Ἀκολουθία τοῦ μικροῦ ἁγιασμοῦ* is printed at the end.

*The Contending of the Apostles.* Vol. II. The English Translation. By E. A. Wallis Budge. (Frowde).—This is a translation of the Ethiopic texts published by the same editor in 1898, and is, like its predecessor, produced at the



expense of the late Marquess of Bute. We see, on referring to the first volume, that these texts are all in the British Museum, whither they were brought from Magdala by Lord Napier's force in 1867—a fact which might well have been restated in the preface to the present volume. The earliest is not older than the fourteenth century, and all are, according to Dr. Budge, versions from the Arabic, which he puts at a century earlier. Yet they were certainly not composed by Arabic writers, and in all probability made their first appearance in Coptic some time before the Mohammedan conquest, the fragments in that language published by Dr. von Lemm and others no doubt forming part of the Coptic MSS. from which the Arab scribes made their translation. There is a substantial, but not very close resemblance between them and the apocryphal Acts of the Apostles published from Syriac texts by the late Dr. William Wright some years ago, and later by Dr. R. A. Lepsius. Whether the Coptic, the Syriac, or a Greek version, from which the pseudo-Abdias made a Latin one in (probably) the tenth century, be the earlier has not yet been decided, though we gather that on the whole Dr. Budge leans towards the seniority of the Syriac. On this and other points his preface might have been more clear, and should, we think, have referred more fully than it does to the labours of other students in the same field. As to the stories themselves, the main incidents are already familiar to the English reader, as they appear in the volume of Apocrypha contributed by Mr. Alexander Walker to Dr. Roberts and Dr. Donaldson's "Ante-Nicene Library." Although some of them—notably one of the two versions of the Acts of Thomas here given—bear traces of Gnostic and even Manichean editorship, they are all connected in standpoint with post-Constantinian Christianity, when all commerce between the sexes was looked upon as, at best, but a necessary evil, and the building of churches as the highest duty of the orthodox. In them the Saviour—here called always, in defiance of the Valentinian heresy, "Our Lord Jesus Christ"—makes many miraculous appearances to His apostles and disciples, sometimes in disguise, but more often as "a beautiful young man," returning often to heaven in Divine shape in the presence of great multitudes. The statues of the heathen gods constantly fall down and break themselves to pieces at the sound of His name, the dead are brought to life and give descriptions of Hades, while animals speak and devils walk in the shape of men and women until compelled to disclose themselves by powerful exorcisms. In this the European mind is apt to see nothing but conscious lies and imposture, but it may be doubted whether we always make sufficient allowance for the picturesque way in which Orientals like to describe even every-day incidents, and for the halo of mythology which, among the ignorant, quickly develops round historical personages. For our own part, we do not doubt that many of these traditions, when stripped of their wonder-working accretions, are perfectly true, and that the statues which broke themselves in pieces were helped in their self-destruction by the fanatical zeal of converts, while the raising of the dead covers the fact that the Apostles, like modern missionaries, discovered that their ministrations were much more successful when accompanied by some knowledge of medicine. It should be noticed also that such incidents as are peculiar to this version bear strong evidence of an Egyptian origin. Thus, St. Matthew the Evangelist is here said to have been beheaded—a form of execution peculiarly in favour in Roman Egypt—in Parthia, instead of dying a natural death among the "man-eaters" as described in the other versions. St. Mark, too, who is traditionally known as the Apostle of Egypt, here

has a long series of miraculous acts attributed to him, ending up with his martyrdom in the "Field of Serapis" at Alexandria, while he is mentioned in neither the Syriac nor the Greek. So, too, St. Philip, always a favourite with the heretic sects of Alexandria, and here said to be the Apostle of Nubia, has his ministry violently transferred from Phrygia to Africa, where he is said to have been martyred, after destroying a golden hawk or eagle, an image that he would hardly have found worshipped elsewhere. The Jews also are violently abused throughout the book, a special curse being in one place invoked upon them, and to them is attributed the martyrdom of James, the son of Alphaeus, here described for the first time. Although not over popular anywhere, the chosen people were doubtless more hated in Egypt than in Aramaic-speaking countries. In minor points the Egyptian origin starts out everywhere. The sea is spoken of as having been created before all else, which seems to be a reminiscence of the old Egyptian cosmogony. The Apostles are given "wings of light," an expression often met with in the 'Pistis Sophia.' The celebrated quotation from the Gospel of the Egyptians, "When the outside shall be as the inside," &c., is here given in an extended and rather more intelligible form. So, too, the devil is spoken of as the serpent whose tail is in his mouth, and he is said when cursed to flare up and be consumed in his own smoke, both of them expressions to be found in the Coptic *Τεύχεα Σωτήριος*; while a long description of the imposition of the "seal," not of baptism, but of the Eucharist and its accompanying invocations, has more than one resemblance to similar descriptions given in the last-named document and the Bruce Papyrus. All this serves to indicate clearly an Egyptian original possibly older than any other version. The translation before us is couched in good English, and Dr. Budge's name is sufficient warranty for its accuracy. There are one or two passages where either the original or the translator seems to be at fault, as in the Acts of St. Thomas in India, where the snake is made to say: "I am he who layeth hold of the depth of the cold, although the Son of God desireth it not," which appears in Mr. Walker's version as, "I am he who holds the abyss of Tartarus, and the Son of God has wronged me against my will." But it is impossible to say which is the better reading in the absence of the volume containing the Ethiopic text, which has not reached us. The notes might be fuller and more explanatory with advantage.

*The Books of the Old Testament* (Sunday School Association), by J. H. Weatherall, belongs to the series of "Biblical Manuals" edited by J. Estlin Carpenter. The work consists of eight chapters, of which chap. i. deals with the Hexateuch (32 pages) and chap. iv. with Isaiah (35 pages). The rest of the books (including the Psalms) are treated on a smaller scale. The general standpoint is somewhat "advanced"—e.g., Isa. iv. 2-6, xi. 10—xii. 6, and xxxiii. are pronounced non-Isaianic, as well as more obvious passages. An introductory chapter deals with the canon and text of the Old Testament. The writer is frequently too positive in his dicta—e.g., in describing the eighteen instances of *tikkun sopherim* as alterations made by the Massorets in the text, and in speaking of "the principle of the single sanctuary invented by the Deuteronomists." Mr. Weatherall's book is too small for the discussion of some topics, and perhaps it would have been better if they had not been touched at all. On the other hand, many things are tersely and clearly put—e.g., in the comparison of the two Creation narratives (p. 29) and of double narratives in 1 Samuel (pp. 67, 68). The manual (like Driver's 'Introduction,' upon which it may be

said in the main to be founded) deals with the literary, not the theological aspect of the Old Testament. In style it leaves something to be desired, but it promises to prove a useful piece of work.

*The International Critical Commentary.—A Critical and Exegetical Commentary on the Epistles of St. Peter and St. Jude.* By the Rev. Charles Bigg, D.D. (Edinburgh, T. & T. Clark.)—Dr. Bigg is a very competent philological scholar and has distinguished himself by his study of the Platonists of Alexandria. In the preface to the present work he shows a proper appreciation of the wide range of knowledge which is now necessary for an expositor of the New Testament; and his notes will be found to contain many excellent discussions on words and terms occurring in the Epistles dealt with. The book as a whole, however, will excite the amazement of well-informed theologians rather than their gratitude; they will wonder that a scholar has been found to defend the positions taken up. The Epistles are defended as genuine products of the Apostle Peter. True, he had not himself a perfect command of the Greek language, and these works are among the last written in the Greek Testament. This is met by saying that Silvanus was the Greek writer of the first Epistle, and some other companion of the Apostle of the second. Whether an Aramaic original is discernible under the Greek words our author forbears, no doubt wisely, to inquire. That 1 Peter is based on Pauline thought is simply denied; it is maintained, on the contrary, that St. Paul may very possibly have borrowed from St. Peter. But there were in the early Church no strongly divergent types of doctrine; with Spitta the writer holds that the controversy as to the law was local, temporary, and unimportant; the Apostles preached the same doctrine, and it is wrong to speak of its development in the compass of the New Testament. The author's strongest step, perhaps, is that of declaring the 'Didache' to be a work of the fourth century; in this way the comparisons drawn between the Church institutions of that work and those of 1 Peter are cut off. With such views and methods Dr. Bigg can hardly be expected to make the Epistles dealt with live and move before the reader's eye. One gathers no definite impression who the readers were or why the Apostle had to write to them. Written *in vacuo* by scribes who did not even translate literally the words given them, they fail to interest us strongly. Surely some better account can be given of them than this.

*Oxford Commentaries.* Edited by Walter Lock, D.D.—*The Acts of the Apostles: an Exposition.* By Richard Belward Rackham. (Methuen & Co.)—This is a very pleasant book to read, and to one who is content to study Acts in the Revised Version, and in a commentary free from Greek words and from all display of learning, it may be confidently recommended. The orthodox reader especially will find it much to his mind. The position taken up is generally that of Blass and Ramsay, though the writer differs from the latter on some important points. Acts is regarded as a strictly historical work, written by one who had the best opportunities of knowing the facts, and who was guided principally by the desire of placing them on record. The author, in fact, was St. Luke—Luke of Antioch in Pisidia, we are told—and he wrote during the two years' imprisonment of St. Paul at Rome. Mr. Rackham is open to new light: he rejects the view that at Pentecost the Apostles made use of a variety of languages; he avoids making Peter responsible for the death of Ananias, by making the conviction of guilt in that person's mind, produced by the Holy Spirit, bring about the fatal result. He also recognizes, with scholars of liberal tendency, that Acts is, in fact, a defence of Christianity



to the Roman power. But the light which shines on his pages shines through the coloured glass of an elaborate church system. He carries the Creed with him and finds it in Acts, in many points quite naturally; but he also carries the threefold order and the marks of the true Church. He does not write without assumptions as an historian and critic, and he cannot be said to add—as, in fact, he disowns all claim to add—to the world's knowledge of the subject. Pages are filled on ii. 42, where the life of the early Church is brought before us, but ii. 36, where the primitive doctrine of the person of Christ is indicated and so much light shed on the early formation of Christology, is left without any adequate comment. For all this the book is one which the working clergyman will find most useful. It is full, but not too full, considering the extent of the subject, and while the writer speaks very modestly of his relation to scholarship, he tells very correctly as much as is necessary about the MSS. and especially about Codex D.

#### OUR LIBRARY TABLE.

MESSRS. SPOTTISWOODE & Co. publish, as a reprint from the *Shipping Gazette*, *The Mercantile Marine in War Time*, a series of articles which has attracted a good deal of attention. The earlier chapters admirably show the difficulties of the existing position of the manning question; but when we come to the remedies proposed they seem to us too costly to be undertaken. It is suggested that, on certain sound conditions as to speed and so forth, subventions should be given for ocean-going steamers of 4,000 tons and upwards, and that the Admiralty should pay out of Navy Estimates a percentage of the cost, going up to 28 per cent., and an annual premium per ton running up to 32s. This large expenditure would certainly be declined by the Admiralty on the ground that they would rather spend the money on warships, so that the volume does not advance the solution of the questions dealt with. This fact, however, does not in the least affect the value of the picture drawn in the earlier chapters.

THE excellent work on the Factory Acts known as "Abraham & Davies," by Mrs. H. J. Tennant, formerly Miss Abraham and an Inspector of Factories, and Mr. Arthur Llewelyn Davies, has now reached its fourth edition, which becomes, in consequence of the passing of the consolidation Act of 1901, with its large amendments of the law, a new book, *The Law relating to Factories and Workshops*. It is published by Messrs. Eyre & Spottiswoode, and is an almost faultless production. We have looked up from the index a number of matters of intricacy and have perused the foot-notes without finding any errors. The only criticism which we are able to offer (and even that we offer with hesitation, as there may somewhere in the volume be something which explains it) is that we do not find an account of the pending arbitration in the Potteries which would make the ordinary reader understand why portions of the Factory and Workshop Act of 1891 have been left unrepealed until an order be made by the Secretary of State. There are four pages of the old Act necessarily given here, and it would have been well, we think, to point out the reason for their retention. It is, however, conceivable that we have overlooked some other passage in which the reason may be given.

THE first number of *The Ancestor: an Illustrated Quarterly* (Constable & Co.) is thoroughly original in scope and style. The publishers are to be congratulated on its effective appearance, its good illustrations, and, above all, on its substantial covering of boards, which enables the volume to take an immediate place on the bookshelves. Mr. Oswald Barron, as editor, has secured a goodly array of con-

tributors. Lord Malmesbury furnishes 'Some Anecdotes of the Harris Family,' illustrated with nine reproductions of portraits. The wife of "Hermes" Harris, meeting Dr. Johnson and Boswell at dinner, thus wrote to her son at Berlin:—

"I have long wished to be in company with this said Johnson; his conversation is the same as his writing, but a dreadful voice and manner. He is certainly amusing as a novelty, but seems not possessed of any benevolence, is beyond all description awkward, and more beastly in his dress and person than anything I ever beheld. He feeds nastily and ferociously, and eats quantities most unthankfully. As to Boswell, he appears a low-bred kind of being."

Lady Victoria Manners writes pleasantly on the representative and historic series of miniatures at Belvoir, thirteen of which are pictured on the plates. The earliest of the series is a "picture in little" of Elizabeth, wife of Sir John Seymour, and mother of the Protector Somerset; the date is 1501. In the same panel at Belvoir hangs an interesting group—Sir Christopher Hatton, the eighth Earl of Northumberland, Queen Elizabeth, and Robert Dudley, Earl of Leicester. Two portraits of Walter Raleigh, one when he was twenty-four and the other when he was sixty-eight, are perhaps the most noteworthy of the whole collection. The most attractive of the series is the beautiful miniature of John Henry, fifth Duke of Rutland, painted when he was a lad by Andrew Plimer.

*The Ancestor* intends to apply the spirit of the new and conscientious criticism to the revived interest in genealogy and family history. A warrant that this will be done after a thorough fashion is to be found in the close association of Mr. J. H. Round with the new undertaking. Mr. Round contributes 'The Origin of the Fitzgeralds,' 'An Authoritative Ancestor,' and other shorter notes and reviews. Mr. Paley Baildon sends some 'Ancestors' Letters' of Elizabethan date. Under the title 'The Grosvenor Myth' Mr. W. H. B. Bird blows to the four quarters of the heaven the misty romances that have long surrounded the early history of that family, which, being of undoubted antiquity and distinction, can well afford to cast aside the absurdities and falsities of an impossibly early pedigree. Mr. Lindsay, K.C. (Windsor Herald), writes on certain peerage cases. Sir H. Maxwell-Lyte has a good illustrated article on heraldic glass from Lytes Cary, in Somerset. Mr. St. John Hope supplies the first of two illustrated articles on the 'King's Coronation Ornaments.' There are other brief notices and reviews, but the two papers of exceptional note within the covers are those by the editor and by Sir George R. Sitwell. The latter, a long and scholarly article on 'The English Gentleman,' shows considerable research and originality. Sir George Sitwell has discovered the so-called 'List of Gentry of the Land,' which Fuller, in his 'Worthies of England,' says was solemnly returned in 1433. It turns out to be a list, on the back of the Patent Roll of 1434, not of "gentlemen," but of knights, esquires, and valetti (valets or yeomen) of influence and substance who were called upon to take an oath of maintaining the peace. The gentleman of those days was really equivalent to the nobleman, the terms *gentilis* and *nobilis* being synonymous. The first "gentleman" to whom a monument was erected was John Daundelyon, of Margate, who died in 1445; the first who entered Parliament was "William Weston, gentyman," elected in January, 1447. Before that time the House of Commons was principally composed of valets or yeomen. The premier gentleman of England, so far as research has gone, was one "Robert Erdeswyke, of Stafford, gentelman." This first claimant to the "grand old name" was charged at the county assizes with housebreaking, wounding with intent to kill, and procuring the murder of one Thomas Page, who was cut to pieces

while on his knees begging for his life. Sir George Sitwell pours scorn on heraldic claims to gentility. Mr. Barron's 'Heraldry Revived' is an exhilarating piece of English and a fair satire on the rubbish that passes current nowadays.

*The Road Mender* (Duckworth & Co.), by Michael Fairless, a series of papers reprinted from the *Pilot*, is characterized by the distinction of style and thought which has already given that periodical a high place. The articles are the expression of the delight in earthly sights and sounds of an essentially religious mind, and their setting is one of charm and serenity. Too purely descriptive for some, too delicate for others, they will appeal with the greater force to that ascetically artistic type of character which can see the beauty of little things, and can find in commonplace incidents the material of high romance. The mental attitude delineated in the last pages of 'Marius the Epicurean' is perhaps that which comes nearest to that of this little volume. The omission of the criticism on 'An Englishwoman's Love Letters' would have been advisable. It is sad to think that so rare a spirit will speak no more.

*Summer Holidays among the Glories of France: her Cathedrals and Churches.* By T. Francis Bumpus. (Bumpus.)—An enthusiast in matters pertaining to ecclesiastical architecture, Mr. Bumpus has spent his recent summer holidays in explorations of the septentrional provinces of France, varying his route by occasional excursions into the sunnier districts of Languedoc and Provence. With the passion of a devotee and something approximate to the patient fidelity of a herald, he has visited the cities, towns, and villages of Normandy, Ile de France, Touraine, Burgundy, Berry, Anjou, and other provinces, and he has illustrated with pen and camera the edifices of highest beauty and interest. The fact that Mr. Bumpus confines himself to ecclesiastical architecture, and takes no cognizance of châteaux such as Blois, Amboise, Chenonceaux, Azay le Rideau, Loches, and innumerable others, which, notably in Touraine, vie in interest with cathedrals and churches, or indeed of historical monuments generally, renders his title a little too comprehensive, the phrase "Glories of France" needing some such qualifying adjective as "Ecclesiastical." Who, for example, will not count among the glories of France Roman remains such as the Maison Carrée at Nîmes, the Pont de Gard or the Théâtre and Arc de Triomphe of Orange? An introductory chapter deals with the various manifestations of ecclesiastical architecture in France, no fewer than thirteen provincial styles having been indicated on the architectural map of France issued by the Société des Monuments Historiques. Of French cathedrals Mr. Bumpus says that while conceived, generally, "on a more gigantic scale than our own, they present fewer varieties and blendings of style, besides being less interesting historically, and, it may also be added, less truthful and lovable." This is well said. We know no cathedral in France that impresses us in exactly the same manner as Wells or Ely. No lover of Gothic architecture will, however, find himself within a hundred miles of Chartres without experiencing an irresistible longing to revisit it. To realize the beauty of Rheims you must sleep and wake under its shadow; while the glories of Amiens, Bourges, Le Mans, Laon, and a score, nay a hundred, other places fill the mind with memories pleasant and gracious. With its "dreaming spires" Caen challenges, and needs scarcely fear, comparison with Oxford. In a score of Norman towns, such as Lisieux and Coutances, the general environment adds to the attractions of the ecclesiastical buildings in a manner to which little in



this country corresponds. Mr. Bumpus's descriptions are animated and accurate, and his explorations cover a large portion of France from Lille down to Angoulême. The illustrations, which are numerous, add greatly to the interest and value of his volume. He has visited, moreover, innumerable spots which the busy traveller is compelled to neglect. Materials remain for more than one volume such as that before us. Orleans and Poitiers, to go no further afield, remain to be explored.

*The Goosenbury Pilgrims: a Child's Drama*, by Ellen Rolfe Veblen, conveys somewhat the impression of a feverish dream, in which all the classic figures of the nursery rhyme-books come together in a totally inconsequent manner, and perform unheard-of antics, with just that haunting sense of familiarity which is characteristic of such dreams. But, dreams apart, it is something of a shock, "on this side," to find Bo-Peep, Mother Hubbard, the Crooked Man, and all the rest of our early friends regarding themselves as the family of Mother Goose, and making up a party to travel together to St. Ives, talking the broadest American, and keeping company with a miscellaneous assortment of Biblical and mythical characters by the way. Mrs. Veblen may be congratulated upon the spirit and ingenuity with which she recounts the many adventures that befall the pilgrims, but the total lack of sequence in the telling of them is, to the adult mind, confusing. It is doubtful whether the English child, who has a natural tendency to be conservative, will altogether welcome these new versions of old and valued friends. The youth of America is, however, less hampered by tradition and will also have a keener appreciation of the humour of its own country. The volume is "printed, but not published for sale, at the University of Chicago Press."

THE eleventh and twelfth volumes of the Oxford India-Paper Dickens (Chapman & Hall, and Frowde) contain *Hard Times*, *American Notes*, &c., and *Sketches by Boz*. The volumes still to appear complete the set with five of Dickens's best-known novels.

PRESCOTT'S *Ferdinand and Isabella*, edited by Mr. John Foster Kirk, who is able to modify or correct many things in accordance with modern research, makes a welcome appearance in three volumes of "Bohn's Libraries," in their improved form, a credit to Messrs. Bell.—*The Pilgrim's Progress* and *Shirley* have been added to the neat and very cheap "World's Classics" (Grant Richards).—Messrs. Treherne & Co. begin an issue of similar books in a "Coronation Series" with *John Halifax, Gentleman*. The format, if not original, is attractive.—Those who can afford elaborate things will notice with pleasure new instalments of two excellent ventures: Messrs. Macmillan's *Kingsley* has reached *Westward Ho!* vol. i., and Messrs. Jack's Edinburgh Waverley *The Abbot*, in two volumes.

## LIST OF NEW BOOKS.

## ENGLISH.

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- Contentio Veritatis, by Six Oxford Tutors, 8vo, 12/ net.  
Dods (M.), The Old Testament Narrative for Schools, 2/6  
Jacob (J. T.), Christ the Indweller, cr. 8vo, 5/  
Kuyper (A.), The Work of the Holy Spirit, 8vo, 12/  
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Scott (M.), The Harmony of the Collects, Epistles, &c., 3/6  
Skirne (J. H.), Pastor Agnorum, cr. 8vo, 5/ net.  
Smyth (N.), Through Science to Faith, cr. 8vo, 6/  
Studia Biblica et Ecclesiastica: Vol. 5, Part 2, Text from Mount Athos, edited by K. Lake, 8vo, sewed, 3/6

## Law.

- Ruegg (A. H.), The Law of Factories and Workshops as amended by the Factory Act, 1901, 8vo, 12/6  
Watson (E. R.), The Law relating to Cheques, cr. 8vo, 2/6 net.

## Fine Art and Archaeology.

- Suffling (E. R.), A Treatise on the Art of Glass Painting, 8vo, 7/6 net.

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## TWO PASSING NOTICES OF SHAKSPEARE AND MILTON IN THE EARLY EIGHTEENTH CENTURY.

British Museum, March, 1902.

It may be worth while to publish the following letters for their interesting allusions to our two greatest poets in the seventeenth century.

The first (Sloane MS. 4046, f. 66) is from John Anstis, sen., Garter King at Arms; the second (Sloane MS. 4046, f. 101) from an F.R.S. touring in Italy.

EDWARD J. L. SCOTT.

Heralds Office Febr 22 1720/1.

Sr.—You will very much oblige me by the loan of the Physicall Collections in MS. of William Wyrcester alias Botaner, for I suppose He may mention somewhat of his Patron Sr John Fastolf; I will safely return the book in few days with many thanks. The Knights of the Garter having enjoined me to lay before them some notices of the lives of their Predecessors (whereof Sr John Fastolf was one whose memory ought to be vindicated from that inimitable scoundrell Character given him by Shakespear) 'tis probable this book of Wyrcestre may give some hints, for this person lived with that Knight for 43 years, and wrote a particular Treatise Acta Domini Johannis Fastolf, which Bale tells us he had read, but I am afraid there is no Copy now remaining. I hope you will pardon this freedom in him who is with all respect

Yr most obed<sup>t</sup>

humble servant

JOHN ANSTIS.

Addressed: To the Honble. Sr. Hans Sloane Bart.

Liorno 11 July 1721.

Sr.—Though my endeavours now are, to forget and be forgotten, tis not in my power not to remember Sr Hans Sloane, for the so many kindnesses and favours received from him, and is the occasion of these.

Passing throw Florence, I were soone knowne to be of the Royal Society, so as I had most of the Virtuosi, curious men, about me, concluding I must be a learned man. I were therefore constrain'd to tell them, I were only as the Ancients, only knowing my own language, that in England, where there was freedom of thinking, speaking and acting, and keeping company with the Learned, espetically with those of the R. Society taught all to be in some degree learned, like learning a language by conversation. That I found most of the nations abroad still almost an Age behind hand with us, in the true knowledge of things, so as they might not so much to wonder, that I, an illeterate man, in discourse might say some things that pleased them. Tis hardly to be beleev'd, what a high esteeme, all, where I haue pass'd, haue for the R. Society, and the universall knowledge and learning of the Brittaines, where the greate and high endeauor to be Learned, as a cheife endowment whereas in most other Countrys, tis counted Pedantry, scorn'd and contemned.

Att Florence among many others, I saw Padre Tozzi more than ordinary esteemed for being of your Society and a very good Man. I were several times in the Garden of Simples with him &c; which they are now hard att worke to restore from an almost ruined condition, The Grand Duke, hath now on the way for the Garden of Leyden 35 Plants, which they had not, and thence as from Amsterdam, is sent him others in returne that he hath not. Th' ouerseer Sig<sup>re</sup>..... is ouerseer of this Garden, seemes to be very communicative, and doubtlesse, if att any time you should haue a mind, they would be uery willing to serue you. They speake with the greatest esteeme of Dr. Sherrard for his knowledge in Botany, but they know as yet very little of our new discoverys in Gardining or of our curious Bookes on that subject, which would mightily please them, they almost all learne English, and many of the learned understand itt perfectly well, among the rest, there is Doctor Antonio Saluini, esteemed the most learned Man in Florence, if not of all Italy. he shewed me, a beginning he had made for his diversion of translating Milton's Paradise lost, into Italian, he hath the highest esteeme for your Society, and is uery desirous of beeing a Member, and may in my opinion well deserue itt. Mr. Moldsworth, when att Florence, and going home, promised to use his interest, that he might be admitted, but he hath neuer since heard from him. I should be glad to know if he has made any motion for itt, and what succeeded. The Virtuosi were mighty earnest



with me that I should be one of the Society of the Crusco, but I told them, that I should not be able to beare sifting, and uncappable to produce any fine flower.

Among others, Sig<sup>re</sup> Sabastiano Bianchi, Antiquary, and keeper of the Dukes so famous Gallery, a learned Man, solicited me, to know how he might settle a farther correspondence in England, hee's very greate with S<sup>r</sup> Andrew Fontaine, he hath already compleated the series of the G. Duke's Medalls, and the Duke having many of a sort, he corresponds with my Lord Pembroke, and sends him many of which they haue duplicates and he sends them likewise in barter, what he hath to spare. They are now going upon Shells, to putt in order likewise, and having many of a sort, they would be glad to haue a correspondence in England, to barter theys against some of those of the East and West Indies, which they chiefly want. If you had a mind I should be glad to be instrumental to introduce such correspondence, from him I beleive, you might haue seuerall things towards compleating your Museum, and you must also lett me know if there be any thing in these parts, you may desire that I may endeavor to serue you, as is my greate desire and I may in some degree haue means of doing itt. My way of liuing here wilbe priuate, nor indeed will my bad Eyes admitt of my much gadding abroad with any kind of pleasure they grow worse and worse, nor haue I hitherto met with any one among many professors, on whom I dar'd venture to be couch'd, att Pisa is one, as also att Florence, that haue done some cures, whom I purpose to consult.

The Grand Duke useth great endeavors to procure the Pictures of our greate Men, to putt into his Gallery, where he hath a noble collection, among the noble collection he hath of them of all Nations particularly hee's earnest to haue the Lord Bacon's, and that of S<sup>r</sup> Isaac Newton. I wish you could putt me in a way to procure them, the Duke might not stand on the price they might cost, they shew'd me two or three Prints of S<sup>r</sup> Isaac Newton, but I lik'd none of them.

I cannot forbear presenting my most humble service to S<sup>r</sup> Isaac Newton and to whom else you may think fitt, they are so many especially of your so noble Society that haue obliedged me, as I cannot putt them in here, nor doe I care that my memory should be reuiued, wishing I could be intirely forgot. I haue neuer bin better in health then in this long journey, and haue seene many extraordinary things, but to me now very insippid, and dull, when I thought of Crane Court, the Grecian, &c.

Sig<sup>re</sup> Bianchi is about printing th' antient Tuscan inscription, that is on the Lappet of the so antient Etrurian statue in the Duke's Gallery, supposed a Pythagorian, with all th' other scrapps, and remains of th' antient Tuscan Language, &c.

A Cavalier I haue forgot his name, who I met att Dr. Salinis, of some part of Lumbardy, esteemed a very learned Man, espetially in the Greeke Tongue, told me, that he had the fortune to find lately att Verona, with an old neglected Library of Manuscripts, wholly forgotten for about 300 yeares, among which is a New Testament of S<sup>t</sup> Isadore in Greeke, wherein is that famous passage in S<sup>t</sup> John's Gospel concerning the three persons of the Trynaty, he intends to print itt, with a desartation, he saith S<sup>t</sup> Isodore there writes, that to find out the truth of the Christian Religion, wee ought to search into the most antient records and fathers, not into the moderne &c. if you haue an opertunity pray present my service to Dr. Clarke with itt, or who else you please of good Christians.

On a shipp called the Ruby, which may depart for London in a few weekes is laden a Grecian statue of Mercury, bought att Naples, by Mr Bateman, who hath bin traualing here, from among the goods of the famous family of the Caraffa, which beeing come to decay, a Fryer sould him this statue itt had no hands nor Feete, but else well preserued, and now restored by a schuptor famous for itt att Florence, Sig<sup>re</sup> Piemontesi, By th' understand<sup>ing</sup> of Sculpture, was att Florence esteemed next to the Duke's Veneri, may some say tis equall to itt, beyond any other in Florence, or in Urope, the Capitaines name is Martin and when arrines, may be worth your perusal, Mr Bateman bought itt for an inconsiderable summ but tis worth any Money.

Pray if you see S<sup>r</sup> Thomas Hewett, present him my most humble service and tell him his friend Sig<sup>re</sup> Gallileo is very well, but wishes himselfe in England againe, not beeing ouer well treated here, as to his salary, is much esteemed here, and building some houses, he hopes S<sup>r</sup> Thomas receiued the things he sent him, for which he was puctually paid, but never heard from him since. Tis indeed a generall complaint, and I doubt deservedly that th' English are the least punctual in writing of any People.

Sig<sup>re</sup> Tilly ouerseer of the Phisick Garden att Pisa, I haue met with here, his brother is one of

the cheife officers in this Custome house, hee's very much the servant of you all, I purpose soone to waite on him att Pisa.

I beeing as yet an ideler, nothing of importance to doe, having such pleasure in any manner to conuerse with you, I haue endeavored to fill upp my letter, something therein also may be of some diuertion to you.

Wee haue here for this season, very could weather the Mountains about Florence couered with snow and the Haile in many places done greate damage to all sortes Fruit Corne &c and people feare such extraordinary causes may produce some ill extraordinary effects.

The Library I mention aboue att Verona was found waled upp in an old Wall. The Cauallier's name of Verona is Mafei who hath wrot seuerall good things.

I shall not be farther troblesom, but t' assure you that I am in all sencerity

Your most obliedged humble servant

ROBERT BALLE.

#### DANTE AND HERODOTUS.

HAS not Sir Edward Sullivan overlooked the fact that in this passage Dante is primarily referring to hoarfrost? Snow falling is, no doubt, like enough to feathers; it would not need Herodotus or Pliny to tell him that. But snow lying does not bear the faintest resemblance to them; the only thing less like them, if possible, is rime on the grass. "Assemprar" is the regular word for "to exemplify" or copy a document, and the metaphor of the pen which soon wears out by use follows quite naturally, and has been found quite intelligible by every commentator of repute from the earliest times.

A. J. BUTLER.

#### "FUDGE!"

MANY are interested in the frequent occurrence of the word *fudge*! in Goldsmith's 'Vicar of Wakefield' (1766).

There is an excellent account of the word in the 'New English Dictionary,' which shows that the expression "you fudge it" was already known as early as 1700. But I observe no quotation dated between 1700 and 1766.

It seems to me not improbable that Goldsmith simply adopted the phrase from Macklin's play called 'Love-a-la-Mode,' dated 1759 or 1760—i.e., only six years before Goldsmith's novel; a play which he may easily have seen.

In Act II. sc. i. of that play a certain Squire Groom enters in a somewhat drunken condition, and describes a race between himself and Dick Riot after this fashion:—

"We were neck and neck, madam, for three miles, as hard as we could lay leg to ground—made running every inch; but at the first loose, I felt for him, found I had the foot—knew my bottom—pull'd up—pretended to dig and cut—all fudge, all fudge, my dear; gave the signal to pond, to lay it on thick—had the whip hand all the way—lay with my nose in his flank, under the wind—thus snug, snug, my dear, quite in hand," &c.

See the 'British Drama,' vol. v. p. 501, col. 1 (top).

WALTER W. SKEAT.

#### THE HIMYARITES IN RHODESIA AND MADAGASCAR.

South Hampstead, N.W., March 29, 1902.

IN his appreciative notice of 'The Gold of Ophir,' for which I am grateful, your reviewer raises two or three points of some interest to which I should like to offer a few words in reply. He suggests that the now lost inscription over the Zimbabwe gateway may have been not in the Himyaritic, but in the Kufic character, which might easily have puzzled even those learned Arab traders who in De Barros's time "were unable to read or say what writing it was." But all Arabs, learned or not, were familiar with the Kufic script, which was generally used in the inscriptions on their mosques. Hence, if they could not read it, they could at least "say what writing it was." Besides, Kufic dates only from about 637 A.D., when Kufa, which gives it its name,

was founded by Omar I. But this is far too recent a date for Zimbabwe, which all, I suppose, now admit was built in pre-Mohammedan times. At the same time I fully agree with the writer that "the singular lack of inscriptions is a serious obstacle to any identification of the age or race of the builders." Hence I have myself urged explorers to be "on the look-out for such relics" (p. 164), and Dr. Peters now writes me that he knows of two such "Himyaritic inscriptions" in the Inyanga district.

The reviewer further objects that

"by omitting the final vowels in what he calls the 'Neo-Arabic' numerals [*i.e.*, the Malagasy weekdays] and retaining them in Himyaritic he endeavours to establish a relation between Himyaritic and Malagasy, which is at least not proven."

I submit that the relation is proven up to the hilt. I establish it, not by omitting the final vowels, but by comparing the whole body of the word, as thus: Malagasy, Alatsinainy; Himyaritic, Al-itznani; Neo-Arabic, El-etnèn. Here the Neo-Arabic—i.e., the relatively modern Koreish dialect of the Koran—shows the profound ravages of phonetic decay, while the Malagasy stands at the level of the Himyaritic of the rock inscriptions, from which all philologists will admit that it is necessarily derived. A reversal from El-etnèn to a form practically identical with the archaic Al-itznani is unthinkable. As well derive the Ital. *castello* from the Fr. *château* instead of from the Lat. *castellum*. But for further details on this crucial point I must refer the reader to the book itself, and also to the 'Madagaskars Land og Folk' (Christiania, 1876) of Rev. L. Dahle, who supports himself with the great authority of Prof. Fischer of Leipzig.

A. H. KEANE.

#### THE HENRY WHITE LIBRARY.

THE valuable and extensive library of printed books and illuminated and other important manuscripts of the late Mr. Henry White will be sold at Messrs. Sotheby, Wilkinson & Hodge's on April 21st and ten following days. Mr. White was for many years a generous and untiring book collector; many of his rarities were purchased from Mr. Quaritch, but he was also a frequent buyer in person at the salerooms. He would suddenly appear at a sale, buy almost everything that came along against all comers for half an hour or an hour, and then as suddenly disappear. He appears to have had no very well-defined weakness for any particular class or classes of books, so that his library is of an exceedingly varied and miscellaneous character. We get, for instance, a very fine copy of the *editio prima* of Aeneas Silvius, from Ulric Zell's press, ante 1470, rubbing shoulders with novels from the pen of Harrison Ainsworth, and a copy of the Bridgewater Treatises following close upon the heels of a series of editions of Boccaccio. Taken as a whole, however, the library is one of the most important—certainly the most extensive—which we are likely to see under the hammer during the present season.

The illuminated and other MSS. form a very important section of the collection. Three Antiphonarii of the fifteenth century are evidently, in the opinion of the cataloguer, the work of the same Italian scribes and miniaturists, the most important of the three having forty-one large finely painted and brilliantly illuminated initials of a very high style of Italian art; the volumes are uniformly bound in old Italian red morocco, and are lettered on the back "Libro Corali del Canto Ambrosiano." Of the Bible there are twelve MSS. of the thirteenth century and three of the fourteenth; one of the former is ornamented with 136 finely painted initials with characteristics which point to their being the work of an Anglo-Norman artist. A very



fine fifteenth-century MS. of the 'Chroniques de St. Denis,' with twenty-six painted and illuminated miniatures, was at one time in the library of the Duke of Buccleuch. The fourteen MSS. of the four Evangelists are noteworthy; the first of these is an important Byzantine codex, dating from about A.D. 1000, with full-page miniatures of all the four Evangelists; another, of about the same period, is decorated with a very fine early full-page miniature of St. Matthew.

Illuminated Horæ form the most important section of the early manuscripts, and of these there are about forty examples, dating from the thirteenth and fourteenth centuries to the time when Verard's beautiful specimens of typography superseded the slow work of the scribe: they are, of course, all interesting, and, in various ways, important, whilst most of them contain beautiful miniatures. The Horæ occupy nearly the whole of one day, and as the descriptive particulars take up some sixteen large pages of the sale catalogue, further details are not possible in this place. A finely decorated MS. of Justinianus, dating from the thirteenth century, may be mentioned on account of its nine painted and illuminated initial miniatures of figures in English costumes on blue and red grounds. The Missals, manuscript and printed, are twenty-two in number, but only two of the former are noteworthy on account of their illuminations, and the more important of these, an excellent example of fifteenth-century work, with twenty-two superb borders and a full-page miniature, is from the Hamilton Palace collection.

Mr. White secured but few examples of early English typography. A fairly good copy of Capgrave's 'Nova Legenda Angliæ,' from Wynkyn de Worde's press, 1516; a very fine one of Tunstall's 'De Arti Supputandi Libri Quattuor,' printed by Pynson, 1522, interesting as being the first book on arithmetic published in England; and the same printer's issue of Froissart, 1523-25; the Ashburnham copy of Higden's 'Polychronicon,' printed by Treveris, 1527—these, with some editions of the Bible and Testament, are all the early English books which call for special mention.

The early books from foreign presses make a much better show, and a few of them may be specially mentioned. There are two copies of the extremely rare second edition of St. Augustine, 'De Civitate Dei,' lib. xxii., printed by Sweynheym & Pannartz at Rome, 1468, one of which came from Syston Park; a fine large and sound copy of the same and from the same press, 1470; and also one of the edition having in the text the peculiar R formerly attributed to Mentelin's press. The printed editions of the Bible (which, with those in MS., extend to over 110 lots) comprise first editions of the translations into French, Saxon (or Low Dutch), Dutch, Danish, Icelandic, Swedish, and Wendish. The English translations include a most excellent copy of "the Great" or Cromwell's Bible, 1539; a large and sound copy of the very rare edition printed at Rouen "at the Coste and Charges of Richard Carmarden," 1566; Matthew's Bible, 1549; the same revised by Becke and published by Day & Seres, 1549; the Bishops' Bible, 1568; and the first of the Geneva or "Breeches" Bible, 1560. The copy of Claudian, 'De Raptu Proserpinæ,' lib. iii., printed on vellum by Scinzenzeler, 1505, is described as probably the only one that has ever appeared for sale at auction; it is from the Wodhull collection. The several early editions of Dante include a fine copy of the Florence 'Convivio,' 1490, and the Aldine edition of 'Le Terze Rime,' 1502, the first book to contain the printer's celebrated device of the anchor. Ratdolt's first edition in Latin of Euclid, 1482; a copy of the first edition of the celebrated chronicle 'Fasciculus Temporum,' Cologne, 1474; a vellum copy of Gratianus, 'Decretum cum Glossis,'

printed by Schoeffer, 1472; a fine example of the first edition of 'H(ortus) Sanitatis de Herbis et Plantis,' *absque ulla nota*, in fine condition; the second edition of Lactantius, by Sweynheym & Pannartz, 1468; the first Dutch translation of Livy, Antwerp, 1541; the Seillière copy of the first book printed at Nuremberg, Retza, 'Comestorium Vitorum,' 1470; and a fine copy of Valerius Maximus, from the press of the "R" printer, circa 1468-70, are included.

There are a good many interesting volumes which do not fall into either of the preceding categories, notably a scrap-book containing a collection of 52 original engravings and sketches of William Blake; a series of 19 original drawings by H. K. Browne; a collection of 53 very clever original drawings in oils upon brown paper of scenes in the life of Christ, by Gaspar de Craeyer, of whom Rubens declared, "Craeyer, nobody will surpass you"; the complete original MS. of Beaconsfield's 'The Rise of Iskander,' on 187 pages; and 10 original drawings in colours by Richard Doyle for a proposed illustrated edition by him of 'A Treatise of Fysshynge wyth an Angle.'

W. R.

#### TOLSTOY'S ASTRONOMY.

Hedgecote, Glen Road, Jamaica Plain, Boston, Massachusetts, U.S.A., March 15, 1902.

My attention has just been called to an animadversion by Mr. W. Hale White on the vagaries of Count Tolstoi's astronomy. It seems to me that the novelist may be easily acquitted of blundering. Here is the passage:—

"It began to grow dark. Clear, silvery Venus, low in the west, was already shining from behind the birches with her tender radiance, and high already in the east baleful Arcturus was now flooding the sky with his lurid fires. Above his head Levin found and lost the stars of the Bear. The woodsnipe had now ceased to fly; but Levin determined to keep on until Venus, which he could see just below the branch of a birch tree, should come out above it, and until the stars of the Bear should be all clear. Venus had already come out above the branch, the wain of the Bear with its pole was by now wholly visible in the dark blue sky, but he was still lingering."

If it meant that Levin stood in one spot the astronomy would be ridiculous, but Tolstoi of course implies that Levin had somewhat changed his position. The sun had set behind the forest. As it grew dark Venus came out, and Levin could see it for a moment below one branch; then as he moved, perhaps descending towards the brook, he would see it come out above the same twig (*sutchok*) just as the branches of the trees would blot out first one star and then another of the Great Bear; until at last he found himself where the view would be unobstructed. As to Arcturus being in the east, it may possibly be that Tolstoi followed the Scriptural designation of the Great Bear: "Canst thou guide Arcturus with his sons?" But even if he meant Arcturus himself, and not the driver of the Wain, the baleful star is often far enough towards the east to justify the description.

The passage may display rather hasty composition, but it certainly does not convict Count Tolstoi of ignorance of astronomy. The verb *perekhodit*, which Mrs. Garnett translates "rise," signifies rather "cross."

NATHAN HASKELL DOLE.

#### Literary Gossip.

'RELIGIO LAICI,' by Prof. H. C. Beeching, is a series of essays, some of which have already appeared, addressed primarily not to the trained thinker and theologian, but to such persons of general intelligence and education as tend to create the main body of opinion about religious matters. It is aimed against certain prejudices which the

writer finds in the attitude of such persons to current views and controversies, and while in one essay he defends Walton's 'Life of Donne' against recent criticism, his chief endeavour is to show that Christianity is something more than Stoicism "touched with emotion"; to define and defend the special characteristics of the Church of England among other religious bodies; to defend modern clerical ideals against the common indictment of the clergy by the "man in the street"; and to discuss such questions as the poverty of the clergy, controversies about ritual, and religion in elementary education. The volume will be published by Messrs. Smith, Elder & Co. next week.

'NICHOLAS HOLBROOK' is the title of Miss Olive Birrell's new novel, which will be published in a few days by the same firm. In standing for the dockside constituency associated with his family Nicholas Holbrook, fourth of his name, realizes to the full the *damnosa hereditas* of slums on which his fortune has been built up by the land speculations of his ancestors. The sympathy with the people's sufferings, which finally triumphs in the sacrifice of his Sussex home and the redemption of his dockside tenants from misery, springs from the feelings which follow the discovery of two second cousins, boy and girl, who have fallen into poverty and life in this slumland, and are exploited for electoral purposes by the leader of the opposition to Nicholas, a demagogue journalist.

MR. AUBREY DE VERE's will names as his literary executors Mr. Wilfrid Ward, Mr. Wilfrid Meynell, Mrs. Towle (a daughter of Sir Henry Taylor and of the Hon. Lady Taylor, who was Mr. de Vere's cousin), and Miss Agnes Lambert, a lady who, as it happens, leads off with the first article in the April number of the *Nineteenth Century*. But the daily papers are incorrect in reporting that Mr. de Vere has left a small legacy to each of these literary executors. He has, in fact, left 50% to the first one who, in the order here given, will undertake the task of editing some correspondence he docketed before his death as "To be published"; and this task has now virtually been undertaken by Mr. Ward.

DR. JESSOPP is revising, so far as it has any need of the process, his 'One Generation of a Norfolk House,' a new issue of which, embellished by illustrations, will shortly be published by Messrs. Burns & Oates.

THE large first edition of the Bishop of London's new work, 'Under the Dome,' having been exhausted before publication, Messrs. Wells Gardner & Co. have in hand a second, which will be ready very shortly.

MR. ALFRED AUSTIN's new volume, 'A Tale of True Love, and other Poems,' which will be published on the 18th inst., will open with a sonnet addressed beyond the grave to R. L. Stevenson.

GENERAL SIR WILLIAM BUTLER has presented to the Irish Literary Society the MS. of his Cromwell lecture, so that its publication may be effected in the manner most agreeable and beneficial to the body before whom it was lately delivered.



MR. W. RIDLEY KENT writes:—

" 'The Night Side of London,' mentioned in your Gossip last week, is not an original title, as an old friend of mine—Ewing Ritchie—used it for a book he wrote some fifty years since, giving an account of visits to the Cider Cellars, Judge and Jury, Music-halls, &c. I should think the book has long been out of print."

MESSRS. SOTHEY & Co. will sell on Tuesday next, amongst other books, a rare collection of Sheridans. They include first editions of 'Pizarro,' 1799; 'The Duenna,' 1794; 'The Critic,' 1781; also the first London edition of 'The School for Scandal,' 1797; a Dublin edition of the same play, dated 1786; the rare first Dublin edition of 'The Duenna,' 1786; and London editions of 'The Rivals,' 'The Critic,' and 'The Duenna,' all bearing the early date of 1797.

THE new president of the Paris Société des Gens de Lettres, M. Abel Hermant, must be one of the youngest men who have occupied that important post. He is just forty years of age, but has been an author for the last twenty years, his first book being the traditional volume of verse, 'Mépris.' M. Hermant has written a number of successful novels, some of which provoked a good deal of discussion, the best possible advertisement for a novel. His books exhibit a wide acquaintance with many phases of life—college, military, religious, and the fashionable world. One of them had the honour of being publicly burnt by a colonel at Rouen, and another received a similar attention at the École Normale.

THE new number of the *Kant-Studien*, which opens the seventh volume of that publication, includes a reprint of a short paper by the philosopher, lately found by Prof. Reuter at Altona in a school reading-book. It contains definitions of the conceptions of "the possible" and "the impossible," of "probably," "improbably," and "certain," and of "luck" and "ill luck." These are applied by Kant in a humorous fashion to the chances in the lottery. The paper has an introduction and elucidations by Prof. H. Vaihinger, of Halle, who is co-editor, with Dr. M. Scheler, of Jena, of the periodical. The same number has an article by K. Vorländer on the 'New-Kantian Movement in Socialism,' by F. Medicus on Kant's philosophy of history, and by Dr. Stilling, the Strassburg ophthalmologist, on the 'Psychologie der Gesichtsvorstellung nach Kants Theorie der Erfahrung.'

## SCIENCE

*Head-Hunters, Black, White, and Brown.*  
By Alfred C. Haddon, Sc.D., F.R.S.  
(Methuen & Co.)

THE recent anthropological expedition to Torres Straits, under the auspices of the University of Cambridge and the leadership of Dr. A. C. Haddon, is fresh in the memory of all who are interested in anthropological and ethnological problems, and especially of those who know Dr. Haddon's unique sympathy with the native mind and his power

of getting into touch with it. In view of the constitution and equipment of the expedition, results of first-class importance were expected, and Dr. Haddon's book makes it apparent that no disappointment need be feared. Yet the present volume, though it raises far more points of interest than can even be indicated within the limits of a notice, is little more than an index to the vast mass of data accumulated in the different fields of investigation. The classification of the scientific results is necessarily a work of time, and pending the appearance of the series of monographs to be issued by the Cambridge University Press, one of which we noticed on January 11th, Dr. Haddon's volume is very welcome.

Viewed merely from the literary standpoint the present book leaves something to be desired, both in arrangement and expression, but the defects of form appear to be in large measure the defects of the writer's qualities. There is abundant evidence that Dr. Haddon has desired at all hazards to avoid the smallest exaggeration of language, and all risk of reading into his evidence more than it contained. In a word, his object has been to record a series of facts, of a kind peculiarly difficult to record, rather than to embody them in literary form.

The work done by the expedition falls under three heads: (1) "head-hunting" proper, including not merely the collection of skulls, but the measurement of as many living individuals as possible; (2) experimental studies in the psychology of primitive peoples; (3) studies in ritual, magic, and folk-lore. The details of the anthropometrical results, and the light thrown by them on ethnic problems, are obviously outside the scope of a work intended for the general reader. The psychometric data, too, are highly technical; their importance may be measured by the fact that Dr. Haddon and his colleagues were the first thoroughly to investigate primitive peoples in their own country, and that never before had a well-equipped psychological laboratory been set up among a people scarcely a generation removed from perfect savagery. It is interesting to note that temperament counts for nearly as much among, for example, the Murray Islanders as among ourselves:—

"There was at one extreme the slow, steady-going man, who reacted with almost uniform speed on each occasion: at the other extreme was the nervous, high-strung individual, who frequently reacted prematurely."

Visual keenness, though superior to that of normal Europeans, was not markedly so. Dr. Haddon suggests that much that passes for abnormal visual acuity is really a highly trained power of observing detail. Colour blindness was absent, except in the case of one district, but, on the other hand, the Torres Straits Islanders were at a somewhat low stage of colour discrimination. Different islands differed in this respect, but generally

"there were definite names for red, less definite for yellow, still less so for green, while a definite name for blue was either absent or borrowed from English."

One curious discovery was that

"in many cases native children, when asked to write with the left hand, spontaneously wrote mirror writing, and all were able to write in this fashion readily. In some cases children, when

asked to write with the left hand, wrote upside down."

However we look at it, the phenomenon is a curious one. With regard to the inversion, the present writer has observed that some children draw upside down or right side up indifferently, and apparently fortuitously. It would be interesting to know whether these inversions were peculiar to the left hand.

In the region of native custom and folklore Dr. Haddon has collected a large amount of valuable information. Under the influence of Christian teaching and in contact with a more advanced material civilization the older culture is fast passing away. In Murray Island the younger men know little of the old traditional practices, and only a few of the older men, who will die in the course of a few years, can narrate accurately the details of the bygone ritual. The mental attitude is sometimes very curious. Two converted natives consented, with a reluctance which was half faith, half fear, to manufacture masks for a rehearsal of the old ceremonies of initiation, but only on condition of receiving a half-sovereign in gold apiece to put in the collection plate on Sunday. Little higher, however, was the level of their Samoan pastor, who, alarmed at the recrudescence of interest in the "old-time fashion," denounced the awful fate in store for transgressors, who, in the world to come, would be soaked in kerosene and set on fire. In Mabuia, on the other hand, the old cult was to a much greater extent a thing of the remote past. The inhabitants felt a proper contempt for the less advanced Murray Islanders, and spoke deprecatingly of them as "people who eat frogs." Really, as Dr. Haddon rather wickedly remarks, "people are much alike all the world over." Among the various rites collected are those for making rain, raising wind, ensuring fertility in the land and abundant catches of turtle and dugong, for discovering the guilty, for divining the future, for curing disease, and, in short, for conducting on successful lines all affairs in this life and the next. Dr. Haddon managed to secure the working outfit of a sorcerer, which contained, among other items,

"a small pointed coco-nut receptacle: the medicine inside was kept in place by a plug of bark cloth. When wishing to harm a person, the coco-nut is pointed to the place where the patient sits. Attached to this was the lower jaw of a baby crocodile. This makes dogs kill pigs.....A spine of a sting ray. When a man is enamoured of a girl in another village who will have nothing to say to him, he takes the spine of the sting ray, sticks it in the ground where the girl has been, puts it in the sun for a day or two, and finally makes it very hot over a fire. In a couple of days the girl dies.....A smooth ovoid stone, three inches in length, closely surrounded with netted string, has had pink earth rubbed over it, and was enveloped in a piece of black cloth, which was part of a man's belt. This is taken into the garden at planting season and held over a yam, then water is poured over the stone so that it falls on to the yam. Several pieces of resin were tied together with string in three little parcels, one having leaves wrapped round the resin. They were inside a small netted bag.....It is a turtle or dugong charm."

Such an outfit ensures a respectable amount of control over the vicissitudes of life.



Among the ceremonies actually witnessed were those for the initiation of young men and the rain-making charm in Murray Island; a very interesting dance to secure agricultural fertility by women in Hood Peninsula; and the modes of divination by means of a pig's liver, and of curing the sick by magic, in Sarawak. Another interesting line of research is that into children's games and toys. Attention has recently been called by Mrs. Gomme and others to the anthropological value of the former, and Prof. Haddon suggests that the latter might conceivably throw some light on the problems of race migration.

We have no space to speak of the chapters dealing with Sarawak, although these are perhaps the most interesting in the book. Dr. Haddon had the good fortune to come on many typical examples of ritual and magic, some of them connected with that cult of the skull which has given certain of the tribes an unenviable notoriety. The volume is a notable contribution to our knowledge of the mental processes of primitive peoples and an earnest of the wealth of material to be expected when the full results are available.

THE Royal Society has issued a new edition of its useful *Record*, a publication which contains historical information, as well as accounts of the various trusts and general functions performed by the Society as the representative scientific corporation of the country. The volume is considerably extended, compared with that of 1897, inasmuch as two lists of Fellows, presumably complete, from the foundation, are included, one arranged alphabetically, the other chronologically, and brought down to December, 1900. They should prove of decided advantage for purposes of reference, since the only general register hitherto available has been that contained in Thomson's 'History of the Royal Society,' published in 1812, a work now somewhat difficult of access. Moreover this, although commendably accurate on the whole, contains names of persons who do not seem to merit inclusion. Amongst new matter we note the terms of the Warrant for the Board of Visitors of Greenwich Observatory, particulars of the National Physical Laboratory, and the Gassiot Trust, now absorbed by that institution, and an interesting account of the International Catalogue of Scientific Literature which is in active preparation under the control of Dr. H. F. Morley.

#### BOOKS ON BIRDS.

*Birds and Man.* By W. H. Hudson. (Longmans & Co.)—Rather more than half the matter contained in this volume has appeared, as the author tells us, in various periodicals, and the pleasantness of Mr. Hudson's conversational style as well as the obvious sincerity of his utterances form, perhaps, a valid excuse for the collection of these stray leaflets. The paper and the type are undoubtedly good, the book is light in the hand, and as a companion on a railway journey it will be found agreeable. When the author has something to say he can say it very well, especially as regards Argentina, where the greater part of his life has been passed; and one of the best bits in this book is in a chapter on geese, wherein he harks back to the southern frontier of Buenos Ayres, frequented during the cold months by large flocks of upland geese. Most of these had taken wing for their Magellanic breeding-grounds, but a pair were delayed because the female was obliged to walk, owing to a broken pinion. The male accompanied her on foot, though at a more rapid pace, but each time that he realized the backwardness

of his companion he would fly to her, and then again push on, as if to show the way, calling to her with his wildest and most piercing cries:—

"In that sad, anxious way they would journey on to the inevitable end, when a pair or family of carrion-eagles would spy them from a great distance—the two travellers left far behind by their fellows, one flying, the other walking; and the first would be left to continue the journey alone."

It is easy to understand that when a naturalist of Mr. Hudson's keen perception arrived in this country and began to go up and down in it he was struck by many things which appeared new to him, and he felt impelled to record his impressions thereon. Not content with this, however, he is somewhat aggressive with regard to our supposed want of appreciation or discrimination of the notes of various small birds—forgetting that few persons "render" notes alike. For instance, not every one will agree with Mr. Hudson that the ordinary note of the magpie "resembles the broken or tremulous bleat of a goat." With regard to many of those birds which he has designated "vanishing species," his hatred for the "cursed collector" often leads to an undue display of zeal, and thereby to the weakening of his case through over-statement. This is to be regretted, because his intentions are good and deserve the sympathy of every true naturalist. So warm does he become that many of his readers may wonder whether he derives the greater pleasure from his advocacy of "Birds" or his belabouring of "Man." He goes so far as to suggest the passing of a law to forbid the making of collections of British birds by private persons. In an article on the Dartford warbler, and its scarcity at the present day in Kent, Surrey, and Hampshire, he throws the blame upon the well-known Smithers of Churt, who was employed by Gould and other collectors to obtain a few birds and—in the aggregate, spread over many years—a considerable number of eggs; but all this was thirty years ago. Nature has been the prime factor in the diminution of this southern gorse-loving species, which is hardly known to the north of Suffolk; for, owing to the fact that it is a resident and not a migrant, a severe and prolonged winter, especially if followed by a second, diminishes the stock in such a way that years may be required for recovery. Of course in such circumstances the taking of a nest or the destruction of a pair of birds inflicts wounds which, under normal conditions, would be mere pin-pricks. That the bird is no longer to be seen on Blackheath, Wimbledon Common, Sunninghill, or at its name-giving Dartford is, indeed, owing to man—but to the builder and the occupier, not the collector. That much-abused person has, however, to answer for the temporary extirpation of a breeding species, the honey buzzard, in the New Forest; but the crime was that of one man, a solicitor and land agent, whose gigantic and fraudulent bankruptcy is still notorious. He, being *profusus alieni*, paid large sums not only for the eggs, but also for the young and the parent birds, thereby effectually putting a stop to the annual return of summer migrants to a locality which they had learnt to know and like. But all this was in the early "seventies," and, with that exception, the records of the breeding of this species in Great Britain have been few and far between since Gilbert White described the often-cited instance in Selborne Hanger. To speak, as Mr. Hudson does, of this species having been exterminated during the last fifteen years in a country where it had doubtless bred "for thousands," is a specimen of his inflated style, for every ornithologist who has studied distribution is aware that the British Islands lie to the westward of the main lines of the great migrations of this species, and only the mere fringe is likely to pass over our woodlands. Space will not permit of allusions to the many other species which, according to Mr. Hudson, are being gradually

extirpated, most of them, as we believe, owing to drainage or increase of population; but when we find the stork enumerated among the species which have formerly bred in these islands, or would breed if they had a chance, we must enter a protest against such loose declamation. There is not the slightest evidence that the stork has ever nested—in a wild state—in Great Britain, and even so far back as 1544 Dr. William Turner, who knew East Anglia particularly well, expressed his surprise that the bird should be of such rare occurrence there at any time of the year, while it was so common no further away than Cologne.

'The Strange and Beautiful Sheldrake' is a remarkable title for a chapter on a bird which is common in suitable localities, and if it is not so abundant as Mr. Hudson could wish upon "the south coast," the reason is that extensive sandhills, in which the bird can burrow its nesting-place, are few and far between; but it can be studied to advantage no further off than Somerset. That county supplies material for another chapter—namely, on its ravens; and Mr. Hudson remarks upon the survival there of the superstition that it was unlucky to kill those birds, however much the landowners might desire their destruction by some other person. We are rather surprised that he does not refer to Coleridge's weird ballad on the raven, and the sinking of the ship containing timbers from the oak-tree which it had planted and in which it had afterwards built a nest. But he describes at considerable length a conflict between a peregrine falcon and a raven, and moralizes thereon in the following characteristic passage, with which this notice must end:—

"Thinking.....of the raven's savage nature, Blake's 'Tiger, tiger, burning bright,' came to my mind, and the line—

Did He who made the lamb make thee?

We can but answer that it was no other; that when the Supreme Artist had fashioned it with bold, free lines out of the blue-black rock, he smote upon it with his mallet and bade it live and speak; and its voice when it spoke was in accord with its appearance and temper—the savage, human-like croak, and the loud, angry bark, as if a deep-chested man had barked like a blood-hound."

Such a special creation—far superior to that of mere specialization by evolution—does indeed give the raven a right to take its place at the very top of the highest order, Passeres!

*Bird Hunting on the White Nile*, by Harry F. Witherby (Knowledge Office), is the brightly written narrative of a naturalist's expedition to the Soudan in April and May, 1900. The journey was undertaken for the express purpose of adding to our knowledge of the birds and beasts of a district which had, unavoidably, remained unvisited by English naturalists for at least fifteen years, although it was not altogether unknown to science, owing to the researches of Brehm, Von Heuglin, and Von Müller, long before the troubles caused by the Mahdi and the Khalifa. Mr. Witherby, accompanied by two taxidermists, one of whom was a successful photographer, penetrated as far south as El Kawa, about 150 miles in a direct line to the south of Khartoum. From a scientific point of view mammals were scarce, but even so new species of bat, mouse, and hare were recorded; while a distinct form of flea was discovered, and has immortalized its finder under the name of *Pulex witherbyi*. Birds, however, were abundant, and the graphic narrative of the author's impressions of the country and its inhabitants contains numerous allusions to the avifauna. This is supplemented by an excellent list, but the author has duly remembered that the ordinary reader might be bored by too ample details on this subject, and has contented himself with references to the pages of the *Ibis*, wherein all these are set forth for the benefit of ornithologists. We therefore make no remarks upon the rarities obtained, and confine ourselves to a pretty incident with regard to a small bird which



is a summer visitor to Great Britain—namely, the lesser whitethroat. During an illness, a bucket of water was kept in Mr. Witherby's tent near his bed, and the little warbler found this out, perching upon the sufferer's arm, and whenever Mr. Witherby splashed his hand in the water, the bird would hop down and suck the drops of water from his fingers. The whitethroat was always thirsty, and although the river was near, it seemed to prefer drinking in this way. "I missed it much on moving from this camp," says the narrator, and we can well believe it. Altogether this is a very pleasant and thoroughly genuine little book of fewer than 120 pages, written without affectation or effort, prettily illustrated, and furnished with a good index.

*Birds' Nests*, by Charles Dixon (Grant Richards), bears as its second title 'An Introduction to the Science of Caliology,' and the importance of this "science" is insisted upon three times in the preface. The student of this is called a "caliologist," while "procreant cradle" is a term to which the author seems partial. We are told in the introductory chapter that Darwin, "like so many other compilers before him," has been misled by Gould "in giving as evidence of a taste for the beautiful in birds what in reality is nothing of the sort," decoration being, in the author's opinion, due to a desire for concealment. Nestless birds, annexers of the nests of others, builders of crude nests, open nests, domed, roofed, and pendulous nests, are successively passed in review, and the old remarks are made about the eggs of some species being white because they are laid in holes or burrows. Except in size, there is no difference between the white egg of the storm-petrel, which is laid in a hole, and that of the albatross, which is deposited in a large open nest, and the reason awaits explanation. The work is illustrated, and there is a good index.

#### SOCIETIES.

SOCIETY OF ANTIQUARIES.—*March 13.*—Viscount Dillon, President, in the chair.—Mr. T. F. Kirby, Local Secretary for Hants, exhibited a number of documents relating to the manor of Ropley, which was formed between 1390 and 1476 by throwing together a number of tenements and small properties acquired by purchase. The manor now belongs to Winchester College.—Mr. C. A. Markham, Local Secretary for Northants, read a report on the Eleanor Cross near Northampton, which has now passed into the possession and custody of the Northants County Council, in accordance with the powers conferred by the Ancient Monuments Protection Act (Extension) of 1900. Mr. Markham also reported the discovery of a number of moulded stones built up in the tower of St. Peter's Church, Northampton.—Sir J. C. Robinson exhibited a small book with gold and enamelled covers and engraved silver leaves, which he submitted was a rare example of such jewels, perhaps of French origin, and of a date not later than 1300.—Mr. C. H. Read found a difficulty in reconciling the appearance of the outside with that of the leaves within, as there seemed to be a distinct difference in their respective dates.—Mr. Micklethwaite called attention to the form of prayer engraved on the leaves, which was not popularly in use in England before the sixteenth century, and not officially until somewhat later.—Sir E. M. Thompson expressed an opinion that the writing was not of the style of the thirteenth or any succeeding century.

*March 20.*—Viscount Dillon, President, in the chair.—Mr. O. M. Dalton read a paper (illustrated by lantern-slides representing objects in various museums) on the Oriental origin of the early Teutonic fashion of inlaying jewels and ornaments with garnets and glass pastes. This style of jewellery might be traced from Egypt, through Assyria and Persia, northward to Western Siberia, whence it crossed the Ural Mountains into Southern Russia. Here it was adopted by the Goths, who transmitted it to the other Teutonic peoples. The most salient point in its history was its long connexion with Persia, and its descendants were widely disseminated in Central Asia at the present day.—Sir G. Sitwell exhibited an unknown early edition of Clenard's 'Institutiones in Græcam Linguam,' printed probably abroad in 1587, with the arms of Cambridge University stamped on the sides. It appears to have belonged to George Sit-

well, of Eekington, who reached the age of eighteen years in 1587, and afterwards to George, Godfrey, and Henry Wigfall, the sons of Henry Wigfall, of Carter Hall, in Eekington.

NUMISMATIC.—*March 20.*—Sir H. H. Howorth, V.P., in the chair.—The following exhibitions of coins were made: Mr. F. A. Walters, a shilling and sixpence of Philip and Mary, the latter piece being rare as having the date beneath the busts on the obverse.—Mr. L. A. Lawrence, a Wolsey groat without the initials T. W.,—Mr. P. Carlyon-Britton, two St. Peter pennies struck at York, of a somewhat smaller size than usual.—Mr. Percy H. Webb, a Roman second brass of Julia Aquilia Severa.—The Chairman read a paper on 'The History and Coinage of Artaxerxes III., his Satraps and Dependents.' After an account of the history of this period, founded to a great extent on the recently discovered inscriptions, he showed the bearing of the new light thus obtained on the numerous and intricate questions relating to the coinage. He maintained that throughout the Achaemenid period the precious metals circulated simply by weight in the purely Persian provinces of the empire. The actual coins—the gold darics and the silver sigloi—which we possess of this dynasty were struck solely for those districts in which the Greek element prevailed, and they were struck, moreover, to a very considerable extent for the payment of Greek mercenaries. With regard to these darics and sigloi Sir H. Howorth contended that, although they could undoubtedly be arranged roughly into an earlier class and a later class, yet there was no sufficient evidence to justify the attribution of different specimens to each particular member of the Achaemenid dynasty, as proposed by M. Babelon in his great work 'Les Perses Achéménides.' In conclusion, he stated that his investigations into the history and numismatics of this period had led him also to make several new attributions of coins to the various satraps and dependents of Artaxerxes III.

LINNEAN.—*March 20.*—Prof. S. H. Vines, President, in the chair.—Mr. E. J. Butler was elected, and Messrs. W. E. de Winton, C. E. Salmon, and T. W. Sanders were admitted Fellows.—Prof. J. C. Bose read a paper on 'Electric Response in Ordinary Plants under Mechanical Stimulus.' He first explained his apparatus and methods, and then performed, with the aid of his talented assistant, a series of experiments showing electric response for certain portions of the plant organism, which proved that, as concerning fatigue, behaviour at high and low temperatures, the effects produced by poisons and anaesthetics, the responses are identical with those hitherto held to be characteristic of muscle and nerve and of the sensitive plants. He drew the final conclusion that the underlying phenomena of life are the same in both animals and plants, and that the electrical responses which he had demonstrated are but the common physiological expression of these.—A discussion followed, in which Prof. Marcus Hartog and Prof. S. H. Vines took part.—Dr. O. Stapf read a paper on the fruit of *Melocanna bambusoides*, Trin., an endospermless viviparous genus of Gramineæ. Fruits of this very singular grass, collected last year, were forwarded through Mr. Wild, Conservator of Forests, Bengal. They are of the shape and size of small apples or inverted pears, usually terminating with a short or long beak, the longest measuring as much as five inches. They consist of a hard, thick, fleshy pericarp, which contains a great deal of starch stored in a parenchymatous tissue, of a testa developed as nutrient layer and present in the mature fruit in an "obliterated" condition, and an embryo possessing an enormous ellipsoid scutellum which fills up the large central cavity of the pericarp, or is partly empty. The epidermis of the scutellum is developed as haustorial epithelium of the kind characteristic of grass-seeds, so far as it is in contact with the pericarp, or rather the nutrient layer. It is traversed by numerous vascular strands, which start from a plate of tangled strands, in the axis of the embryo, and send out innumerable branchlets near the surface of the scutellum. The fundamental tissue in which the strands are embedded is delicately walled parenchyma, full of starch. There is no endosperm. Germination starts while the fruits are still on the tree, and the young shoots may attain a length of as much as six inches, whilst a bundle of roots is formed simultaneously. During germination the scutellum acts on the pericarp as it acts in typical grasses on the endosperm, depleting not only the store of starch and other nutrient matter deposited in the cells of the parenchyma, but finally inducing also the partial solution of the cell-walls. This structure of the fruit of *Melocanna* is almost unique in grasses, and was not known before. It is probably repeated, although with some modifications, in the genera *Melocalamus* and *Ochlandra*, which the author intends to make the subject of another paper.

—In the discussion which followed, Prof. Bower and Mr. C. B. Clarke took part.—Messrs. A. O. Walker and A. Scott read a paper on Crustacea Malacostraca from the island of Abd-el-Kuri, in the Red Sea, collected by Messrs. H. O. Forbes and W. Ogilvie Grant during their expedition to Socotra in 1899. The specimens described were picked out of the residue from a collection of Algae procured in April of that year, in rock-pools and tidal inlets on the above-named island. Of thirteen species thus obtained, seven at least were described as new to science, and three were regarded as belonging probably to new genera. One of these genera (*Kuria*), it appeared, could not be referred to any of the recognized families of Amphipoda.

ENTOMOLOGICAL.—*March 19.*—Dr. F. DuCane Godman, V.P., in the chair.—Mr. B. W. Adkin, Mr. E. D. Bostock, Mr. H. Edelstein, Capt. F. W. Hutton, Mr. F. W. L. Sladen, and Mr. G. O. Sloper were elected Fellows.—Mr. W. J. Kaye exhibited a number of insects from British Guiana, many of them taken by himself, illustrative of Müllerian mimicry.—The Chairman remarked that in these regions many different forms of the same butterfly would often occur within a radius of fifty miles, showing a wide range of variation.—Prof. E. B. Poulton exhibited cocoons of *Malacosoma neustria* collected by Mr. Hamm in 1900, spun upon black currant and apple trees in his garden at Oxford. All of them had been attacked by birds through the leaf, this being the thinnest part of the cocoon, and the pupa thus more easily abstracted. With regard to the resting habit of *Hybernia leucophaea*, he said that he had observed that this moth usually rested in a horizontal position.—Dr. Longstaffe said that all the specimens he had observed on green stems affected a similar position, and that he had only found one on a birch tree.—Mr. M. Jacoby said that he never found the species on oak at all, but on palings, also in the same position, which facts, Prof. Poulton said, tended to show that the protective instinct of the species was retained in such localities.—Mr. Porritt exhibited two bred black *Larentia multistrigaria* from Huddersfield, and said that the dark form was rapidly increasing in Yorkshire. Of those already emerged and reared from the same brood, three were normal and two dark.—Dr. F. A. Dixey read a paper, illustrated by lantern-slides, entitled 'Notes on some Cases of Seasonal Dimorphism in Butterflies, with an Account of Experiments made by Mr. Guy A. K. Marshall.' He said that he had long since formed the opinion that *Catopsilia crocale*, Cram., was specifically identical with *C. pomona*, Fabr., and had suspected that the differences between them might prove to be seasonal in character. The belief in their specific identity was held by Piepers and by De Nicéville, neither of whom, however, thought that the dimorphism thus shown had any relation to the seasons.—Col. Yerbury said that a temporary rainfall in a dry season in dry places had a marvellous effect in producing intermediate and wet-season forms.—Mr. F. Merrifield pointed out the difference between experiments upon tropical and European species. In the tropics there are not any very great distinctions of seasons and temperature, whereas in temperate climates the seasons are clearly marked off from one another.—Prof. Poulton expressed his opinion that by breeding species through Mr. Marshall had proved that one form gives rise directly to the other, the pairing of the two forms being a biological test of very considerable value.—Col. Swinhoe, Dr. Jordan, and the Chairman also joined in the discussion.—Prof. Poulton read a paper on 'Mimicry illustrated by the Sanger-Shepherd Three-Colour Process,' supplementary to his paper read at the meeting of the Society on March 5th.

INSTITUTION OF CIVIL ENGINEERS.—*March 25.*—Mr. C. Hawksley, President, in the chair.—The papers read were 'The Greenwich Footway-Tunnel,' by Mr. W. C. Copperthwaite, and 'Subaqueous Tunnelling through the Thames Gravel: Baker Street and Waterloo Railway,' by Mr. A. H. Haigh.

#### MEETINGS NEXT WEEK.

- M.S. Royal Institution, 5.—General Monthly.
- Society of Engineers, 7½.—'Australian Timber Bridges and the Woods used in their Construction,' Mr. H. E. Bellamy.
- Aristotelian, 8.—'Hegel's Treatment of the Categories of Quality,' Mr. J. E. McTaggart.
- Institute of British Architects, 8.—'Inlay and Marquetry,' Messrs. W. Aumonier and Heywood Sumner.
- T.S. Royal Institution, 3.—'Recent Methods and Results in Biological Inquiry,' Lecture I., Dr. A. Macfadyen.
- Institution of Civil Engineers, 8.—Discussion on 'The Greenwich Footway-Tunnel' and 'Subaqueous Tunnelling through the Thames Gravel: Baker Street and Waterloo Railway.'
- Society of Arts, 8.—'Street Architecture,' Mr. Beresford Pite.
- W.D. Society of Arts, 8.—'Ceuta and Gibraltar,' Major-General J. F. Crease.
- Thurs. Royal Institution, 3.—'The Oxygen Group of Elements,' Lecture I., Prof. Dewar.
- Mathematical, 5½.—'A Note on Divergent Series,' Dr. Hobson.
- 'Stress and Strain in Two-Dimensional Elastic Systems,' Prof. Love.
- Institution of Electrical Engineers, 8.—Discussion on 'Problems of Electric Railways.'



- THE. Astronomical, 5.—The L. Words I am editing for the Society's  
 Philological, 8.—'Mr. H. Bradley.  
 — Oxford Dictionary, 'Mr. H. Bradley.  
 — Royal Institution, 9.—'Problems of the Atmosphere,' Prof.  
 Dewar.  
 SAT. Royal Institution, 3.—'British National Song,' Lecture I., Dr.  
 W. H. Cummings.

## FINE ARTS

*Sir Henry Raeburn.* By Sir Walter Armstrong. (Heinemann.)

THIS sumptuous record of Raeburn's work was originally undertaken by the late R. A. M. Stevenson, but his work was cut short by death and Sir Walter Armstrong has completed it, or rather, seeing that Mr. Stevenson's work had not gone beyond an introductory chapter, he has started afresh and told the whole story in his own words, leaving Mr. Stevenson's introduction as it was.

Mr. Stevenson was a critic who propounded his particular view of art with great cogency and vigour. That view was, we think, somewhat narrow and unfruitful. It was based on the doctrines current in Parisian studios in the critic's younger days, and he never appears to have acquired a more liberal or comprehensive idea of the nature of art than those enthusiastic generalizations of youthful painters allowed. For him painting began with Constable and Raeburn, with a retrospective glance at Velasquez and Franz Hals, and reached its climax in Rousseau and Carolus Duran. It was, indeed, the doctrines propagated in the studio of Carolus Duran that supplied Mr. Stevenson with his canon of art. And they were principally the doctrines of direct painting, of evident brushwork, and of the correct rendering of values, while the severest anathema that could be hurled against a work of art was implied by the word "literary." At this distance of time it may seem strange that a few technical rules, combined with a contempt of all that the higher efforts of the creative imagination have accomplished, should have inspired such constant faith and such fervent enthusiasm in the disciples who imbibed these notions. But their immense influence on modern art cannot be denied.

Raeburn therefore was the one of all the older masters of whom Mr. Stevenson was peculiarly fitted to speak, for to some extent Raeburn's works foreshadow the practice he so intensely approved. To some extent only, for it is curious how much less they do so than Mr. Stevenson imagined. Having once accepted Raeburn for some of his qualities, his obtrusive brushwork and his strongly marked planes, he appears to have been blinded to the fact that in a large number—we believe the majority—of his works he employed a technique totally opposed to the principle of direct painting. In his early works, certainly, his technique was similar to that of Reynolds: a monochrome underpainting, an impasto in a few simple colours, and a final glazing; while in almost all his pictures an impartial inspection would show the use of a methodical and traditional technique such as would have appeared a noxious refinement of cookery to the pupils of M. Duran.

This may seem a small point, and, indeed, it might be easily overlooked if Mr. Stevenson had not endeavoured to make of it the corner-stone of his monument to Raeburn—

had he not endeavoured to prove not merely that direct painting is a good method, but also that it is the only proper method of painting in oils. By direct painting he means the attempt to mix the colours on the palette from the first in exact imitation of the colours of nature, instead of aiming at the final effect by carefully planned stratagems, such as chiaroscuro, dead colouring, and glazing. To mitigate the vast weight of authoritative tradition which lies against this view he even suggested that Leonardo da Vinci was on his side, a statement which any of that master's unfinished pictures, or, to a discerning eye, any of his finished ones, effectively disprove. He even tried to get support from the practice of the great Venetians, but here the evidence of his own senses was too strong for him, and he had to be content with saying that their methods were less roundabout than those of Reynolds.

To what strange perversions of judgment this doctrinaire view led Mr. Stevenson we may judge not only by the serious misapprehension of Reynolds's art which he expressed, but also by the still more astounding view that "if Thomson of Duddingstone had been a professional, probably he would have surpassed Turner and forestalled Theodore Rousseau." Those who know the theatrical and factitious pretence of Thomson's larger landscapes—we do not deny the slight, but genuine charm of his smaller sketches—can only suppose that a national bias in favour of a fellow Scotsman led Mr. Stevenson astray, but even this cannot be argued in extenuation of the implied superiority of Rousseau over Turner! He then propounds a sum in proportion: as Thomson surpassed Turner, so Raeburn surpassed Reynolds. We might be content to keep the ratios, but we must be permitted to invert the integers.

It cannot have been an altogether grateful task to Sir Walter Armstrong to complete a work laid down on such lines. To a writer of wider sympathies and more extensive knowledge it was impossible to keep up the dithyrambic strain of Mr. Stevenson's panegyric. Sir Walter could not shut his eyes so complacently to Raeburn's many and serious shortcomings: to his failure as a colourist, to the insensitiveness and the blockishness of much of his brushwork. Nor could he fail to recognize how much Raeburn owed to his greater English contemporaries—above all, to Reynolds. We feel all through the new part of the study the trace of a strain to put Raeburn's case in the best light possible without losing a proper sense of proportion. The writer is to be congratulated certainly on having made a very readable book out of rather intractable materials. There is nothing of particular interest to record in Raeburn's life. He was, like many great artists, a respectable and thoroughly domesticated *bourgeois*. He married while young a woman with more money and years than himself, and, except for one visit to Italy, passed in Edinburgh a life of undisturbed contentment and uninterrupted success, entirely devoid of incident. Nor was he, though a man of sound sense and a keen observer, really at all remarkable for his intellectual or imaginative gifts. His worthy but prosaic temperament is, in

fact, evident in all his works, and is, we think, alone a sufficient answer to those who would claim for him a place in the first rank of portrait painters. He studied hard, no doubt, to overcome his deficiencies; he tried to give his portraits a certain glamour, sometimes by a forced and theatrical illumination—for example, in his Sir John and Lady Clerk, and his Henry Raeburn on a pony—sometimes, especially in his later work, by an exaggerated sentimentality of pose and expression. Both these tendencies laid him open to the unfortunate influence of Sir Thomas Lawrence, and all traces of the sobriety and dignity of tone which mark his earliest and in some ways his best work, the George Chalmers of Pittencrief, disappear. In the direction of obvious sentimentality, and that flattering and unctuous quality of surface which appears always to accompany it, he certainly was a pioneer, but these are discoveries for which one can scarcely be grateful. Nevertheless, in spite of his by no means strict taste and the commonplaceness of his mental habits, he was a very gifted portrait painter, a keen and straightforward observer and recorder of character so far as his perceptions allowed; above all, he had the gift of making his figures live, which undoubtedly implies a certain synthetic power, though it is consistent with a slight appreciation of the intenser expressiveness of beauty. Raeburn's concerns were, Sir Walter Armstrong says, as far removed as possible from all that forms the matter of Reynolds's discourses, and he adds that if Raeburn talked to Reynolds on his return from Italy his conversation would not have been likely to please Sir Joshua. We can well believe it, though we cannot share in the implied approbation. Sir Walter, by - the - by, in taking his hero to Italy, turns aside to deliver one more thrust at Sir Joshua's character. Raeburn came to visit Reynolds on his way through London, and, though he was then an unknown artist, Reynolds took an interest in him, and with great delicacy offered him pecuniary assistance if he should want it for continuing his studies. But Sir Walter will not allow this as telling in favour of Reynolds's goodness of heart. He first postulates Reynolds's stinginess, and then wonders at the merit which could extract such an offer from the older man! This, we protest, is not a fair reading of a very pleasing episode. It is hanging a dog for the bad name one has previously bestowed on him.

Sir Walter's classification of Raeburn's work into various periods, and his explanation of the changes his style underwent, are admirably clear, and his detailed criticism of the composition of certain pictures eminently just. With the help of a little slang, and some analogies from golf, he even makes the mysteries of "handling" lively reading.

The reproductions are perfect, though they do not, it is true, give an exact idea of Raeburn's paintings, because these are, for the most part, greatly improved when seen thus in monochrome. Raeburn's colour is rarely fine, and sometimes positively unpleasant. We may suggest one small point, a matter of common sense, in which



the book might have been improved: wherever a reproduction is alluded to in the text, the page on which it occurs should certainly have been given; as it is, one is obliged to look through the table of contents in order to find the required illustration.

*Biographical Dictionary of Medallists, Coin, Gem, and Seal Engravers, Mint Masters, &c., Ancient and Modern, with References to their Works, B.C. 500 to A.D. 1900.*—Vol. I. A—D. Compiled by L. Forrer. (Spink & Son.)—To all collectors of coins and medals this useful dictionary will be most welcome, and the compiler deserves much praise for the patience and perseverance which every page of his first volume exhibits. The earliest attempt at a work of a similar character was made by J. L. Ammon, 'Sammlung berühmter Medailleurs und Münzmeister nebst ihren Zeichen,' 1778. This was superseded in 1840 by Bolzenthals's 'Skizzen zur Kunstgeschichte der modernen Medaillen-Arbeit (1429–1840).' During the last half century the publications of the various numismatic societies, English and foreign, have brought to light many new names of engravers, chiefly Greek, of coins and medals; and all collectors of Greek coins are now quite familiar with such names as Euainetus and Cimon, &c., die-engravers of the unrivalled coins of Syracuse and other Sicilian cities during the most brilliant period of the monetary art in Greece (B.C. 400–300), and some numismatists are even able to distinguish their individualities of style and work. The emulators of these ancient engravers, who, it must be confessed, are, intellectually if not technically, their superiors as medallists, during the Renaissance period—Pisano (ob. 1450), Matteo di Pasti, Sperandio, Caradosso, and Benvenuto Cellini—are equally well known, and their masterpieces in medallion portraiture are highly valued by connoisseurs. The biographies and the chief productions of these older engravers in metal are dealt with by the compiler of the present work in sufficient detail, but when he comes to chronicle the output of the artists of the present day we think that he is lacking in a sense of proportion. Too much space is devoted to the works of contemporary sculptors, painters, and amateurs, who may perhaps be skilful modellers in wax or clay, but whose sketchy designs are given out to be mechanically reproduced in metal by various new processes. But these artists have, for the most part, never had any training in actual metal work, either in casting or in die engraving, and they have never sufficiently realized the limitations imposed upon the worker by the material—gold, silver, or bronze, cast or struck—in which his designs are finally to appear. The superiority of the coins and medals of the best Greek, Roman, and Renaissance periods over even the most successful productions of their modern rivals is, we think, in great measure due to the fact that the older medallists were masters of the material with which they had to deal, and that with their own hands they engraved their dies or made their castings in metal. Almost any artist is more or less capable of designing and modelling in relief in an easily manipulated material, and if all these amateur artists are to be classed as medallists a biographical dictionary to include them all will end in being far too bulky to be practically useful. We think, therefore, that the compiler will be well advised if in his future volumes he will omit the names of numberless amateur artist-modellers of our own times who do not finish their designs in the metal, and who consequently fail to realize the subtle and delicate distinctions of touch and treatment which the very nature—nay, even the colour and *reflet*—of the material, whether gold, silver, bronze, or precious stones, imposes upon the true medallist or gem-engraver.

## WHITECHAPEL ART GALLERY.

THE Spring Exhibition at the permanent art gallery attached to Toynbee Hall was opened on Wednesday, the 26th ult., by Lord Crewe, who also gave an address on landscape painting, insisting on its importance in modern art, and inquiring why the Greeks and Romans had no landscape painting—a curious question in face of the hundreds of Roman landscapes to be seen at Pompeii and on the walls of the Naples Museum. The exhibition is of the works of the Cornish School, and is thoroughly representative and admirably displayed. With the painting of the Cornish School, which has occupied itself in the main with the endeavour to translate Bastien Lepage into English, we confess to having little sympathy. Its conception of a picture appears to us to imply an almost deliberate contradiction of all æsthetic qualities. Carried away, apparently, by a sophistical theory of truth to nature which these artists took more seriously than their French originals, they have been content to push muddy and turbid pigment about on the surfaces of their canvases with the aid of their sacred emblem, the square brush, until they arrive at something like the object before them. We say something like, because the more beautiful qualities both of tone and colour cannot be reproduced by such an unmethodical and clumsy procedure. The idea of likeness to nature appears to have been a purely scientific one. If we imagine the ratio of two tones in nature to be capable of scientific measurement, then the Cornish artist is satisfied if the corresponding tones in his picture have precisely the same ratio. It does not occur to him that the expression of a mood, or an idea, or merely the decorative unity of his composition may require a deliberate readjustment of the tones. Even from the point of view of mere naturalism their methods have, we think, led to failure; the life and movement of sea and sky, the translucency and opalescence of the atmosphere, have eluded them while they have been calculating tones and estimating values, and the bare facts which they have recorded are seen to be not only devoid of æsthetic charm, but also actually of truth.

We are speaking here of those artists who have become the recognized exponents of a particular school; there are many artists represented in this exhibition whose aims are different. Mr. Millie Dow, for instance, has clearly a definite feeling for a decorative scheme of pale tones and delicate chalky colours. Mrs. Adrian Stokes has deserted naturalism altogether, and sought inspiration in mediæval art, while Mr. J. C. Hook and Mr. J. R. Reid belong, of course, to the older English tradition. The glow and richness of Mr. Hook's *Trawlers* (No. 168) are refreshing amid the opaque dulness of surface of more modern work; and Mr. Reid's *Smugglers* (71), in spite of a certain theatrical exaggeration of the dramatic sentiment, is a well-ordered composition, and, moreover, really painted, not smudged into shape.

## NOTES FROM ROME.

THE Temple of Castor and Pollux, which Baldassare Peruzzi used to call "la più bella e meglio lavorata opera di Roma," must have fallen to the ground at a very early period, because the mediæval lane which ran close to its ruins was called *via trium columnarum* in the fourteenth century, from the same three columns which stand to the present day on the side of the temple facing the Fountain of Juturna. The mystery of the downfall of such a great building could have been easily solved by those who saw the first excavations made at the time of Pomponio Leto and Francesco Albertino, in the second half of the fifteenth century. But their minds were intent on other purposes: they considered the temple only from the point of view of the lime-burning and stone-cutting interests. Since the time of Pom-

ponio the wretched ruins have been plundered, undermined, and quarried at regular intervals, so that little is left *in situ* to tell the tale. However, in clearing away the rubbish which still concealed the back of the temple, several large and magnificent blocks of marble have just been brought to light, lying in such a way as to give us, if not the full solution of the problem, at least a clue worth following.

The most interesting piece belongs to the right corner of the back pediment (*frontone*), which, in falling from a height of seventy-seven feet, struck the ground with such violence as to break through the roof of a drain which skirts that same corner of the temple. Lying close by are two bases of columns, the plinth of which is 7 ft. square, two or three drums of one or more fluted columns, one capital, and one of the lacunaria of the intercolumniation. All these blocks appear to have been damaged twice—first at the moment of their fall, when they were splintered (I find no English equivalent for the Italian expression *schiantati*) and rent in more than one place, and again in the time of Paul III., when the lime-burners and stone-cutters of the "Reverenda Fabbrica di San Pietro" began to hammer and crush them into fragments. As to the date of the downfall, one thing is certain, that when it took place, the street *post eadem Castoris* was already covered by a couple of feet of rubbish. The celebrated earthquake of 443 is, therefore, out of question, because at that early date the burial of classic Rome had not yet begun, at least in the region of the Forum. The date of 502 seems more probable, when another *abominandus terræ motus* shook the dying city on April 14th, destroying even part of the Coliseum. By putting the new and the old finds together one could get ample material for reconstructing a considerable section of the podium of the temple in its minutest details, and for raising two or three more columns of the peristyle on their beautiful bases. I know, by experience, how wide apart archaeologists and artists stand on this question of restoring to their original sites the scattered remains of ancient buildings. The question really is whether such buildings must be considered and treated simply as fit subjects for the sketch-books of industrious young ladies, or as historical monuments, the architectural structure of which must be made intelligible, not to a few specialists, but to the world at large.

Two additional reservoirs for spring water have been cleared out in the House of the Vestals in the middle of the peristyle. They seem to be contemporary with the reconstruction of the Atrium at the time of Julia Domna. The basins, once encrusted with slabs of marble, are rather shallow, and they seem to have been made more for the use of the garden than for any religious purpose.

The doubt whether the older Sacra Via crossed the ridge of the Velia by the Arch of Titus or somewhere north of it in the direction of the present church of Santa Francesca Romana has been settled by the actual discovery of its pavement under the platform of the Temple of Venus and Rome. The Arch of Titus stands about 35 ft. west of this early pavement; in other words, it spans the Sacra Via of the later empire. We are entitled, therefore, to ask the question, Was the Arch of Titus erected (by Domitian) on the older Sacra Via, and removed to its present site by Hadrian when he altered the course of the street to make room for his Temple of Venus and Rome? or had the course of the street already been altered by Nero when he built the vestibule of his Golden House on the site occupied at present by the Temple of Venus and Rome? My impression is that the arch has never been removed from its original site; in other words, that when Domitian erected it *in summa sacra via* the street had already been shifted to the west by 35 ft. or 40 ft. The excavations are still in progress and may yet reveal new data.



The Società Romana di Storia Patria, to which we already owe the publication of the invaluable records kept in the archives of Santa Maria Nuova, of S. Silvestro in Capite, of SS. Cosma e Damiano in Mica Aurea, and of the old abbeys of Farfa and Subiaco, has now undertaken the publication of those belonging to the Capitular Archives of St. Peter's. From the preface, written by Prof. L. Schiaparelli, I gather the following facts\*: the archives, robbed of many precious documents in the sack of 1527, contain but one deed of the ninth century, not in the original, but in an authenticated copy made A.D. 1141 by John Scrinarius. It is a bull of Pope Leo IV., dated August 10th, 854, granting the possession of several farms of the Campagna and of several churches and houses within the walls to the monastery of St. Martin, one of the five by which the old basilica of St. Peter was surrounded, and which were used as dwellings for the members of the chapter. There are few deeds of the tenth and of the eleventh centuries; but, scarce as they are, they supply invaluable information about the topography and the condition of the Campagna, especially in the districts of Silva Candida, Galeria, and Veii. I may here mention the welcome fact that the publication of the 'Liber Censuum' of Cencius Camerarius, interrupted since 1889 by the premature death of its editor, Paul Fabre, has been taken up by Monsignor Louis Duchesne, director of the École Française de Rome, and editor of the 'Liber Pontificalis.' He has paid special attention to chapters xxxi.-xliii. of the book of Cencius, which contain the so-called *Mirabilia Romæ*. By comparing the original text of Cencius with the compilations of Albinus (Cod. Ottobon. 3057) and Benedictus Canonicus (Cod. Cambrai, 554), and with the copy of the *Mirabilia* in Cod. Vat. 3973, he has made a text of absolute purity, which puts the editions of Parthey and Ulrichs in the background.

Herr Wilhelm Haas, the owner of the Spithöfer Library, Piazza di Spagna, has brought to a successful close his edition of the 'Musaici delle Chiese di Roma.' This great work includes fifty-three folio plates and about 150 folio sheets of text by the late Comm. Giovanni Battista de Rossi, with a preface and copious indexes. A translation in French of the Italian text of De Rossi is appended. The set begins with the oldest known Christian mosaic pictures, two portrait heads of the beginning of the fourth century discovered in the catacombs of Cyriaca, and now preserved in the Chigi Library, and ends with the panel in the chapel of S. Rosa at the Araceli, which dates from the first half of the fourteenth century. It seems to me that students are as yet but little acquainted with the extraordinary value of this work of De Rossi and Haas, considering how seldom it is quoted, or even alluded to, in books illustrating Roman churches of recent date.

The case against Prince Mario Chigi for the illegal sale of the Botticelli Madonna was brought before the Court of Appeal at Perugia on January 13th, and concluded on the 15th with the following verdict. Prince Chigi was cleared of all blame, and his absolute good faith in the transaction duly acknowledged. Depretz, Colnaghi's agent, and Pardo and Papi, accomplices, were sentenced to prison for periods varying from forty-five to ninety days, besides a fine of 2,000 lire for Depretz and Pardo, and of 8,000 for Papi. The Government's right of confiscation against the present owner of the Botticelli is upheld.

The case against Prince Barberini and accomplices for the illegal sale of three works of art of national interest will be laid before the Tribunale Civile of Rome on April 6th. They include an Arabic vase, ageminated in silver, inscribed with the name of Abdul-Mozhoffer-

Youssef, Sultan of Aleppo between A.D. 1238 and 1266; and an ivory panel of the Constantinian age, known in art books by the name of "Cinque Parti." These two objects were sold by Prince Barberini to a dealer, Pasquale Tanniello, for 5,000 lire, and were resold by the latter to the Louvre for 85,000 lire. The third piece, a consular diptych also of the Constantinian era, was sold by the prince to the antiquary Ernesto delle Fratte, and smuggled like the others into France.

The collection of ancient marbles and bronzes gathered by the municipality of Rome since 1870, and exhibited in the Conservatori Palace in a temporary wooden hall, has been partially stored away, partially removed to the Sala degli Orazii e Curiazii, pending the construction of a new wing of the Palace, on the site of the garden adjoining the German Embassy. The collections will be rearranged topographically, with a Sala Mecenaziana for those found in the gardens of Mæcenæ, a Sala Lamiana for those found in the gardens of Ælius Lamia, and so forth.

I have to record, in the last place, the death of Mgr. Pietro Crostarosa, whose archaeological work in connexion with church architecture and church antiquities I was praising in my last notes. Mgr. Crostarosa was secretary to the Commissione di Archeologia Sacra, in which capacity he was able to discover the historic crypt of Peter and Marcellinus, to open to students the cemetery of Nicomedes, and a new section of Priscilla's and Domitilla's, and to make of the Church of St. Cecilia one of the leading monuments for the study of early Italian art.

RODOLFO LANCIANI.

#### SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 25th ult. the following engravings. After Van Dyck: The Duchess of Lorraine, by Laguillermie, 31*l*. After Meissonier: 1807, by J. Jacquet, 28*l*; Battle of Austerlitz, by the same, 44*l*; 1814, by the same, 29*l*; La Rixe, by F. Bracquemond, 36*l*. After F. Flameng: Vive l'Empereur! by A. Boulard, 25*l*. By A. H. Haig: Mont St. Michel, 33*l*.

#### Fine-Art Gossip.

TO DAY is the private view of the New English Art Club at the Dudley Gallery, and also of landscapes in oil and water colour by Mr. Montague Smyth at the Dowdeswell Galleries.

MESSRS. CARFAX are showing drawings, paintings, and etchings by Mr. Muirhead Bone at Ryder Street.

MESSRS. HENRY GRAVES & Co. have on view in Pall Mall water-colour drawings of Spain, Italy, Greece, &c., by Count Angelo Giallina.

MR. ROTHENSTEIN, whose recent exhibition at Berlin was very favourably regarded, has returned thither to paint the portrait of Herr von Kekulé, Rector of the University and Director of the Sculpture in the Royal Museums; he has also been commissioned to paint portraits of Herr Hauptmann and Herr von Menzel. The Bremen Gallery has purchased his portrait of Mr. Toft, which was exhibited some years ago at the New English Art Club.

SINCE we wrote on the collection of statuettes at the Fine-Art Gallery several additions have been made, among others a beautiful door-knocker by Alfred Stevens, and, most notable of all, Rodin's overwhelming conception of 'La Defense,' which expresses at once the pathos and heroism and the bestial frenzy of war. It is one of those works in which from time to time M. Rodin appears to transcend the limits of sculpture to make it do the work of poetry or music, so intense is the impression they make on the imagination and so apparently unexplained by their actual plastic form.

ON March 26th Mr. G. J. Frampton, A.R.A., was elected an Academician. Mr. Frampton nearly reached full honours at the last election.

THE death is announced of the historical and genre painter M. Neffers, one of the founders of the well-known Düsseldorf "Malkasten."

AT the "Volks-Referendum" of the Berne project of law for the preservation of antiquities, monuments of art, and documents, which was last week submitted to the popular vote throughout the canton, the law was accepted by a majority of two-thirds of the voters. The "Noes" came mostly from the country communes in the Jura district. It will now be in the power of the Berne Cantonal Government to stop the sale of local treasures of art in private or communal ownership to foreign collectors and museums, and to preserve what remains for the Berne folk. A similar law was passed in the Canton of Vaud about three years ago.

THE twenty-fourth annual volume of the *Journal of the Derbyshire Archaeological and Natural History Society* will be issued before the end of the month. It is edited for the first time by Mr. W. J. Andrew, the distinguished numismatist, and promises to be of considerable and varied interest. Tissington well-dressing will be treated from the folklore standpoint by Mrs. Meade-Waldo. Mr. Chalkley Gould writes on the old earthwork on Mam Tor, Castleton. Among papers dealing with past records of the county will be one on the manor of Repton, by the Rev. F. C. Hipkins; 'A Derbyshire Brawl of the Fifteenth Century,' by Mr. Henry Kirke; a variety of early information about the Bradshaws of Bradshaw Hall, Chapel-en-le-Frith, by Mr. C. E. B. Bowles; a transcript of the Subsidy Roll for the Hundred of Scarsdale for 1599, by Mr. W. A. Carrington; and a letter from Nicholas Hardinge, Clerk to the House of Commons, 1758, descriptive of their customs and uses, contributed by the Rev. R. H. C. Fitzherbert. The Rev. Dr. Cox, who was the original founder and editor of the Society, is resuming his interest in the *Journal*, and contributes a long abstract of the important chartulary of Dale Abbey. The editor will supply a variety of archaeological notes, the most important of which refer to the progress of excavations at the great circle of Arbor Low and the recent discovery of mammoth remains in the county.

WE have to record the death at Bromley, Kent, on the 20th ult., of Mr. Cecil Brent, F.S.A., who was a well-known figure in antiquarian circles until ill-health drove him into seclusion. He was born in Canterbury in 1827, and with his brother, John Brent, author of 'Canterbury in the Olden Time,' devoted himself to active investigations. Their explorations in the Anglo-Saxon cemeteries of Kent resulted in rich finds of glass, jewellery, weapons, and beads. These, together with an almost unique collection of pilgrims' signs, were the leading features of his private museum. His find, in 1881, of a set of playing-cards bearing date 1558 in the cover of an old book has since led to the recovery of many choice fragments of MSS. Mr. Brent was an early member of the British Archaeological Association, and a frequent contributor of papers to the *Journal of the Society*.

#### MUSIC

#### THE WEEK.

SAVOY.—'Merrie England,' a Comic Opera. By Basil Hood and Edward German.

FOR the Diamond Jubilee of the late Queen Sir Arthur Sullivan wrote a ballet bearing the title 'Victoria and Merrie England,' and it may be that Mr. Basil Hood or Mr. Edward German was attracted by the latter part, and selected it as the

\* See *Archivio della Società Romana di Storia Patria*, vol. xxiv., 1901, p. 397.



name for their new comic opera which was produced on Wednesday evening at the Savoy Theatre. The Gilbert-Sullivan operas are things of the past, but there are two clever men trying to work pretty much on the same lines. Whether they will succeed, as did their predecessors, depends very much on themselves. If they possess the power of self-criticism, and if they aim at something more after the style of the better kind of French *opéra comique*, then they may do well. The librettist should provide a book, not as at present principally to give the musician opportunities for writing taking solos or concerted pieces, but one in which a good, well-developed plot has interest on its own account. We willingly grant that there is much able, even brilliant writing in the libretto of 'Merrie England,' but the main attraction is the music. The story, in fact, is extremely thin. It belongs to the days of good Queen Bess. Sir Walter Raleigh loves Bessie Throckmorton, a maid of honour, and she reciprocates his affection. But true lovers have ever been crossed, and fate at first is against this pair; all difficulties, however, are overcome, and at the end of the play they are united. It is unnecessary to describe the action of the piece. The chief personages, apart from the two named, are Walter Wilkins, "a player in Shakspeare's company," and Jill-All-Alone. The former freely criticizes the bard. "Glum and gloomy" plays are not to his liking; he would have plenty of singing and dancing, matters for which Will Shakspeare "hath too little regard." Walter is the spokesman of the public of the present day, and especially of the Savoy public, which loves song and dance. Such things are legitimate enough if only they enhance and do not override the interest of the play. Wilkins has a witty speech concerning 'Romeo and Juliet,' which he deals with in alphabetical order, and in the course of the play some of his repartees are very clever. Jill-All-Alone dwells in the forest of Windsor, with birds and deer for her companions. Like Dick Whittington, she too has a cat, her special pet, and the handsome and gentle Persian pussy which accompanies Miss Louie Pounds, who well impersonated Jill, formed one of the many stage attractions. This maiden, reputed a witch, is the *dea ex machina* who brings about the happy ending to the lovers' troubles. The clever writing makes considerable amends for the threadbare story, but there are moments in which its artificial nature becomes manifest.

Mr. German's music is highly attractive: it is Sullivanesque, but no mere imitation. The composer can invent simple, taking melodies, and clothe them with skilful, effective harmonies. They possess a natural beauty and a quaintness which admirably befit the Elizabethan story. They make a strong, direct appeal. There is in the music much of the spirit of Purcell and Handel, but more of the former than the latter. Now and again the influence of modern masters is felt; Wagner of course is reflected, and once or twice very distinctly, but it is only a passing, nay pleasant reminiscence; the master's manner is never aped. There are so many good numbers that selection becomes difficult. We must, however, name in the first act the

quintet, the light graceful duet 'When True Love,' the fine stately music at the entrance of Queen Elizabeth, and her refined, reposeful song with chorus 'O Peaceful England'; and in the second, the charming opening chorus, the dainty Cupid quartet, and the merry 'Rustic Dance.' The scoring of the music shows an able hand: at times it is most effective, and at other times it is somewhat overlaid. The employment of trombones, as in the "Tailor" trio and in the 'Rustic Dance,' is surely a mistake. The piece was magnificently mounted, and well performed under the careful, yet spirited direction of the composer. Miss Rosina Brandram (Queen Bess), Miss Agnes Fraser (Bessie), Miss Louie Pounds (Jill), Miss Joan Keddie (The May Queen), with Messrs. Henry A. Lytton (Earl of Essex) and Robert Evett (Sir Walter Raleigh) all in one way or another deserved their favourable reception. Mr. Walter Passmore as Walter Wilkins had a prominent part, and he made the most of it. The choral singing was bright and the dancing effective. The success of the evening promises well, and with a few cuts the opera will prove still more attractive.

#### Musical Gossip.

SIR ALEXANDER MACKENZIE'S 'Grand Coronation March' was performed at the Crystal Palace on Easter Monday under the direction of Mr. J. Mackenzie Rogan, conductor of the Coldstream Guards, by whom the music had been scored for military band. A pianoforte arrangement of a symphony cannot reproduce the composer's colouring of the music; but an arrangement of an orchestral work for military band alters the colouring. Themes written for violins lose their elasticity and warmth when given out by wind instruments; and in saying this no reflection is cast either upon Mr. Rogan's excellent transcription or upon the performers. As to the music, we recognize in it becoming dignity, skilled musicianship, and effective contrasts; there is, too, no concession to low popular taste. We shall again refer to the march when the opportunity presents itself for hearing it in its original form. The programme included Dr. Elgar's 'Military Marches' and Mr. German's 'Nell Gwyn' dances.

THE first concert of the London Musical Festival at Queen's Hall on Monday evening, April 28th, will be conducted by Mr. Henry J. Wood; the second (Tuesday afternoon) and third (Wednesday evening) by Herr Nikisch; the fourth (Thursday afternoon) and fifth (Friday evening) by Herr Weingartner; while the final one, on Saturday afternoon, May 3rd, will be under the joint direction of Dr. Saint-Saëns and Mr. Wood. Mr. A. W. Payne will be leader of the orchestra, and Mr. Percy Pitt organist and accompanist.

THE Joachim Quartet concerts at St. James's Hall will take place on the afternoons of Saturday, April 26th; Friday, May 2nd; Monday, May 12th; and Thursday, May 15th; and on the evenings of Monday, April 28th; Monday, May 5th; and Thursday, May 8th.

ON April 17th the Irish operetta 'The Post-Bag,' by Messrs. Esposito and Graves, will be repeated at St. George's Hall. The programme will include 'More Daisies,' by Madame Liza Lehmann, which will be produced at the National Sunday League's concert at Queen's Hall next Sunday.

By arrangement with Mr. W. S. Penley, Messrs. Martin Shaw and Gordon Craig will reopen the Great Queen Street Theatre on

Monday, April 14th, "if sufficient support is forthcoming from the special public for whom these productions are designed." 'Acis and Galatea' and 'The Masque of Love' are to be repeated. A Circular has been issued.

DR. W. H. CUMMINGS will lecture on Handel at the meeting of the Incorporated Society of Musicians on Saturday, April 12th. The chair will be taken by Dr. C. W. Pearce.

A PAPER entitled 'Hamlet and the Recorder' will be read by Mr. C. Welch before the members of the Musical Association on Tuesday, April 8th.

THE death is announced, at the age of eighty-four, of M. Weber, who for the lengthy period of forty-one years had contributed articles on music to *Le Temps*. For ten years previously M. Weber was musical secretary to Meyerbeer, and among other things he prepared the pianoforte score of 'Le Prophète.' As a critic his work was much esteemed, and no less an authority than Wagner held a high opinion of his knowledge of orchestration.

HECTOR BERLIOZ was born at Côte St. André on December 11th, 1803, and the hundredth anniversary of the birth of that remarkable composer will of course be duly celebrated next year at Paris. And why should not we also commemorate the event by holding high festival? 'Faust' is popular enough, his 'Symphonie Fantastique' is recognized as one of the notable *pièces à programme* of the nineteenth century (of modern programme music Berlioz may, indeed, be said to be the founder); while the 'Queen Mab' Scherzo from 'Roméo et Juliette,' and indeed other portions of that work, fully justify the high appreciation in which Berlioz was held by more than one great contemporary. He wrote three operas: 'Benvenuto Cellini,' not performed in London since its *chute éclatante* in 1853; 'Béatrice et Bénédicte,' a two-act opera produced at Baden-Baden in 1862; and 'Les Troyens,' first given in its entirety at Carlsruhe in 1890 under the direction of Herr Felix Mottl. Neither of the last two has been heard in London. A performance of one or even all three at Covent Garden would be a fitting tribute to the memory of the composer. Mr. Manns, too, who produced so many works of Berlioz for the first time at the Crystal Palace, might be asked to organize a festival there. Undertakings of such a kind must of necessity be planned a long time beforehand; hence the suggestion is offered in good time.

#### PERFORMANCES NEXT WEEK.

SU.	Sunday Society's Concert, 3.30, Queen's Hall.
MON.	Sunday League, 7, Queen's Hall.
MON.	German Reed Entertainment, 3, St. George's Hall.
MON.	Mr. Hayden Coffin's Recital, 3.15, Steinway Hall.
WED.	M. Michel Sicard's Violin Recital, 3, St. James's Hall.
FRI.	Miss Sandra Droucker's Pianoforte Recital, 3, Bechstein Hall.
FRI.	Mr. Arthur Deane's Vocal Recital, 3, Steinway Hall.
SAT.	London Ballad Concert, 3, Queen's Hall.

#### DRAMA

#### THE WEEK.

PRINCESS'S.—'Dr. Nikola,' a Drama in Four Acts. By Ben Landeck and Oswald Brand. By arrangement with Guy Boothby.

To the play of Messrs. Landeck and Brand the novel of Mr. Boothby has supplied little except the name of the hero and some faint outlines of character. Scarcely a hint of the story put upon the stage is to be found in the original. Unfortunately the boldness of the adapters has been in advance of their capacity or their discretion, and the result of the alterations they have made has been to vulgarize a story of no special originality or merit. The Dr. Nikola of the romance owes much to the Sherlock Holmes of Dr. Conan Doyle, and the adventures which befall him seem to have been suggested in part by the 'Moonstone' of Wilkie Collins. In one respect



only does the novel escape the charge of being commonplace. The prize for which Dr. Nikola strives is not base or mercenary. His longings are immortal, and the mad chase in which he risks his life and that of his chosen companion and agent is undertaken in the interest of science and a noble ambition. His pursuit of knowledge recalls exactly a velleity of Faust—Marlowe's, not Goethe's:—

Could'st thou make men to live eternally,  
Or, being dead, raise them to life again,  
Then this profession [medicine] were to be esteemed.

This knowledge Dr. Nikola supposes to be in the possession of Chinese pundits and cenobites, and having acquired a certain amount of mystical knowledge, and being an admirable sinologue and owner of three talismans, the possession of which is supposed to be confined to the high priests, he sets forth to penetrate into the innermost circles of Chinese religion or philosophy, carrying his life in his hand, and knowing that in case of detection his tortures will be the most atrocious that Chinese ingenuity, unequalled in such matters, can invent. A basis for a stimulating play is offered in this conception. The manner in which the story is carried out does not lend itself readily to the dramatist, the hairbreadth escapes which the hero experiences not being easily presentable on the stage. Accustomed to provide the strong fare on which East-End audiences are content to subsist, Messrs. Landeck and Brand have reduced the adventures of Dr. Nikola to something like an absurdity. They have, in the first place—an unheard-of proceeding—converted the hero of the novel into the villain of the play, a scoundrel and murderer, whose crimes are committed, as it seems, in pure perversity, and in so bungling a fashion that nothing he undertakes succeeds. He wears strange if transparent disguises, not for the purpose of baffling the scrutiny of sharp and malignant eyes, but apparently to amuse the yokels, who are likely enough to mob him, or to commit purposeless and gratuitous murders. He has no magical gifts of prescience or insight, but employs hypnotic influence upon women, who are particularly sensitive to his powers. Worst of all, the schemes he seeks to carry out are trivial and inconceivable, his chief aim being to substitute for a young marquis, heir to a dukedom, his base-born brother, and marry the impostor to a young and wealthy woman. It is useless to point out the absurdities which the carrying out of this scheme involves. It suffices to say that the play has no pretension to interest an intelligent audience, but will be swallowed up in the ruck of melodramas that are produced, applauded, and forgotten. The reception at the Princess's was enthusiastic. Mr. Glenney acted with ebullience as a juvenile hero.

*Ghosts.*—*An Enemy of the People.* By Henrik Ibsen. Edited by William Archer. (Scott.)—Two thoroughly representative works of Ibsen have been added to the revised edition of the translated plays now in course of publication under the charge of Mr. Archer. In the case of neither are the alterations so numerous or so important as to justify comment. The translation of 'Ghosts' is by Miss Lord, revised twice, if not three times, by Mr. Archer,

and that of 'An Enemy of the People' is by Mrs. Eleanor Marx Aveling, revised by the same gentleman in 1890 and again for the present edition. What is new consists in the editorial introductions, which describe the circumstances of composition and production, an estimate of the works, an account of performances in various countries, and a formidable arraignment of the ineptitude and Philistinism of English criticism. Accustomed as we are to attach importance to the literary estimates and opinions of Mr. Archer, we approached with pleasurable anticipation the task of reperusal of the plays, and that of reconsideration of previous utterances concerning them. Fired with this project, we read again 'Ghosts,' the earlier in order, and the estimates of that work enunciated by the esoteric, among whom Mr. Archer occupies a prominent place. Departing from precedent, Mr. Archer, in the case of 'Ghosts,' attaches to the criticisms he quotes the names of the newspapers in which they appeared. Our own withers are unwrung, no reference being made to anything we said. We were not among those whose words Mr. Archer included in what he ironically calls a florilegium. Yet, on reconsideration, the play appears to us more offensive and less considerable than before. Mr. Archer writes as an avowed advocate, almost as an evangelist. After perusing his latest words we regard as less extravagant the article in the *Daily Telegraph*, which he quotes with especially derisive comment, than his own closing estimate concerning the play:—

"As æsthetic criticism is not my business in these introductions, I make no attempt to anticipate the judgment of the future upon a play which raises so many difficult questions both of morals and of art. Only this I will say—for it is a mere matter of history—that 'Ghosts' certainly ranks with 'Hernani,' 'La Dame aux Camélias,' and possibly 'Die Weber,' among the three or four epoch-making plays of the nineteenth century."

With a writer of Mr. Archer's eminence the use of a word, a phrase such as "certainly" and "mere matter of history," should be final and bar all controversy. But just as when a man says "undoubtedly" there is a great deal of doubt, so "certainly" in the present case involves the absence of certainty. We are not in the least prepared to accept as among the epoch-making plays of the last century three out of the four advanced, and of the fourth we know nothing. To the nineteenth century belongs, it must be remembered, 'Faust' as well as the entire theatre of Byron. If one looks at emancipatory influence, some of Byron's plays may perhaps be regarded as epoch-making; and if one considers influence upon subsequent treatment, 'Le Chapeau de Paille d'Italie' stands conspicuous. Musset's plays, though their performance was long deferred, had more influence than those of Hugo. Concerning the fitness of 'Ghosts' for stage presentation, divergent opinions are held. We are of those who would not readily prohibit production in the case of similar works, but would fain discourage it. A wide difference exists between what may be advanced as argument and what may be brought before the public with the vivacity of stage exposition. Limits on human thought and speech are not rashly or arbitrarily to be imposed. It is in answer to a respectable sentiment that 'Ghosts' and 'Mrs. Warren's Profession' can only be given under privilege, and at what is really neither a public nor a licensed performance.

'An Enemy of the People' is "the only play of Ibsen's that has found favour in the eyes of an actor-manager, seven representations of it having been given by Mr. Tree." Though whimsically parochial, it is clever, powerful, impressive, and at times amusing, and but for the indiscreet zeal of enthusiasts might win favourable recognition. Only when modern criticism, with its almost inconceivable lack of the sense of proportion,

compares Thomas Stockmann to Coriolanus or Alceste do we realize that the whole is in fact mediocre, and that Ibsenism is a craze rather than a cult. There is a world in many countries which accepts plenary everything that Ibsen supplies. We know the world, however, and we are almost prepared to assert that it "comes from Sheffield." From the pictures of the artists taking part in the first performance at Christiania of 'An Enemy of the People' it would appear that the Norwegian stage has something to learn in regard to the art of making up.

### Dramatic Gossip.

THE newly decorated Avenue Theatre will reopen on Tuesday with 'The Little French Milliner,' an adaptation by Mr. Dion Boucicault of 'Coralie & Cie.' In this Miss Kate Phillips will be Madame Coralie, other parts being played by Miss Cicely Richards, Miss Fanny Ward, Miss Maud Hobson, Messrs. Arthur Williams, Vane Tempest, and Robb Harwood.

MRS. BROWN POTTER, who succeeds Miss Nancy Price, is, so far as regards appearance, an ideal Calypso, and is sufficiently clinging in tenderness and passion to justify more regret at parting from her than Odysseus displays. The *trainante* voice, of which she is unable to divest herself, is the only drawback from a capable performance. Miss Nancy Price now succeeds as Pallas Athene Miss Constance Collier, who has been secured for 'Ben Hur.' The additions to the scene in Hades augment its visionary terrors. A souvenir of 'Ulysses,' which has been printed in colours by Messrs. Hentschel & Co., is remarkable in many ways.

It seems to be settled that Madame Bernhardt will include in her London repertory the 'Francesca da Rimini' of Mr. Marion Crawford. Her appearance at the Garrick in June will be followed by that of M. Coquelin, who also will be seen in a new play. Later still will come Mlle. Jeanne Granier in 'Les Amants' of MM. Maurice Donnay and Lavigne and 'Les Deux Écoles' of M. Alfred Capus.

AT almost the last moment, the production at Drury Lane of 'Ben Hur' was postponed from Monday until Thursday.

IN addition to 'The Egoist' of Mr. George Meredith, the 'Diana of the Crossways' and 'Evan Harrington' of the same author are to be dramatized.

MR. EDWARD TERRY reappears this evening at Terry's Theatre in 'My Pretty Maid.' Miss Sibyl Carlisle, Mr. Frederick Kerr, Mr. W. H. Denny, and Mr. C. M. Hallard are included in the cast.

A DUTCH translation of the 'Miss Hobbs' of Mr. Jerome K. Jerome has been given in Rotterdam.

'ARE YOU A MASON?' was on Monday transferred to the Royalty. Miss Marie Illington, Miss Ethel Matthews, Miss Agnes Miller, Mr. Paul Arthur, and Mr. George Giddens retained their original parts. In front of it is now played 'A Dangerous Ruffian,' a not very successful trifle, previously seen at the Avenue on November 30th, 1895.

MR. CHARLES FROHMAN has secured the American rights of Mrs. Ryley's 'Mice and Men,' the heroine of which, played in London by Miss Gertrude Elliott, will at the Lyceum Theatre, New York, be assigned to Miss Annie Russell.

TO CORRESPONDENTS.—S. A. S.—A. L.—A. E. K.—E. S. D.—W. H. W.—received.  
C. D.—J. W. N.—Many thanks.  
R. C.—Not suitable for us.  
No notice can be taken of anonymous communications.



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## LITERATURE

*Historical Essays.* By Members of the Owens College, Manchester. Published in Commemoration of its Jubilee (1851-1901). Edited by T. F. Tout and James Tait. (Longmans & Co.)

THIS volume was issued just before the Owens College Jubilee in March, and contains twenty essays, sixteen of which have been written by former students, the remaining four by teachers. The matter throughout is most substantial, every paper being founded on original research and study, except the last two articles on the teaching of history, which are merely the fruit of reflection and experience. Work so weighty and so excellent throughout we can hardly attempt to criticize, and we shall mainly lay before the reader a general account of its contents.

Mr. Edward Fiddes leads off with a brief but scholarly disquisition on the beginnings of Cæsar-worship, showing that, however little the constitution of Rome under the republic favoured any such principle as the deification of rulers, the germs of the idea were unquestionably latent, religious honours being paid to Scipio, Marius, and others as saviours of the State; so that after Cæsar had crossed the Rubicon it was noted by Cicero himself that the cities of Italy were receiving him as a god.

Mrs. Tout has chosen an attractive subject in 'The Legend of St. Ursula and the Eleven Thousand Virgins.' But being attractive and not a little mysterious besides, of course it is not by any means new. Many people, perhaps, will be satisfied with what Mr. Baring-Gould has said of it; but Mrs. Tout's paper is not without its value. Attempts have been made for centuries to ascertain the origin of this perfectly incredible story; and very ingenious theories have been put forth to account for the impossible number by the misreading of a name. The legend, however, is very old, and we can now pretty well trace the stages of its formation. A church apparently

existed at Cologne on the site of the present church of St. Ursula as far back as the fifth or perhaps in the fourth century, and, according to an inscription walled up in the present edifice, was restored to its foundations by an Eastern named Clematius on the spot where "the Holy Virgins" poured forth their blood for the name of Christ. A tenth-century life of St. Cunibert, Bishop of Cologne, who died about 663, speaks of a vision he once had "in the basilica of the Holy Virgins." As yet, however, no mention is found of the number of these ladies, nor yet of the name of St. Ursula. But about 850 a monkish poem speaks of "thousands" of slaughtered virgins having erected trophies to Christ there on the banks of the Rhine, and before the ninth century is out we find October 21st set apart for the commemoration not of St. Ursula, but of St. Hilarion "Sanctarumque Virginum xi. millium." In the tenth century a convent and church of the Eleven Thousand Virgins are specifically mentioned. In the twelfth the story of their martyrdom was incorporated by Geoffrey of Monmouth into his imaginative history, and was diffused more widely than before.

Yet there had always been doubts about the story, which seem to have been silenced for a while at the beginning of the twelfth century by the discovery of a large quantity of bones in digging new foundations for the walls of Cologne, and by a number of inspired revelations which followed. The discovery, of course, gave additional interest to the city, and Archbishop Rainold added yet further to its glory by the gift which he obtained from the emperor of the relics of the Magi. In later times the Jesuits revived and defended the legend; but after their fall it declined, and it will hardly find a champion now. It was very possibly based on the tradition of a real massacre of Christian maidens by the Huns in the fifth century; but not only is the monstrous number incredible, even the existence of St. Ursula herself is open to serious question.

Miss Elizabeth Speakman contributes an essay on 'The Rule of St. Augustine,' containing many things that will be new even to readers who know the difference between an Austin Friar and an Austin Canon, and who would not describe either friars or canons as monks. The very fact that two such different orders of men were called after the saint's name is striking; and though neither friars nor canons were monks, we know from Chaucer that monks too, at least devout monks, looked to St. Austin as a guide. Chaucer, indeed, preferred the monk out of doors and forgetful of discipline rather than in his cloister:—

What schulde he studie and make himselfen wood,  
Uppon a book in cloystre alway to powre,  
Or swynke with his handes, and labour  
As Austyn byt?

But we are at no loss to see that "olde thinges" held their places in popular estimation, however convenient it might be for hunting, luxurious monastics to "let them pass."

The rule of St. Augustine was, in truth, not an exact code of discipline on which any particular religious order was founded. A letter of advice written by the saint to a convent of nuns about the year

423 contains the whole "rule" in question; and the spirit of that letter had always been considered to furnish principles for guidance in monastic life. It was not the first effort to regulate life of that kind. A much more strict discipline had been laid down by St. Pachomius in the third century. But St. Augustine's easier yoke was generally adopted in the west of Europe. "The Rule," says Miss Speakman, "gives the impression of an effort to emphasize essentials rather than of a serious attempt at complete legislation." Hence it was in no way opposed to the rule of St. Benedict; the latter was only a more complete code of discipline. No Order was distinctly named after St. Augustine till the religious revival of the eleventh century produced, among other things, communities of regular canons—that is to say, clergymen living under a monastic rule—who took the name of Augustinians. Other Orders also, in the twelfth century, adopted the Augustinian Rule—even some knightly Orders, like the Templars—while Austin priories, like St. Bartholomew's in Smithfield, had the care of large hospitals for the sick and poor.

Then came the begging friars in the thirteenth century, of whom more than one Order was influenced by the teaching of St. Augustine. St. Dominic himself was a canon regular, and by the advice of Innocent III. adopted for his Preaching Friars the Augustinian Rule, under which the Order remains to this day, while, curiously enough, the friars actually named Augustinian seem generally to have looked for guidance to "observances based on the rule of St. Benedict." Yet such was the influence of St. Augustine's name that there were canonesses of the Order as well as canons, while St. Gilbert of Sempringham and others founded new congregations of the same Order with distinctive variations.

Prof. Tout's own essay is the result of long and careful study of a subject hitherto very imperfectly treated. He finds that the numerous appreciations of Simon de Montfort have thrown into the shade some side issues of the Barons' wars, and the development of the infant nationality of Wales has not been clearly traced. The great Llywelyn, to whom King John gave his bastard daughter in marriage, and who strengthened himself by matrimonial alliances with the Lords of the Marches, was never more than "Prince of North Wales." But his grandson, another Llywelyn, was formally recognized as "Prince of Wales," the unity of the whole country having resulted from the great struggle of Henry III.'s time between the barons and the Crown. It is only at the close of that great struggle that the rival alliances of Montfort with Llywelyn and of the Lords of the Marches with Edward have attracted the attention they merit. The complicated changes which preceded those alliances have been so little understood that Prof. Tout is driven to confess that he himself, like every other writer hitherto, from inability to realize completely the fluctuations of Welsh policy, has been led into hasty generalizations in some of his contributions to the 'Dictionary of National Biography.' The article is full of matter, and is illustrated by two maps of Wales, the first representing the



divisions of the territory after the treaty of Woodstock in 1247, the second the state of matters after the treaty of Shrewsbury, twenty years later. By the latter treaty the king and his son Edward fully recognized the right of Llywelyn and his heirs not only to be styled princes of Wales, but also to claim homage of all the barons of Wales who were of Welsh birth. Henceforth the native prince was surrounded by a circle of vassals, and the Lords of the Marches, even those most friendly to Edward, had their territories curtailed to satisfy his claims. No wonder Llywelyn was elated by his success, and that when Edward became king the struggle was more serious than before.

Mr. Walter E. Rhodes writes on the loans of Italian bankers in England to Edward I. and Edward II. The subject is by no means new, having been discussed by the late Sir Edward Bond in *Archæologia* so long ago as 1839. But the publication of the Calendars of the Patent and Close Rolls has opened the way for a much fuller investigation, and the results brought out by Mr. Rhodes will certainly command attention from every student of the period.

An article by Mr. F. M. Powicke on 'Pierre Dubois, a Mediæval Radical,' would have been quite as interesting if a page or two of discursive prefatory remarks had been omitted. The heading, too, is scarcely appropriate; for a "Radical," as the word is commonly used, does not suggest a man fervently devoted to the throne and eager for its aggrandizement. But such a man apparently was Pierre Dubois, who desired to see his sovereign, Philip IV. of France, made an emperor, with the control of Central Europe and a united Italy. His ideas were revolutionary enough, though not without a certain shrewdness in them, and what he found in dreamland was apparently suggested by what he considered desirable as a jurist. He wanted to abolish the temporal power of the Church, to confiscate the property both of the Templars and the Hospitallers, and to devote the proceeds to a great expedition for the recovery of the Holy Land. But Europe must first be at peace. Turbulent vassals must be crushed, however high they held themselves. Modes of fighting, moreover, required to be altered, so as to involve less slaughter. The use of cavalry, he thought, had been overdone, and the sanitation of camps had not been sufficiently considered.

As a legal reformer he found the jurisdiction of the ecclesiastical courts greatly in his way. It was too bad that ecclesiastics should have the power to call laymen before them, and even to excommunicate a lay judge if he ventured to punish a contumacious clerk. Spiritual litigation had in sixty years raised the revenues of the Norman bishoprics from nothing to over two millions of francs; and the interference with civil law was inconsistent with the king's supremacy. Another subject discussed by this bold mediæval writer is clerical celibacy—a rule of which he points out the danger if it should be too severely pressed; and he defends his attack on Church endowments by maintaining that laws are not made to last for ever. Experience must be our guide what things to retain and what to reform. Certainly this fourteenth-century lawyer had progressive ideas!

Next follows an article of great historical importance from the pen of Mr. Tait, which appears to show conclusively that Richard II. really did cause his uncle, the Duke of Gloucester, to be murdered at Calais, the evidence also proving that the Duke's death was announced at least a fortnight before he actually died, and that important passages were suppressed in his published confession, which would not only have revealed the date, but also have qualified the admission that he had done wrong by the assertion that his acts were not governed by any disloyal intention. The doubts of Richard's guilt suggested by Lingard and Stubbs will never again, we think, be put forward.

Mr. Clemesha's essay on 'Preston and its Gild Merchant' contains, no doubt, a certain amount of speculative matter, but, based upon the recent investigations of Miss Bateson and others, it conveys a good deal of valuable and solid information on a subject which is not merely of local interest. One fact, which may possibly reflect light in other quarters, is that in 1328, the earliest date at which we have express evidence of the gild's existence, it had already affected the qualifications of a burgess, who was no longer the mere holder of a burghage, but must now be a member of the Gild Merchant.

The sumptuary laws of Venice are then discussed by Miss Margaret Newett, in an article which is not only interesting and valuable, but also occasionally amusing, as in a passage which mentions appeals made by Venetian ladies to the Pope to allow them to wear articles forbidden by the civil Government.

Mr. Robert Dunlop writes on Henry VIII.'s Irish policy without a particle of sentimentality. His business is with causation merely, and how success or failure attended certain lines of action. Many gentle readers will wince at his remarks at the outset, that though it is "impossible to contemplate without a feeling of horror" the execution of Kildare and his five uncles at Tyburn, the thing was "unavoidable if Henry was to achieve his purpose of restoring the Crown to its legitimate authority in Ireland." But, in truth, Henry was not half such a tyrant towards the Irish as he was towards his English subjects, and after this one great act of severity his Irish policy was, on the whole, conciliatory.

An unfinished essay by the late Prof. Copley Christie on Sebastian Gryphius, printer of Lyons, will command attention from all students of early typography. Imperfect as it was left by the author, it supplies at least a pretty complete account of the commencement of a career which revolutionized the book trade of Lyons. The press of that city before his arrival had been issuing bad reprints of the Aldine editions, as each Roman classic made its appearance; but Gryphius, though he could not match the exquisite work of the Venetian printer, got new founts of type with a different italic character, and procured ornamental woodcut initials, one of which, obtained from Froben at Basle, is believed to have been designed by Holbein.

The Master of Peterhouse has devoted much attention to the story of Elizabeth, Princess Palatine, the granddaughter of

James I., which he relates as no one but a careful student could. The five sons and four daughters of the beautiful Elizabeth, Queen of Bohemia, were as varied in their lives and temperaments as could very well be; and the diversity of their careers is no less remarkable. Brought up in the school of adversity, they all fought the world or made terms with it in very different ways. Elizabeth remained true to the staunch Calvinism of her early teachers, yet died an abbess, having been made head of the Protestant nunnery of Herford, in Westphalia, while her sister Louisa, who became a Roman Catholic, was an abbess likewise, at Maubuisson, near Paris. Apart from family troubles, Elizabeth's life is notable for her intimacy with Descartes, for her friendship with Anna Maria von Schurmann, and for the high-minded but imprudent hospitality she offered to Labadie and his followers.

The next article, by Prof. Arnold Wood, is a very interesting essay on Milton's ideal of liberty, and how he distinguished it from licence, considering that liberty required the care of a ruler like Cromwell, and after his death some very select governing body to develop it before "a perfect democracy" could be realized. There is a short article on 'The Siege of Manchester in 1642,' while Dr. W. A. Shaw writes on 'The Beginnings of the National Debt,' placing in a somewhat novel point of view the financial situation in Charles II.'s time.

'The Moravian Contribution to the Evangelical Revival in England, 1742 to 1755,' is the next subject. This essay is written by the Rev. J. E. Hutton, and deserves careful perusal, for the very abuse and denunciation that the Moravians suffered, and the misconception of their teaching, even by men like Wesley and Whitefield, show the importance of the movement which they introduced.

Two important essays follow on Napoleon Bonaparte, the first having to do with the beginning of his career, the second with the end of it. Mr. Spenser Wilkinson treats of "the first phase"—that is to say, down to Napoleon's first great exploit, the capture of Toulon in 1793—and brings out in a very striking manner some special influences in his education and experience which conduced to that result. Among others, it is to be noted that he had already made a careful study of the best method of defending Ajaccio, and the conditions of the harbour of Toulon were very similar. Mr. J. H. Rose writes on the ex-emperor at St. Helena, bringing important documents to bear upon several controversies, the general result being decidedly favourable to Sir Hudson Lowe.

Finally, we have two papers on the teaching of history, in secondary schools and as a part of elementary education, written by Mrs. Alfred Haworth and Mr. Thomas Bateson.

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*A Short History of the British in India.* By Arthur D. Innes. (Methuen & Co.)

It seems reasonable to hope that, with the advent and rapid extension among the Anglo-Saxon race throughout the world of the spirit of Imperialism, the apathy and ignorance concerning the deeds of our



great men in India, lamented by Macaulay, will cease. No tale of fact or fiction is more crowded with striking incident than the history of the British in India, limited in Mr. Innes's volume chiefly to the rise and fall of the East India Company. Yet no complete and satisfactory history exists; the material is there, but the historian is wanting. And this, though greatly to be regretted, is not surprising; for, to do the subject justice, the pen of a Macaulay or Froude should be guided by the accuracy and impartiality of a Yule or a Gardiner. Short of this perfection, which may never be reached, the impression left after reading Mr. Innes's book is that he has brought much capacity to bear on questions generally involved, that he has tried with a great deal of success to be just in judgment, and that his modest claim for his work, that it may form the basis for further study, is justified. Of this there is no manner of doubt; a glance at the contents will convince the sceptical, whilst the chronological summary is itself evidence of the thoughtful and careful spirit in which the work has been undertaken. And it is no light work for any person—specially difficult for those without personal knowledge of the chief languages, nationalities, and administration of India.

It is marvellous to contemplate how great a tree has sprung from so small a seed. In Queen Elizabeth's time a few merchants traded under the patronage of the Mogul emperor; in Queen Victoria's reign the merchants were the rulers, the emperor a prisoner in his palace with no remnant of power. That vast change was effected in about 258 years, progress naturally being slow at first, but accelerated afterwards in spite of efforts, often sincere, to arrest advance. At the beginning of this period Akbar was emperor, and his name is still revered for clemency and wisdom. He left a great empire, which was maintained and enlarged, but not consolidated, by his successors, of whom Aurangzib, by his Mohammedan fanaticism, sowed the seeds of disintegration. For his intolerance roused the Marathas, who are Hindus, and may have assisted the birth of the Sikhs, both hostile to Islam. When he died the Mogul empire fell to pieces, the power of the Marathas extended, whilst the invasion of India and sack of Delhi by Nadir Shah completed the catastrophe. During these events English traders pursued the even tenor of their way, but not alone, for Dutch and French competed. The story is complicated, but it is well told by Mr. Innes. We find William and Mary uniting the British and Dutch against the French; next the Dutch, exhausted in Europe, leaving the struggle to the other nations. Superiority at sea with support from Europe turned the scale in favour of Great Britain, and Clive succeeded where Dupleix and Lally failed. Foreign competition no longer existed as a real danger, and the servants of the Company made haste to grow rich, many, by means far from creditable, supplementing their insufficient pay by trading and from irregular sources. Reform was tried, but was neither popular nor successful till, at a later period, the cause was removed, pay adequate to the officers' position and duties being granted.

After Clive left India, Warren Hastings was the next great Governor, both being repaid on their return home with persecution and penalties for services of signal advantage to the Company and to England. Of Hastings Mr. Innes writes:—

"We have learnt by experience that European rulers must apply European standards to the ethics of government; but Clive in one notable instance had deviated from that rule and declared ever after that he had taken the right course. Hastings was satisfied to know that not the most enlightened of Orientals would have had a moment's scruple in taking the course which he took. The British reaped the advantages, and Warren Hastings paid the penalty. In 1785 he returned to England, and was attacked with all the virulence of Francis, the dramatic sensibility of Sheridan, and the moral lightnings of Edmund Burke. The exigencies of party politics turned the scale with Pitt and Dundas; Hastings was impeached; and although after some years the Lords gave him honourable acquittal, the man who saved India, and whose departure from Bengal was genuinely lamented by the natives, is still, to the eyes of many of his countrymen, presented as the type of all that a proconsul ought not to be."

As will be seen further on, such a fate was neither singular nor exceptional.

Lord Cornwallis became Governor-General in 1786 under new conditions, for Pitt's India Act was passed before Warren Hastings left that country; its provisions, subject to modification in detail, remained in force till the Company was abolished in 1858. They consisted mainly in subordinating the Governments of Madras and Bombay to that of Bengal, of which the Governor-General was the head; but he in turn, as well as the Directors of the Company in England, were ultimately subject to the Board of Control, or, in other words, to the British Parliament. Although during Cornwallis's administration there were troubles with the native states, resulting, as usual, in an extension of territory under British rule, the measure by which he is best remembered is the "permanent settlement" in Bengal. Much may be said for and against the measure, but its inconvenience is undoubted. However wise and farseeing a ruler may be, he cannot with certainty say that the future may not develop considerations which may prove fatal to his arrangements. Men are finite, circumstances continually change, and hence it is a mistake to attempt to establish a system which shall be permanent and unchangeable. It may be explained that the "Settlement" consists of assessing and fixing taxation on land, and that ordinarily it is subject to revision after a given period—thirty or even twenty years being now considered long enough for it to last.

The next reign in India of importance was that of Wellesley, the great proconsul, better known in England by his brother's victories, though they were but the outcome of his own policy, unwelcome to the Directors and unappreciated by ministers. The shadow of France and of her great soldier Bonaparte fell on India at this time, but Nelson's victories first and Wellington's afterwards dispelled the gloom. It led, however, to steps which proved to be far-reaching though not entirely judicious, and Russia occupied the position in the

minds of Indian statesmen vacated by France. Anxiety resulted in the dispatch of missions to Persia under Malcolm, and to Kabul under Elphinstone, whose record, including a remarkable description of Káfristán, is of great interest.

During Lord Amherst's time collision with the Burmese occurred, the result being that Assam, Arakan, and Tenasserim were added to British India. His successor, Lord William Bentinck, after a benevolent rule, was followed by Sir Charles Metcalfe, who, though eminently fitted for the post, was superseded by Lord Auckland in 1836. Up to this time progress in social matters, though slow, had been continuous; the country was safer than of old; the practice of *suttee* was as far as possible suppressed; infanticide was reduced; wild tribes were tamed; and great works of public use were undertaken. These were, however, soon interrupted, consequent on steps taken to arrest the onward flow of Russian influence.

The circumstances are thus described by Mr. Innes:—

"The central fact in the situation clearly was this. Since Persia had been thrown into the arms of Russia, her aggression, with all the accompanying dangers to our rule in India, must be checked by the interposition of a Government in Afghanistan friendly to us, strong enough to hold its own against Persia, and with a knowledge that it could rely upon our support in case of necessity, as confidently as the Western Power could rely upon that of Russia. It was of manifest importance that this should be effected without bringing about any sort of rupture between ourselves and the Lahore State."

This is a fair statement of the case which the Government of India had to consider; their action, however, was singularly unfortunate. In Afghanistan the ruler was Dost Muhammad, a man of exceptional ability and diplomatic sagacity, brave to admiration amongst a race in which courage is common. He was well disposed towards the British, between whose territory and Afghanistan lay the land of the Sikhs. Their ruler was the celebrated Ranjit Singh, who had made of them a nation—a man of unquestionable energy and capacity, different from the Afghan, though neither less strong nor less tenacious. He had raised and organized, with the assistance of foreign, mostly French, officers, an army far more formidable than that of Afghanistan. These two men, differing in nationality and in religion, were in a measure enemies, but both desired the goodwill of British India; and it should not have passed the wit of her ruler to have attained his object without alienating either. But this was not to be; a mission was sent to Kabul under Sir Alexander Burnes, who was instructed to make many demands and to promise nothing, the natural result being that Dost Muhammad turned to Russia. Then a treaty was made between the Government of India, Ranjit Singh, and Shah Shuja; the first Afghan war followed, successful at the start, though badly managed, but ending in dismal failure, retrieved in a measure by Lord Ellenborough's arrangements, by the conduct of Nott at Kandahar, and of Broadfoot at Jalalabad. But Ellenborough had offended and alarmed the Directors, and was recalled, to be succeeded by Sir Henry Hardinge in 1844. By this time



Ranjit Singh was dead, his state was in anarchy, his army all-powerful, and his descendants, to ward off immediate danger, directed the force of the Khálsa against the British power.

The fight was the hardest we ever had in India; but ultimately success crowned our efforts, a good result from the evils of war being mutual respect between Sikh and Briton. The devotion of the Sikhs has stood us in good stead on many a subsequent occasion, and may do so again. The first notable instance was during the Mutiny in 1857-8, when the Punjab, with Nicholson as leader of its soldiers, was indeed a tower of strength. Before the outbreak Hardinge had been succeeded by Dalhousie, during whose term of office the Punjab and Oudh were annexed, and territory was added to our Burmese possessions. He left India in 1856, shattered in health, and died in 1860, leaving instructions that his private papers and records, which should be of great interest, were not to be made public till fifty years had elapsed.

Lord Canning succeeded, and had to face the strong tide of revolt. Its scenes developed an unrestrained passion for retribution, against which he set his face, thereby incurring bitter hostility from the members of the services he had to guide; but he held to "his policy of unswerving justice," thereby making possible better relations between the two races.

With the suppression of the Mutiny and the transfer of the Government of India to the Crown Mr. Innes brings his history to a close. The foregoing sketch exhibits the main points, and we need only add that in the appendixes there is a list of authorities consulted, with a glossary useful to those unfamiliar with native words. There are occasional errors in the spelling of names, both English and Indian; but they are not important and may easily be corrected on revision. The volume, which is light, pleasant to handle, and well turned out, is supplied with an index.

*The Moors.* By Budgett Meakin. (Sonnenschein & Co.)

ENGLISH students of Morocco and its problems, social and ethnological, racial and political, form a small but enthusiastic band, and they will welcome warmly the publication of this handsome volume; the more so by reason that it is several months overdue, according to the publishers' announcements, and that it is the concluding section of Mr. Meakin's trilogy. For the information of those without the circle of the little band referred to, it may fairly be stated that this work forms the most comprehensive and important English contribution of recent years to the literature which deals with the realm of his Shareefian Majesty Abd el Aziz IV. The delightful and artistic, if somewhat sketchy writing of Mr. Cunningham-Graham, the rather more solid book of travel by Mr. Walter B. Harris, and the contributions of Mr. A. J. Dawson in fiction and magazine articles, whilst undoubtedly presenting very interesting pictures of different phases of life in Morocco, are yet hardly to be considered from the student's point of view in connexion with the historical literature of the

country. Mr. Meakin's work, we take it, is put forward upon an entirely different basis, and as an addition to the standard works of foreign historical research. In this field, and in his own language, he has no contemporary rivalry to face. In France matters are otherwise. The policy of the French Government in Northern Africa has concentrated a good deal of attention—military, scientific, and literary—upon the only empire left in that part of the world which retains, nominally at all events, its independence.

The first volume in Mr. Meakin's trilogy was entitled 'The Moorish Empire,' and dealt mainly with the government and politics of Morocco, from the earliest times up to the present day. This was an admirable and comprehensive production, in which the author's talent for research and for the accumulation of exact data was shown to great advantage. The second volume, called 'The Land of the Moors,' dealt at length with the physical features of the country, its flora and fauna, its ports, cities, rivers, mineral resources, and the like, and was less weighty than its predecessor. The subject called for greater descriptive powers than its author exhibited, apart from the demand for historical research, which was met thoroughly and adequately. The third and concluding volume, 'The Moors,' is concerned, as its title implies, with the people of the country, socially, ethnologically, and morally, and purports to show the inhabitants of Morocco in their homes, in their churches, in the fields, and the market-places. To most writers, as to most readers, the subject of this third volume should have proved the most vitally interesting and important. But all writers cannot be gifted in the same manner, and that is perhaps as well for those who read. In Mr. Meakin's case we have an author at his best in dealing with an empire, at less than his best in describing a country, and at his lowest level of general merit in treating of the people of that country. Yet 'The Moors' is a closely packed and exceedingly useful piece of work, and as a textbook should be highly valued. But, dealing as it does with a people—with several races, to be exact—one is bound to say that it lacks sympathy, breadth, and strength of personal insight, and that nameless quality which is so essential to the adequate treatment of peoples, and which, for want of a more definite word, may be called vitality. The author has the merit of excelling in the lucid exposition of facts upon the printed page. The present volume does not show him capable of making men and women live for us upon paper. He has given us the bodies of the Moors, the clothes which cover them, the food which nourishes them; to their characters, hearts, minds, souls (the reader will choose his expression), we are not introduced in these pages.

To the specialist at least they will prove a source of pride and delight. As has been indicated, the trilogy forms something of a standard of reference with regard to Morocco, and its author establishes himself as a leading authority upon the subject. This being so, weight and importance are lent to the following dedication, which faces one upon the title-page of 'The Moors':—

"To the memory of my Father, who loved the Moors; and to those noble men and women who have devoted, or who will hereafter devote, their lives to spreading the Truth of the Gospel among them, this volume is with admiration dedicated."

The wording is somewhat cumbersome, but the tribute remains, and coming from one who need yield to few in actual intimacy with the conditions of life in Morocco, it is noteworthy, and certain to be highly prized and freely quoted. Hitherto those who know Morocco best have not shown themselves ardent supporters or admirers of the missionary workers there, and within the last few weeks a lady traveller, as we noted in our review of her experiences there, gave expression to views which, whilst thoughtful and courteous, were the reverse of encouraging or complimentary to the missionaries. Mr. Meakin, however, shows warm and cordial feeling on the other side, and, indeed, allows his fervour to obtrude more than once to the disadvantage of his work. In the following passage, for example, the note struck, though it would be admirable enough for a religious book, is decidedly inharmonious in a serious historical effort:—

"Truthfulness is not a quality which need be sought for in Morocco, for the Moors have no conception of what we understand by that term, any more than Orientals generally. Protestant Christian countries alone have developed the high ideal on which their religion is based, and this has made 'the word of an Englishman' the best description of a truthful statement known to Moors. Lying comes as second nature to the unregenerate man, and will remain a characteristic of the Moors, as of all others, until they learn the Way of Truth."

Without pausing to consider the literary style of this passage, which, though certainly poor, is not below the general level of the book, we would point out that the essence of it is not very polite intolerance. When sectarian feeling is introduced into a serious account of a Mohammedan people, the interest and value of that account are materially lessened, the reader is made suspicious of partiality in all general statements, and—to take a particular instance—one's sympathetic interest in the dedication of this volume is reduced to vanishing point. The narrow intolerance of the mention of "unregenerate man" in conjunction with reference to "Protestant Christian countries," is a blemish much to be regretted in a work of this character. The reviewer would remind Mr. Meakin also that the description of truth which he quotes as best known to the Moors—"the word of an Englishman"—was borrowed by the Moors from a Christian country, and is in everyday use in Spain. The reviewer has heard Armenians use it, by the way. The general statement regarding truthfulness among Orientals is, of course, true, and the practice of swearing by "the word of an Englishman" is exceedingly complimentary to the Briton; but Mr. Meakin should look further afield than to the influence of any sectarian teaching for the root causes of these things. His assumption that Protestants only are truthful, and that because they are Protestants, is absurd:—

"Falsehood was commended by their prophet when it tended to reconcile persons at



variance with each other; also when practised in order to please one's wife, and to obtain any advantage in a war with the enemies of the faith, though highly reprobated in other cases."

This foot-note to the passage previously quoted is itself perfectly correct, but no justification whatever for the passage. Further, the Christian who declined to act precisely in accordance with this quoted commendation of Mohammed's would be a most unpleasant person, and one whose company would be avoided by all well-bred men and women. Common courtesy to wives, and to friends at variance one with another, will always demand occasional suppression, concealments, and even misstatements, whilst in war we call the equally necessary untruths, spoken and acted, strategy. "The great blot upon the creed of Islam is that precept and practice are not expected to go together"—the author would be more correct if he said "precept and practice do not always go together"—

"except as regards the ritual, so that a man may be notoriously wicked, yet esteemed religious, having his blessing sought as that of one who has power with God, without the slightest sense of incongruity."

Precisely the same statement might be made regarding the Catholic Church and its priesthood.

"The position of things was very well put to me one day by a Moor in Fez, who remarked: 'Do you want to know what our religion is? We purify ourselves with water while we contemplate adultery; we go to the mosque to pray, and as we do so, we think how best to cheat our neighbours; we give alms at the door and go back to our shops to rob; we read our Korans and go out to commit unmentionable sins; we fast and go on pilgrimages, yet we lie and kill.' An indictment like this from native lips is stronger than anything an outsider could say."

In the foregoing passage the author shows himself at his best—that is, as a recorder—and at his worst. With his statement of fact we have no fault to find. It is the insight and imagination required for the drawing of correct and wise conclusions that he lacks. The nature of his conclusions in this instance is obvious enough, even without reference to the next paragraph, which opens with: "Yet it must not be inferred that all Moors are bad or hypocritical." He is a foolish man who would infer that all the natives of any land are "bad or hypocritical." The Fez Moor whose words Mr. Meakin quotes was a pessimist, that is all. (Judged by the standards of his faith, he was also a very lax Mohammedan to talk in this way to an unbeliever.) Any English pessimist might say precisely the same hard things of Christians and of Christianity, and with equal truth. Wickedness is common to all classes, as well among Christians as among Mohammedans; and among the upper classes of Christian and Mohammedan communities religious observances are general. The blot upon the creed of Islam is, for that matter, the blot upon all religions and systems of morality; it is, in other words, the human liability to err. Taking the sentence of the Fez Moor clause by clause, we think that it might as reasonably be applied to any community of men and women in the world.

But Mr. Meakin's book is by no means entirely devoted to ethical questions. The same faculty for the painstaking and laborious accumulation of minutiae which was so apparent and so valuable in 'The Moorish Empire' is equally apparent, if not quite so clearly desirable, in the present volume. In the detailed descriptions he supplies of Moorish dress we find elaborate patterns and diagrams, so lucidly arranged for our convenience that we are assured an ordinarily intelligent tailor would be enabled by reference to them to furnish us with a complete Moorish wardrobe. Every button has its place assigned to it; though in Moorish garments, by the way, buttons are not the homely objects which some of our tailors, with their marvellous sense of the unfitness of things, place in the middle of the backs of our coats. Again, in the matter of the food men eat in Sunset Land, we are told what it is, and how to cook it; interesting recipes and specimen menus are provided. To one of the recipes the author wisely adds as an essential item to the perfect enjoyment of the dish—an appetite. The reviewer has eaten of most of the dishes here described, and with infinite gusto; but in most cases the eating came at the end of long, hot days spent laboriously in a high-peaked Moorish saddle, jogging over the worst roads in the world. He never tried to eat dog biscuits in similar circumstances, but is of opinion that he could have done justice to a few of the better sort. The man who does not take sugar in his tea, and likes his meat from the grill, as free as possible from grease, may be warned not to attempt a Moorish meal without twelve hours of fasting preparation, passed, if possible, in the saddle. It is no exaggeration to say that the Moor, when he can afford it, fills his pot with loaf sugar before adding a pinch of tea and the necessary water.

In the course of a full and able account of Moorish houses and furniture we are reminded that, like other more highly civilized peoples, the Moors have no word corresponding exactly to our "home." To which Mr. Meakin adds the interesting suggestion that "the nearest approach to it in Morocco, *wakr*, is almost exclusively used of the lairs of wild beasts." (The construction of this and many other sentences would be the better for amendment before a second edition of the book goes to press.) But the reader must not imagine that the Moor's lack of the word in his language implies a lack of the sense of home in him. The Moor's home, though, unfortunately, it cannot shelter him from the persecutions of an exceedingly corrupt administration, is in most senses emphatically his castle, and a very exclusive castle too, as any traveller will admit who has heard a Moorish host crying, "Make way! Make way!" to warn his women of the intended passage of his guest from one room to another. The picture one may see at any time in the doorway of a Moorish house, of a father sitting in the sun and good-humouredly trifling with two or three rotund little piccaninnies, "done into" chromo-lithography, would do justice to the almanac of civilization.

In dealing with 'Moorish Saints and Superstitions' the author leaves an

immense deal unsaid, as, in the space at his disposal, was inevitable. Some readers will regret that the rather wearisome list of tombs and saints was not curtailed in favour of more particular information regarding the deeply interesting folk-lore of the country. The worship of certain trees, stones, hills, and the like, or if not their worship, then the reverence that is paid to them and the offerings that are made to them, is a matter regarding which Mr. Meakin should be able to speak with some authority. A more interesting subject could not be hit upon. But, whilst testifying to our appreciation of that which he has given us, it is certainly not gracious to refer too particularly to the things that we miss. In this same section of the book, by the way, our author dismisses "the *Senusiyyah*" in one sentence, to the effect that they "have not made themselves felt in Morocco, where their special teaching has no *raison d'être*." It is true that the newspaper writers who have suggested that the *Senusi* holds sway throughout North Africa have greatly exaggerated the case; but, on the other hand, the reviewer would not say that this sect has not "made itself felt" in Morocco, and that for the reason that, whilst making inquiries in this matter last year, he found representatives of this mysterious order in four of the coast towns, one being an hotel servant who understood at least two European languages.

Oddly enough, Mr. Meakin writes more sympathetically, and therefore more convincingly, about the Barbary Jews and their customs and observances than about Mohammedans. His concluding chapters, dealing with Jewish ceremonies and life generally in the "salted places" of Moorish cities, are the most animated in the book. Of their religion and its practices, also, he writes with kindly understanding and respect, though the remarks of the Fez Moor regarding the gap between precept and practice among the faithful would apply even more closely to the average Morocco Israelite, who is almost invariably scrupulous in religious observance, and too frequently unscrupulous and consistent in cruelty and dishonesty in his daily life. The most revolting instances of perfidy, cruelty, and dishonesty the reviewer ever came across in Morocco had at their root, and not on the side of the angels, a gaber-dined figure of righteousness in a skull-cap, who lent money and carried a patriarchal beard, and, as it seemed, a stone where his heart should have been.

With all that it lacks, and with its blemishes, 'The Moors,' which is amply illustrated, remains a solid and useful piece of work. For the conscientious industry he has shown in the whole trilogy much credit is due to Mr. Meakin.

*Histoire de la Littérature Latine depuis la Fondation de Rome jusqu'à la Fin du Gouvernement Républicain.* Par Clovis Lamarre. 4 vols. (Paris, Delagrave.)

THE work of Prof. Lamarre is one of such importance as to render difficult the task of a reviewer who would do it justice in the short space at his command. We can but enumerate briefly the chief features of



this admirable history of Roman literature, and then refer the student or the teacher to the volumes themselves. Though the work is primarily intended for reference, it is difficult to look into any one of the brilliant series of monographs here published without feeling tempted to read it to the end.

The four volumes of the present edition were preceded last year by a preliminary "study of the Italian peoples and the first five centuries of Rome, designed to serve as an introduction to a History of Roman Literature." The history is carried in these volumes down to the end of the Republican period, and we are promised at no distant date a work of similar magnitude dealing with the literature of the Empire. The whole, when completed, will be the outcome of twenty years' research and labour.

The plan of the books demands some words of explanation. Prof. Lamarre has, wisely in our opinion, been content to develop his history in the first place without giving any long passages of quotation from his authors. His fourth volume, however, which he modestly entitles an appendix, consists entirely of selected passages from the authors with whom he has to deal, and forms in itself a golden treasury of the literature of the Republic. Each selection is gracefully and accurately translated by the editor. The advantages of this arrangement are obvious.

The work opens with a full account of the earliest monuments of Latin literature; the song of the Arval Brothers, the Salaric songs, the Sibylline books, and the Fescennine verses are all carefully reviewed and discussed, and we pass from a most interesting chapter on the laws of Rome, including a vivid analysis of the Twelve Tables, to deal with the earliest orators and historians. Prof. Lamarre is not content to date the beginnings of Roman eloquence from Tiberius Gracchus, but would start with Menenius Agrippa and Appius Claudius Cæcus, and commits himself a little too strongly, in our opinion, to the view that the speeches to be found recorded in Livy and Plutarch represent the actual words of the orators. This is the first, but by no means the only indication that the learned professor, fortified by an encyclopædic knowledge of his subject, has given of an intention, or at any rate a tendency, to act as *vates sacer* to some of the many after Agamemnon whose names and works have survived only in uncertain quotations. The chapter on the beginnings of history includes a full account of the *Annales Maximi*, the *Libri Lintei*, the *Libri Magistratum*, the *Tabulæ Censorinæ*, the *Fasti*, the *Fasti Consulares*, the *Fasti et Acta* of the priestly colleges, and the inscriptions of Duilius and the Scipionic tombs. We must refer the reader to this, the first book of the seven included in these four volumes, for the interesting, if by no means convincing arguments which lead Prof. Lamarre to believe

moins de lenteur et de difficulté, par se faire toute une littérature essentiellement romaine."

The second book deals with Roman poetry from Livius Andronicus to the time of Cicero. In his account of Livius Prof. Lamarre is once more determined to ascribe qualities of excellence to an author of whom we have far too little remaining to form an independent judgment, and this in spite of the condemnation of Horace. We notice this tendency to indiscriminate eulogy with regret, because it vitiates much valuable criticism throughout this work. We are not prepared to see in Livius Andronicus the "créateur de l'ode latine, le plus ancien précurseur d'Horace." In the same spirit Prof. Lamarre is prepared to maintain against most authorities that Nævius was a Roman and not a Campanian, simply because he would have us also believe that Nævius in the 'Bellum Punicum' is the true precursor of Virgil. The chapter on Ennius is a far better specimen of the functions of the literary historian. Here and henceforth throughout the work Prof. Lamarre is on surer ground, and his thorough knowledge of his authorities entitles his opinions to respect, and in most cases he wins our ready acquiescence. In his appendix three passages from Ennius are quoted, including the fragment of the 'Achilles' discussed by Cicero.

We then pass to Roman comedy. About one-half of the second volume is devoted to Plautus. We have a full analysis of each of the twenty plays, and these are adequately illustrated by lengthy quotations in the appendix. The account of the 'Captivi' pleases us most. The discussion of the characters that appear on the Plautine stage is interesting. The defence of Plautus against the charges of critics, both ancient and modern, which concludes the volume, is a model of vigorous controversy and enthusiastic partisanship. A chapter on Cæcilius of twenty-four pages, in which due note is taken, and, for a wonder, no defence attempted, of the charge brought against him by Cicero, is followed by 110 pages devoted to Terence. The account of the use which Terence made of the prologue is particularly instructive, and the history of his controversies with Lucilius makes excellent reading. A comparison between the works and characters of Plautus and Terence would have fitly concluded this portion of the book if we ignore the defence of his author *contra mundum et antiquum et modernum* which Prof. Lamarre considers inevitable.

The third book deals with prose to the time of Cicero. The first chapter contains a full account of the life, times, and speeches of Cato the elder. In the appendix we have selections quoted from the 'De Re Rustica.' The second chapter deals with many brave men, notably L. Calpurnius Piso, L. Cassius Hemina, Sempronius Tuditanus, Q. Lutatius Catulus, L. Cornelius Sulla, and the unknown author of the 'Rhetorica ad Herennium,' whom Prof. Lamarre believes to be Cornificius. Of these also the fragments that remain are quoted in the appendix. The third chapter discusses the orators from Cato to Cicero. The 'Brutus' of Cicero is the authority for most of these, and we are not sure that we should not have preferred them to remain within the obscurity of that famous discourse. The lives of the Gracchi,

borrowed from Plutarch, do, however, somewhat redeem the chapter from the dulness of the Homeric catalogue of which it mainly consists. The appendix, moreover, contains the appeal of Cornelia to her son Caius on his proposing to stand for the tribunate. Of the other pre-Ciceronian orators we like best the account of Q. Hortensius.

The fourth book, which concludes the second volume of this history, deals with poetry in the time of Cicero, and brings under rapid and brilliant review the works of Lucretius and Catullus. These chapters are some of the most eloquent and the most lucid in the book, and we need only refer the reader to the defence of Lucretius against the charges of immorality and impiety brought against him in his own time, and the more modern attack consisting in the proposition of La Harpe, "Lucrèce n'est guère poète que dans les digressions." Catullus is treated throughout with the sympathetic admiration which no one can deny him who has once felt the beauty of his muse:—

"Quoi d'étonnant à ce concert d'éloges; puisque après l'avoir consciencieusement étudié, comme nous venons de le faire et sans rien dissimuler des imperfections et des défauts, qui peuvent lui être reprochés, on a le droit de penser qu'il a été en même temps qu'un des plus actifs artisans de la langue et de la versification des Romains un des plus influents précurseurs du siècle classique de la poésie latine."

After the two preceding chapters on Lucretius and Catullus we can almost forgive Prof. Lamarre the obstinacy wherewith, among the "brave men" classified under the head of poets contemporary with Lucretius and Catullus, he places in the front rank one M. Tullius Cicero, and would have us admire the famous verse which made its author an infamous poet for ever.

The fifth and sixth books, which comprehend about two-thirds of the third volume, are entirely devoted to Cicero. His position as an orator is carefully and fairly estimated, and Prof. Lamarre is again at his best in the chapter which deals with the letters, and the characters of Cicero's correspondents.

The seventh book is devoted to the prose writers contemporary with Cicero. At the conclusion of the chapter on oratory there are quoted as specimens of contemporary eloquence the edict of proscription issued by the triumvirs and the protest of Hortensia; these are translated from the fourth book of Appian.

The contemporary historians, Cæsar, Cornelius Nepos, and Sallust, are each dealt with in the following chapters. The editor's appreciation of the style of these authors is marked by fine literary discernment. The work, as far as it has gone, concludes with an admirable chapter entitled 'Erudition in the Time of Cicero'; it is, in the main, a biographical and bibliographical account of the life and works of Varro, and forms a fitting termination to the history of literature under the Roman Republic. Here we must leave the learned historian, hoping soon to meet him again. The service his industry and talents have rendered to classical literature is great, and will, we hope, be fully appreciated.

"que les Romains avaient chez eux les éléments d'une littérature.....Sans rien emprunter à une civilisation étrangère que le goût de la culture intellectuelle et les préceptes de l'art, ils auraient pu, sans doute, donner aux éléments qu'ils possédaient en propre un développement original, rester toujours eux-mêmes dans les divers modes de l'expansion de leur génie et finir en somme, avec plus ou



## NEW NOVELS.

*Audrey.* By Mary Johnston. (Constable.)

THE scene of Miss Johnston's romance is laid in America before the War of Independence, a favourite place and time with novelists just now, and the manners and customs of the early eighteenth century are reproduced, if not with "slavish accuracy," still without any evident anachronisms. The hero, who is a Virginian proprietor and also a London exquisite, has a charm of his own, and so has Audrey, the humble woodsman's daughter, to whom, by a singular accident, he stands in the position of guardian. But they are both the kind of people whom we expect to meet in the pages of romance and nowhere else. Some of the minor characters are drawn with more reality. It is a pity that this graceful and pleasing story should be unnecessarily marred by a conventional and melodramatic ending, especially as it has the rare merit of possessing a plot which, at least in its commencement, is original. It is one of the good things we have had from America recently.

*The Dark o' the Moon.* By S. R. Crockett. (Macmillan & Co.)

MR. CROCKETT has found again in this sequel to 'The Raiders' the inspiration which grey Galloway gives him with its hills and woods and floods. His descriptions of sky and landscape are always in harmony with the action of the story, which turns on a capture once more, only of hero this time instead of heroine. As to characterization, the author has seldom marked a better contrast than that between Hector Faa, the gipsy brigand, whose ignoble acts of fraud and force are just extenuated by his sincerity in the elemental beliefs of his race, and Austin Tredennis, the middle-aged captain in "Ligonier's," a veteran in war and neophyte in love, whose honest heart wins an audacious and unconventional girl. Mr. Crockett has generally proved successful in this type of warm-hearted hoiden, but in Joyce, the supposed daughter of Hector Faa, we think he has reached a higher plane and created a memorable figure. Her lover is a little commonplace, indeed boring at times. As a small point, we would submit a doubt as to Mr. Crockett's law with regard to the English peerage of Tredennis—that is, if we understand his theory of its devolution; and we are certain that "Captain Dick" did not become "the Lady Marion" on marrying her knight. Mr. Crockett delays the progress of the story unduly with explanations and hints from the narrator.

*Captain Ravenshaw.* By Robert Neilson Stephens. (Ward, Lock & Co.)

ELIZABETHAN London furnishes Mr. Stephens with matter for a story of adventures so adventurous that the reader is surfeited too soon. It makes one recall the motto inscribed on the house of Jacques Cœur at Bourges, "A cœur vaillant rien impossible." But though in a story of adventure nothing is impossible, one would rather that things did not seem so easy. Prejudice, too, is against the whitewashing of a rascal. It annoys one that the rascal should win the

heroine and to be told that after all he was a gentleman. It is almost an insult to one's common sense. If he was a gentleman, why did not he behave like one? It is all very well to be told that a rollicking, roistering rascal was not really such a bad sort of blackguard after all, but it is not very interesting. One does not, however, wish to take Mr. Stephens too seriously. He tells his story with spirit, and he has taken pains in dealing with Elizabethan London.

*Mistress Barbara Cuntliffe.* By Halliwell Sutcliffe. (Fisher Unwin.)

MR. SUTCLIFFE has dated his new story nearly a hundred years ago, when the overseer's lash still swung in the mills, and children of six years old were made to work eighteen hours out of the twenty-four. But the revolt against such atrocities was beginning to make itself felt, and the picture is not all a grim one. Indeed, the combers, as well as the agriculturists upon the Yorkshire and Lancashire moors, seem to have been on the whole a cheerful race, and in Mr. Sutcliffe they have found an able and sympathetic exponent. The contempt felt by the land for trade is forcibly expressed in the strenuous character of Stephen Royd, himself the one straight-dealing millowner of the neighbourhood. For Royd is by birth a country gentleman, driven by the hard living of his forefathers to soil his hands in trade in order to redeem the paternal acres. The story which centres round this man's love for Barbara and his ambition to return to the land is inordinately long, but interesting, and not without dramatic elements, notably that of Squire Cuntliffe's secret. The latter and Parson Horrocks are pleasant specimens of an old-world chivalry, while Tim o' Tabs, the irreclaimable poacher, and his light-hearted sentiments, afford welcome relief to a certain heaviness of manner from which the author, in his anxiety to impress his readers with local colour, can seldom free himself.

*John Lott's Alice.* By Frances G. Burmester. (Grant Richards.)

OF the many classes into which novels are divisible that which may be called the fiction of localities has during recent years become one of the most remarkable. Mr. Thomas Hardy with his Wessex—for the Wessex of fiction is more familiar than the Wessex of the Heptarchy—will occur to most readers as a leading exponent. A notable essay in this branch of fiction is this story. We have not before met with Miss Burmester's work, but there is a maturity, a sureness of touch, about 'John Lott's Alice' that might well be the result of experience. The story is sad-toned as a grey day on the Essex marshes, about which most of its scenes are played, but the consistently drawn characters are such that their story could have been no brighter. There are varied chapters even in the short and simple annals of the poor, and though Miss Burmester has chosen some of the more serious, she has presented them with unusual ability. The story deals with the loosening by simple circumstances of the moral fibre in two widely different men—John Lott, the labourer, trusted over-much by his absent employer, and Benjamin Field, the

Methodist farmer-preacher; the former cheats his master, and Field, becoming aware of it, uses the labourer as a tool for his own money-making ends, for he has misappropriated the funds of a local benefit society of which he is the only educated member. The two men are ably presented, and their development indicated with some subtlety. Alice, Lott's second wife, who is at once the means of her husband's rehabilitation and of Field's downfall, is a remarkable character. We are haunted by the scenes in which her child dies, and in which she makes her statement at the revivalist meeting. It is a story remarkable for its characterization, and for the most part well written, although the author occasionally uses "who" for whom. If 'John Lott's Alice' be the author's first book, it is such an excellent first as we rarely encounter.

*The Assassins.* By Nevill M. Meakin. (Heinemann.)

THIS romance is as full of faults as a generous wine of Burgundy is full of warmth. But it is romance. Here are all the errors of style and of judgment which one associates with an author's first book and with youth. But they are all errors on the generous, impulsive side, of hot blood, swift movement, exaggeration, and display; errors over which even the hypercritical may smile rather than frown, with good-humoured deprecation, and without annoyance. One fancies that the writer sows his literary wild oats here; and they are a hopeful crop. In the world of fiction, at all events, we live in an age of over-sophistication, a period of attenuation born of wide-spread but superficial education. There is nothing in the least attenuated about 'The Assassins.' The author's choice of subject, apart from other signs, suffices to ensure him against any accusations of timidity. The story deals with the wars of the Crusades. French Philip, English Richard of the Lion Heart, the Saladin—these and other great figures of history and romance are here dealt with in familiar fashion. But the author's achievement (dotted over as it is with faults and inaccuracies) justifies his daring. The story moves exclusively in the East, and is concerned with Mussulmen rather than with the Western horde. Yet the writer betrays no personal knowledge of the East, and is certainly not familiar with Mohammedan peoples, their faith, or their customs; that he shows upon every page. He is one of those for whom close first-hand study of material might lessen considerably the dash and glitter which constitute the interest—the fascination, one might almost say—of their work. Nevertheless, in a second edition of the present story, or in his next book, the author should be at some pains to amend his construction of sentences. The style also might be improved. "Thou art afeard." "Thou triflest to gain time to befool me." "Thou meanest." One wearies of that sort of diction. The story is well worth reading as it stands, and is a good promise for better things.



*Man, Woman, and Fate.* By Iza Duffus Hardy. (Chatto & Windus.)

EVEN the most superior person should hesitate before permitting himself to sneer at the title of this work; it fits the matter as a well-made glove fits the hand. The story is of the class known in trade circles as "sensational domestic," and of its class is the most typical that we have read for some time. Its fidelity to the conventions of the school to which it belongs is marvellous; no single page will disappoint or surprise the trained observer of such things, no feature in the minutest detail will upset his calculations. The book is precisely what it appears and professes to be. The villain's name is, naturally, Lionel Hawkesforth; the adventuress, with her fascinating voice, has two husbands living, while, at the rural "Grange," she sets her cap at the stalwart hero, Geoffrey St. Julian, who, despite the wiles of the much-married one, marries the lovely Claire of "The Towers," after a probationary period of glory-winning in the Transvaal.

*A Heart of Flame.* By C. F. Embree. (Methuen & Co.)

REGARDING this story of Mexican life there is little to be said beyond a mild expression of surprise that it should have found a publisher, and a word of praise for its illustrations, which show more of spirit and imagination than one finds in the common run of such things. The author would appear to know Santa Fé, the scene of the story, intimately, but in this book he has used his knowledge to very little purpose. Its characters—peasant, priest, and revolutionary—are the veriest puppets, their dialogue is woodenly unreal, and their preposterous air of intensity and high tragedy in situations and circumstances the most commonplace nothing less than exasperating. One is annoyed, too, by a suggestion of the existence of a real story somewhere beneath the tiresome verbiage of the author. Mathilde and Ramoncita, the two girls whose faces the illustrator has shown us, would have interested us, we are convinced, had their author but permitted them to do so.

#### RELIGIOUS SOCIETIES' PUBLICATIONS.

To the many translations of Bunyan's 'Pilgrim's Progress' now in existence the Rev. Thomas Lewis, of the Baptist Mission on the Congo, has added a *Fiote* version, published by the Religious Tract Society. The *Fiote* or Congo language is spoken along the lower course of the great river, and throughout the district of San Salvador, the ancient "Kingdom of Congo." It was the first Bantu language to be studied by Europeans, since we find that a Portuguese treatise on Christian Doctrine was translated into it by the Jesuit fathers in 1624. The earliest grammar of any Bantu language was Fr. Hyacinth Brusciotto's 'Rules for the More Easy Understanding of the Most Difficult Idiom of the People of the Congo,' published in 1659. Its study has been taken up in our own day by various members of the "Livingstone Inland" and Baptist Missions, the first named issuing (besides a translation of Brusciotto's grammar) a dictionary compiled by Messrs. Craven and Barfield, and Mr. Barfield's 'Concords of the Congo Language.' These two works, while they were serviceable in their way, were avowedly provisional,

and have been practically superseded by the Rev. W. Holman Bentley's magnificent dictionary, published by Trübner & Co. for the Baptist Missionary Society in 1887. At the same time the discrepancies discoverable must not be too hastily set down as due to error on the part of the earlier writers, since they worked on the basis of the language spoken at Mpalabala, while Mr. Bentley learnt it at San Salvador, and was assisted in his researches by natives of that district. It would seem, however, that he is quite right in taking the latter form as the standard in developing a literary language. Kibokolo, in the Zombo district, where Mr. Lewis has been working, lies some distance east of San Salvador, within the territory marked on maps as Mwata Yamvo's country. The language into which he has rendered the 'Pilgrim's Progress' corresponds, on the whole, with that of Mr. Bentley's dictionary, with some local variations, such as *z* for *j* (*nzila* for *njila*, *ndozi* for *ndoji*), &c. The present edition is beautifully printed and neatly bound, with several illustrations. The translation, like the Mang'anja and Zulu ones, is of the First Part only.

The late G. L. Pilkington's *Handbook of Luganda*, now reprinted, was originally written ten years ago. Though not quite the first in the field (it had been preceded by a somewhat tentative work of the Rev. C. T. Wilson's in 1883, and by the 'Essai de Grammaire Ruganda' of one of the French missionaries in 1885), it was unavoidably hasty and imperfect in character, being prepared under difficulties, to meet a pressing emergency. The present reprint is said to include some corrections; but we must own ourselves disappointed with the book as a whole. It would be unreasonable to demand that a practical manual, designed for the use of missionaries whose aim was to understand and make themselves understood as speedily as possible, should be of a nature to satisfy the philological student desirous of exploring the peculiarities of this very interesting language; but still we might fairly expect that some points, obscure or uncertain in 1891, would have been cleared up by some of the lamented author's colleagues during ten years' work and intercourse with the natives. Thus, for instance, on p. 14 we are told that the rules which regulate the appearance or non-appearance of the initial vowel (as *o* in *omu-ntu*) "are not clear at present." We might use this to illustrate the benefits of the comparative method of language-study. A very little knowledge of Zulu would have sufficed to suggest the question whether nouns do not invariably drop the initial vowel in the vocative; and furthermore whether its presence or absence in adjectives does not depend on their being used attributively or predicatively. Zulu, however, is not a language likely to come within the scope of workers in Uganda, while Swahili (which lies nearest for purposes of comparison) has lost this peculiarity, through extensive attrition of prefixes. But one would have thought that—especially with such intelligent native help as seems to be available—the question might have been solved by an appeal to usage. The texts at our disposal do not enable us to determine it off-hand; but it certainly seems that while there are (apart from elisions after vowels) some cases of dropping the initial not paralleled in Zulu, it is also dropped in the vocative, as in the proverb "Lubale, mbera, ngotadeko nembero." Luganda is remarkable, along with Herero and Zulu, for having retained the original prefixes in a more complete form than most other languages—e.g., *omu-ntu*, *omu-ti*, *e-nte*, *eki-ntu*, compared with Z. *umu-ntu*, *umu-ti*, *i-ntomo* (*e-nte* is a curious and unexpected form, for which we cannot find a parallel), *isi-ntu*, and the Swahili *mtu*, *mti*, *ng'ombe*, *kitu*. In two cases where the Zulu prefix is elided (though

traces of it remain in the locative and in the concords), Luganda retains it—viz., the fifth (Zulu second in the ordinary arrangement) and sixth classes: *eli-so* (an eye), Z. *i-so* (which the concords show to have been once *ili-so*), and *olu-limi* (a tongue), Z. *u-limi* (*ulu-limi*). The plural of this class, however, which in Zulu has the prefix *izi-* (*izim-*, *izin-*), is in Luganda worn down to a mere *n*, which changes an *l* following it to *d*: *ndimi* for *nlimi*. Bleek, followed by the Rev. S. J. Torrend, calls this vowel an article; but there are strong objections to such a view. The eighth, ninth, eleventh, and twelfth classes have no parallel in Zulu, and the seventh only partially—that is, if we are right in suspecting that "the nouns in *-bu* (*-obu*), plural in form, but in meaning, as compared with English, singular.....mostly the names of abstract qualities," correspond with the Zulu seventh class, prefix *ubu-*. These are chiefly abstract nouns, as *ubu-hle* (goodness), with a few collectives (or, more properly, names of materials), as *ubu-hlalu*=beads, *u(bu)-boya*=wool, *u(bu)-tshwala*=beer. (Mr. Torrend points out that these latter words are not properly contractions, but the result of the phonetic law by which, in Zulu, *bu-* followed by a vowel turns to *tsh* or *j*: as in the passive *lotshwa* from *loba* instead of *lobwa*. Thus *utshwala* is for *ubu-ala*. Cf. the Sesuto *boyala*.) The other half of the Luganda seventh class—the diminutives in *ka-*, making their plural *bu-*—are unknown in Zulu; but Chinyanja has diminutives in *ka-* making their plurals in *ti-*: *ka-ntu*=a little thing (*chi-ntu*=a thing), *pl. ti-ntu*. It is always dangerous to dogmatize, but one is tempted to wonder whether the coincidence of prefix between these plurals in *bu-*, and the *bu-* nouns which are not really plurals, misled the author into placing them erroneously in the same class. We can see no other reason for calling words like *obu-lungi* (goodness) and *obu-lago* (the neck) plurals, though there might be some excuse in the case of *obwato* (*obu-ato*, a fleet of canoes) and *obutalage* (rust). But in fact Bleek's 'Comparative Grammar' gives two *bu-* classes: one the plural of diminutives in *ka-* (which survives in Herero), the other singular and corresponding to the Zulu seventh class in *ubu-*. It is, perhaps, less correct to say that nouns in *ubu-* have no plural than that they are neither singular nor plural; they are thought of in the mass, not individualized, and this would apply equally to abstract nouns, such as "goodness," and to such words as "grass" or "wool." The statement that the eleventh class contains some nouns in *ku-* which are not infinitives is also, we think, a mistake. *Kutu* (an ear) is not a compound of the preposition *ku*, but an independent root, properly belonging to class *v*. Having lost its proper prefix and then been misplaced in class *xi*, it was also given a wrong plural—not *ma-kutu*, as it is in cognate languages, but *ma-tu*. From a practical point of view the book has two great wants. There are no exercises and no vocabulary—unless we are to count the not very full lists of names in chap. ii. We understand, however, that the English-Luganda vocabulary referred to in the preface will be separately issued later.

We have also received a set of four *Luganda Reading Sheets*, which are beautifully printed and admirably adapted for the end in view, being strongly mounted on book-muslin. We should like to know, however, what sound is intended to be conveyed to the Baganda youth by the letter *c*. In some systems of orthography, adapted more or less freely from Lepsius, this answers to the sound of *ch* in church; but this sound, Mr. Pilkington tells us, does not exist in Luganda, the nearest analogue being *ty*, with which the Baganda pronounce all Swahili words containing the *ch* sound. (In Chinyanja the two exist side by side, and are apt to be confused by a care-



less ear: *choka*=go away; *tyoka*, passive of *tyola*=break.) It is a little strange that they should possess the corresponding soft sound of *j* ("jas in jam"); but, as the writer adds "or as *di* in French *Dieu*," it is possible that he failed to discriminate between these two sounds, and that the latter is really the only one heard in Luganda. We should also have thought that the "ringing *ng*" (*ng*' or *n*') required a separate symbol for the benefit of those learning to read.

We have further received a little book containing the Collects and Holy Communion service (*Ushirika Utakatifu*) in Mombasa Swahili, a dialect which differs from that used at Zanzibar, though not enough, apparently, to render them mutually unintelligible. When this book is compared with the Prayer Book authorized for use in Zanzibar the real linguistic differences (for the translators diverge considerably in their choice of expressions, and thus make comparison difficult) seem to be slight; some words are not placed in the same class—e.g., *kisala*, a prayer (iv.), which at Zanzibar is *sala* (iii.), and *malango* (as if from a singular *lango*), instead of *milango*, as the plural of *mlango*, a doorway or gate. Every town on the coast has its own dialectic peculiarities (a useful list of which is given by Dr. C. Velten in the introduction to his 'Märchen und Erzählungen der Suaheli,' pp. xv sqq.), but these are mostly of minor importance, and the learner who has assimilated Steere's 'Handbook' will have no difficulty in adapting himself to the details of the local idiom.

Another small publication of the S.P.C.K. bears the title *E Rine inia haatee rihunai rago*, and so on—we will transcribe no further. It is, in fact, part of the Prayer Book done into the Wano language, which is the speech of San Cristoval and the Solomon Islands, in the South Seas.

#### EDUCATIONAL LITERATURE.

*National Education*. Edited by Laurie Magnus. (Murray.)—The valuable essays collected into one volume by Mr. Magnus and edited by him were written by acknowledged experts and tend towards a constructive policy in national education. The editor enumerates some of the chief causes that have produced the conception of and the desire for a system of education which shall be truly national, and exhibit a minimum of separatism in educational affairs; he points out two of these causes in particular—the removal of boundary marks between classes and the "growing pressure of outside competition, which tends towards union" in the population (of the British Isles) against which it is directed. Mr. Magnus urges the necessity of forming a strong central authority; for his survey of educational matters as they exist convinces him that they are under a reign of chaos, and can only be reduced to efficiency and reasonable simplicity by an executive power that can and will both think and act. This central authority must control and direct both secondary and primary education, and must take cognizance of the religious teaching which, apparently, the country demands. Smaller local educational authorities, school boards and the like, would be abolished in order that the central authority should have freedom for its action. Indeed, Mr. Magnus objects generally to bodies to which he gives the odd but clearly intelligible title *ad hoc* authorities; in the case of elementary education the existing numerous bodies elected *ad hoc* will have no further *raison d'être* when the central authority is instituted. But we cannot altogether agree with Mr. Magnus that "the distinction between primary and secondary instruction is conventional and false." Primary instruction is, we believe, explained by statute to be the instruction that an average scholar can advantageously receive

between the ages of five and fourteen. This interval corresponds to a fairly well-defined period of physical, intellectual, and moral development in children, and beyond it many cannot be made to take much interest in school pursuits, and many more cannot follow them if they would, owing to family and economical reasons. It therefore behoves the State to make the education given between these ages as comprehensive and as nearly complete as possible, so that it may be a sure foundation on which higher instruction of all kinds may rest securely. It must not be considered and carried out as an introduction into an educational region towards which the majority of those who receive it will never advance. We are soon brought face to face with the ever-present difficulty of selecting and co-ordinating studies. We have to adjust "the claims of humane studies and physical science, as well as those of liberal culture and professional training"; and these questions are soberly and ably discussed by the writers of the essays which Mr. Magnus has collected.

Prebendary Bernard Reynolds treats the rather thorny question of Church schools and religious instruction. He advocates the retention of religious instruction (not necessarily in accordance with the dogmatic teaching characteristic of the Church of England) in elementary schools, training colleges, and secondary schools. His claim for religious instruction in public elementary schools, founded on statistics, is very strong—of the 5,705,675 children on the books of these schools in the year 1900, more than half were in schools where religious education was given, and 2,300,150 were in Church schools. He fortifies his argument by the opinions of observers in India and some four colonies in which religious instruction is to a great extent absent, and by an eloquent speech of the Count de Mun, who pleads for its reintroduction in France.

Mr. Francis Storr advocates keenly the registration and training of secondary teachers; and Sir Joshua Fitch contributes a valuable essay on the importance of secondary schools. We are glad to find that Sir Joshua's experience leads him to two very sound conclusions which deserve, but do not obtain, general acceptance—that the inspection of elementary and secondary schools should be entrusted to one body of officials, and that individual examination must always hold an important place in appreciating the worth of schools. His opinion is as follows:—

"A collective and class examination may be the best for determining the share which a school should receive from a public fund, but for all other purposes contemplated in the examination of a school—for the encouragement of merit, for the information of parents, for the discovery of defects, for securing thoroughness, for the promotion of the scholar to a higher class, for the award of prizes, scholarships, and leaving certificates—the examination of the individual scholar is indispensable. In fact, all examination which is worth anything must always be that of individuals."

He also says much of interest concerning the nature and scope of inspection and examination, how they should be carried out, and to what authorities they should be entrusted.

Prof. Armstrong vindicates, with considerable cogency and no little warmth, the claims of science (i.e., science of experiment and observation) to extensive representation in all educational curricula; he quotes in support of his position the opinions not only of men of science, but of thinkers trained by the older methods—Arnold, Kingsley, Thring, and others. His enthusiastic desire to *smash up the idolatry of knowledge* (a quotation from Thring) carries him rather too far. And even Dr. Armstrong himself confesses that he does "in no wise despise mere knowledge," but he maintains that the school programme of the future will not be to inculcate knowledge, but to "develop knowingness." We think it would

not be easy to arrange a school course on these lines, even if the heuristic method were fully adopted. We do not, however, doubt that "no moment should be lost in setting our educational house in order."

The keenness of commercial competition has more than anything else made manifest the defects in our educational system—or want of system; and 'Industrial Needs' and 'Commercial Education,' (i.) Secondary, (ii.) University, are interesting topics treated by Mr. Provand, Mr. Organ, and Prof. Hewins. Mr. Provand shows that the young Englishman devoting himself to commercial or manufacturing pursuits is at serious educational disadvantage compared with his continental or American rival, and Mr. Organ and Prof. Hewins explain the educational changes and reforms which would be most serviceable to him. Mr. Provand, in discussing English institutions where the highest technological education may be obtained, writes down Oxford and Cambridge "as useless." In this he is hardly just to these homes of ancient learning, for of late years much has been done in them for the advancement of technological studies. At any rate, we welcome Mr. Provand's admission that the comparatively small number of graduates who adopt commercial pursuits exhibit considerable ability and hold their own even in the fierce competition of the City. It is encouraging to find that Mr. Provand does not take a "pessimistic view of our commercial outlook," and that he recognizes causes of weakness and slowness in advance other than antiquated systems of instruction—among them unwise legislation, want of sobriety (our working-classes spend in drink twice what they pay in house-rent), the "demon of idleness," to quote Mr. Magnus's expression, and our young people's excessive addiction to sports. Mr. Medd's essay on agricultural education follows Prof. Hewins's sketch of the highest technological curricula in institutions of university rank. Mr. Medd tells us what is done in other countries for agricultural education of all grades, and explains what has already been done in this country and what is still required. The first of Mr. Medd's conclusions is that every grade of agricultural education should be under the control of the Board of Agriculture, not that of Education. The weakness of our existing English education is, as is indicated below, apparent in modern languages. Mr. Eve devotes his attention to this subject, showing the inefficiency of the classical training now received by the average boy, and explaining that the substitution of modern languages for Latin and Greek would be advantageous not only for practical utility, but also for mental training. To quote his words,

"there is reason to believe that we have in modern languages an instrument of liberal education at least comparable to the classics. The results to be expected are, in all probability, inferior to those of a complete classical education, which it is necessary to point out again and again is accessible only to a few."

On the other hand, it is easier

"to obtain respectable proficiency in modern languages in a shorter time, and in that respect they have a distinct advantage over the incomplete training in a single ancient language which is the staple of a great deal of our secondary education."

The last few pages of this interesting volume are devoted to a carefully prepared bibliographical note by the editor, and appendixes containing Church of England schemes and analyses of them. This volume will be a welcome addition to every educational library, and readers will find it of more than ephemeral interest.

*The Training of Teachers*, by S. S. Laurie (Cambridge, University Press), consists of a number of essays and addresses (fourteen in all) published during the last quarter of a



century. The volume may be useful to the historian of the phases of educational opinions in Great Britain; but it hardly presents much interest to those concerned with the present and future condition of national education. The dates of original publication of eleven of the essays are added: the most recent of them appeared in 1893, eight came out in the eighth decade of the last century, and one is twenty-five years old. Most persons nowadays readily admit that chairs of education have made good their claim to places "in the academic curriculum"; so the republication of the inaugural address (1876) of the Bell Chair of the Theory, History, and Art of Education is perfectly unnecessary, although the lecture was good. The professor makes out an unanswerable case for the training of teachers of all grades, but there is a feeling of unreality about it all; he is most energetically and bravely fighting the air, for few people, probably none, differ from him. The subsidiary title of the volume is 'Methods of Instruction,' and the essays falling under this heading are certainly the most valuable, and are in closer contact with the problems of to-day. Prof. Laurie is an opponent of purely secular teaching in schools of all grades; he considers religion a necessary "element in the education of the young. Without it all education is barren." The lecture on the 'Religious Education of the Young,' although delivered in 1886, deserves careful perusal. The professor seems to have a singular liking for religious teaching—in the comprehensive sense in which he uses the term—and exhibits, no doubt, special aptitude for imparting it; so that we are not surprised to find some of his most pregnant suggestions concerning *method* in this lecture—suggestions of great value also in application to secular work. The essays on geography (1886), on history, and on examinations, &c. (1887), contain much that is of interest and use; but enthusiasm for liberty of teaching surely overrides impartial accuracy in the statement that the Education Department (1880) required children to waste their valuable time in getting up the names of every insignificant locality in their county—"localities which were unknown to the inspectors themselves," who "specially got them up for the sole purpose of torturing children and turning the study of geography into ridicule." Prof. Laurie rightly appreciates the use and effect of examinations in educational work, and points out that they are of three kinds—viz., (a) teaching or class examinations; (b) qualifying examinations; and (c) honour and competitive examinations. He shows many ways in which they might be improved, and made, as they should be, tests of the power of *doing* what has been taught. But he seems to go to a ridiculous extreme in saying that "a good teacher aims at the training of faculty, not the giving of knowledge." We are old-fashioned enough to believe that the imparting of some amount of information to pupils is not an unpardonable offence in a schoolmaster. However, we concur generally with the author in his opinions concerning examinations, their methods and uses; and, indeed, in most of his educational judgments.

*Public Schools and the Public Needs: Suggestions for the Reform of our Teaching Methods in the Light of Modern Requirements*, by G. G. Coulton (Simpkin, Marshall & Co.), complains that our boys are taught to be unintelligent, and that if Waterloo was won on the playing-fields of Eton, Magersfontein and Colenso were lost in the class-rooms of the great schools of England. Mr. Coulton is concerned in the first place with army examinations and with modern languages; but these are really the key of the position, since they exhibit the undue retention of ancient traditions, and blindness to all the improvements which have been shown on the Continent to be possible and effective. We

have said that in the treatment of modern languages (and in these we include English) and in the army examinations lies the key to the position. A word or two may be necessary to explain this. Two questions are involved: the curriculum and the methods. Nothing can properly be taught in a couple of hours per week; by consequence, if modern languages are to be properly taught, some adjustment of the curriculum is necessary, by which at some period (early or late) more time may be given to them. The authorities do not realize, what the Germans have proved by experiments on parallel forms in the same school, that boys learn better, more quickly, and with greater interest if both Latin and Greek are postponed for a couple of years. The present system does not even make boys intelligent.

In army cramming (we cannot call it teaching) the result often is that none of the subjects is mastered. Even the top boy in Woolwich has not mastered his mathematics, as Mr. Baker, of Cheltenham, admits; and the Latin, specimens of which are given here, is beneath contempt. Then, again, as to method: the authorities have not paid sufficient attention to foreign experiments; where such an attempt has been made, it has been made by the assistants, often in the face of opposition and ridicule, at best under toleration. In some schools no English is taught at all; in most the English teaching consists of an hour or so a week. Schools are engaged, as Mr. Coulton says, in cramming boys, almost from their cradle, from scholarship to scholarship, like a Strassburg goose; the modern side and the army class must take their chance. The results are illustrated from the other side by the example of the naval officers, the finest officers in the world, yet so early taken away from the schools.

A number of examination papers and annotated books are criticized to show the faults of the present system. It appears that examiners desire to find out not what a boy knows, but what he does not; that more stress is laid on exceptions than on rules. The highest honours in some of our chief French and German examinations could be won by a deaf-and-dumb man. Further, the schoolmaster's work, not being efficiently supervised, is shown to be often grossly careless; the specimen prose with corrections given on p. 234 ought to open the eyes of readers. What, then, is the cause of this disastrous state of things? Mr. Coulton traces it all to the fact that the head masters are amateurs. When we remember that within the last three years two men have been appointed to public schools straight from the university, with no school experience at all, and a third with only two years' experience, and that breadth of experience is often not taken into account at all by governing bodies, we must admit that there is something in the indictment. We do not admit that things are so bad as Mr. Coulton makes out, but the vigour of his writing may serve to commend it to the ordinary reader and arouse his interest in a subject concerning which he knows and, apparently, cares little.

*Schools at Home and Abroad*. By R. E. Hughes. (Sonnenschein & Co.)—We by no means assert that the author's views on education and kindred topics do not merit attention—far from it; the essays and addresses which Mr. Hughes now presents for the second time to the public are intelligent and interesting; but perhaps because they were commendable in their original presentment, they hardly make a really satisfactory book. Mr. Hughes, if he desired to address those interested in English educational questions, should have taken the trouble to write a definite work on education rather than to put before us a *réchauffé* which exhibits the "repetition and apparent diversity" that he rightly feared were "inevitable in a collection

of essays written under these circumstances." Still the book contains much interesting information and not a few valuable opinions on the condition of educational matters in our own country and elsewhere. Mr. Hughes appears to have made a special study of foreign schools, both primary and secondary, and it is therefore the more pleasing to find him by no means pessimistic in his judgment of what we are doing in this country and hopeful about what we shall do next. He is inclined to re-echo Matthew Arnold's cry that our great need is the systematization of secondary schools, and that in this process lies our educational salvation. He finds that we are not so far behind our international rivals in technical and commercial training as most writers and speakers on schools maintain. "It is not technical nor commercial education that we need as much as a better and more comprehensive scheme of national training." England is shown to be a substantial, well-furnished "half-way house" in education, between the free systems and methods of America and the highly centralized ones of the older bureaucratic countries, France and Germany. "Better the intellectual levity of America than the cultured servitude of Europe." Mr. Hughes supplies a careful comparison of the English school and its German rival; and one of his most readable and useful chapters is devoted to the contrast and consideration of two good country schools, one in Germany and one in England. There appears little difference in level between the educational results obtained in the two schools, but we cannot help thinking that the English school is more likely to produce good serviceable citizens than its continental rival. We entirely agree with the author that the "future of the community is more intimately bound up with the welfare of the rural school than perhaps most of us imagine." Our primary schools, we find, are on the whole in a condition of creditable efficiency, and exhibit a marked tendency towards improvement. We are behind our rivals in the organization and distribution of secondary schools, in professional study of pedagogy, and in a really practical scientific view of high technical and commercial training—what it is, and at what point it should be given in the school life of a youth. These and similar questions are treated in a thoughtful and helpful manner by Mr. Hughes, who, in common with the majority of the educational reformers of to-day, wishes to substitute the discipline of modern languages for the severer training in classics which is still dominant in English secondary education. There is, however, still much to be said in favour of strict training in the use of words as expressing accurate thoughts; the verbiage of a few passages in Mr. Hughes's volume, and grammatical slips in others, do not allow us to forget that it is so.

*The Teacher's Manual of Composition*.—Vol. I. *Junior Course*. By Robert S. Wood. (Macmillan & Co.)—English composition has under recent Codes been recognized as a necessary and valuable subject in the curriculum of our public elementary schools, and it is clearly the intention of the Board of Education that it should be taught even in infants' departments and classes. Of the formative and educative value of lessons in composition there can be no doubt, for the correct use of words is the direct outcome of accuracy in thought. Mr. Wood's manual will, if rightly used, be of value to teachers, especially inexperienced ones, in giving lessons in English composition to junior scholars. But the very efficiency of his guidance is a danger, for many pupil teachers and assistants will be inclined to present themselves before their classes manual in hand, and their teaching will be of the



depressing kind—teaching by rote. If, however, they will use the manual for preliminary self-preparation much good will be derived from it, and their lessons will exhibit both freshness and spontaneity. Is it too much to hope that head teachers will insist on the right use of this and other manuals of teaching?

#### OUR LIBRARY TABLE.

MESSRS. LONGMAN & Co. publish *The German Empire of To-day*, by "Veritas," an excellent, though not a literary account of the German Empire as it stands, with a brief view of its history. The extraordinary increase of the trade and shipping of Germany in the last five or six years is in itself a sufficient reason for the book. There must be many business men in this country who want to know exactly what the German situation is and whose want is supplied by the volume before us. The great failure of the modern German Empire has been in its colonial policy. The idea of diverting from the United States the current of German emigration and turning it to countries under the German flag was the aim of the statesmen of Germany, and the failure has been as complete as foreign observers expected. It is worth notice that preferential trade with the mother country has not been conceded to the German colonies, and that the system of compulsory military service has not been applied to the troops which rule them, who are, contrary to the otherwise universal practice of Germany, obtained by voluntary enlistment. The cost of the German colonies is enormous, and actually largely exceeds the whole volume of their trade. In the history which is prefixed to the volume the German official view of the origin of the war of 1870 is taken, as it was in the volume on Prince Bismarck by Mr. Jacks, of Glasgow. We need hardly say that this view is entirely opposed to fact, as now known. That the dispute was a fresh one in 1870, that the nominal cause of war was the real one, and that "the French Emperor, being determined on a war to humble Prussia," made it, is incredibly unlike the true story as now known, without any chance of doubt—revealed in the volumes of the King of Roumania and in other sources which are rather Prussian than French. Neither need we name the volumes showing the military preparations of both sides for an inevitable war, nor those which, revealing the arrangements between Austria and France for a war in 1871, give the motive for the revival by Prussia in 1870 of the Hohenzollern candidature of 1869. It is hardly the case that in 1866 the Prussian army "advanced to Vienna," or that France attempted after that year to secure Luxemburg "by purchase from the Dutch Government." There is some feeble writing here and there in the volume, such as "paid up" for "paid"; but on the whole the book is to be highly commended.

*Famous Houses of Bath and District.* By J. F. Meehan.—The author of this book is also the publisher, and he is one of the many booksellers in Bath. Many of the illustrations are interesting, but few of them do justice to the architectural beauties of Bath. No English city is more attractive to the lover of fine houses and fine views. Nature and art vie here to exhibit a most striking whole. But the art which is conspicuous in the buildings is not fully set forth in some of the illustrations to this volume, while many of the places illustrated and described are a long way from Bath. Mr. Meehan has not done justice to the letterpress; for while he has produced a much larger book than Mr. William Titley, he gives little more that is worth reading and remembering than Mr. Titley did in his 'Memorable Houses of Bath.' The books of Mr. Peach also contain nearly all that is

worth reading about the Queen City of the West. In short, such an experienced bookseller as Mr. Meehan should have catered for his public with greater care. Mr. Gregory, one of his rivals, promises to give a really valuable account of Bath architecture, which is worthy of all the pains that can be taken to make its beauties generally known.

THE edition of *Chaucer's Canterbury Tales* reprinted from the Globe edition on thin paper by Messrs. Macmillan will be welcomed, for it is light in the hand and well printed. We wonder that the same firm have not given us their single-volume Tennyson on Oxford paper.

WE receive *The Hound of the Baskervilles* (Newnes) too late for early notice. It does not lack mystery and terror, but the solution is not equal to others we have had from Dr. Doyle. Sherlock Holmes grows so anxious for theatrical effect that he gets clumsy. But a long course of Watson would be enough to sap the finest brain.

MR. EDWARD MARSTON'S *Sketches of some Booksellers of the Time of Dr. Samuel Johnson* (Sampson Low) do not make so interesting a book as his previous volume. All the worthies here mentioned have been dealt with at greater length by previous writers, whilst the 'Dictionary of National Biography' records all that the ordinary man cares to know about them. The most welcome of the several chapters is that on Johnson's father, Michael, the Lichfield bookseller, whose portrait and house are reproduced from engravings by Finden of originals in the possession of Mr. John Murray. Mr. Marston gossips very pleasantly about Dodsley, the Lintots, Tom Davies, Tom Osborne, Andrew Millar, John Nichols, and Edward Cave, and has skilfully emphasized just the leading real (or imaginary) points in the career of each person; so that his little volume deserves to be widely read. We said in our notice of Mr. Marston's former volume of 'Sketches' (*Athen.*, June 22, 1901), and we still think, that Mr. Marston's own reminiscences would be far more acceptable than these short biographies of men whose deeds are enshrined in Nichols and other accessible authorities.

IN Messrs. A. Constable's delightful fine-paper edition of Mr. Meredith's novels we have *Harry Richmond*, *Vittoria*, *Rhoda Fleming*, *One of our Conquerors*, *Lord Ormont and his Aminta*, and *The Amazing Marriage*. This issue is just the thing for the traveller, though too good for casual treatment.

THE Unit Library, London and New York, makes a good start with *The Vicar of Wakefield*. The cloth binding is neat, the print very readable, and not too close to the margin. Cheaper books than these can never be expected. Another volume is Emerson's *English Traits*, in paper. In this we note κτήμα ἐς δαὶ misprinted. As Latin and Greek are to be a feature of the Library, we hope that the one or two quotations which occur in the English volumes will be correctly printed. We have also received Sterne's *Sentimental Journey* in a more elaborate binding.

J. M. Barrie and his Books, by J. A. Hammerton, with 1902 on the title-page, appears as a new book. We can find no indication that it came out in 1900. Messrs. Horace Marshall & Son and the author might surely have seen to this. Is it worth while to take in the public and, at best, a few reviewers?

WE have on our table *Black's Historical Latin Readers: The Old Senate and the New Monarchy*, by F. M. Ormiston (Black).—*The Railway Year-Book for 1902*, edited by G. A. Sekon (Railway Magazine Office).—*A True Sportsman*, by F. Dodsworth (Treherne).—*In a Minster Garden*, by the Dean of Ely (Stock).—*Green Barley*, by H. A. Nelson (Ward &

Lock).—*In Deep Waters*, by Mrs. B. Harte (Digby & Long).—*A Dream of Freedom*, by H. Nisbet (F. V. White & Co.).—*A Mystery of St. Rule's*, by Ethel F. Heddle (Blackie).—*The City of Shadows*, by J. Barnard-James (Digby & Long).—*Thérèse Raquin*, by E. Zola, translated by E. Vizetelly (Grant Richards).—*The Inconsequences of Sara*, by Danaë May (Treherne).—*Miss Carmichael's Conscience*, by Baroness von Hutten (Pearson).—*The Missionary*, by G. Griffith (F. V. White & Co.).—*Red Eagle*, by E. S. Ellis (Philadelphia, U.S., Coates & Co.).—*Half my Life*, by W. T. Hickman (Arnold).—*Mad Lorrimer*, by F. Mason (Treherne).—*From Playground to Battlefield*, by F. Harrison (S.P.C.K.).—*Lyrics*, by J. V. Cheney (Boston, U.S., Birchard).—*Town Ballads and Songs of Life*, by R. Kidson (New York, the Author, 39, Fort Greene Place, Brooklyn).—*King Stephen, and other Poems*, by A. I. T. Salter (Routledge).—*Songs of my Violin*, by A. L. Donaldson (Putnam).—*The First Things*, by the Rev. J. Buchan (Blackwood).—*Fathers in the Faith*, by M. C. Danson and F. G. Crawford (Methuen).—*The Old Testament Narrative for Schools*, by M. Dods (Nelson). Among New Editions we have *The Formal Garden in England*, by R. Blomfield (Macmillan).—*Hygiene for Students*, by E. F. Willoughby (Macmillan).—and *God in Shakespeare*, by C. Downing (Greening).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

Capron (F. H.), *The Conflict of Truth*, 8vo, 10/6  
Maclaren (A.), *After the Resurrection*, cr. 8vo, 5/  
Morgan (J.), *The Sacrament of Pain*, cr. 8vo, 3/6  
Paton (J.), *The Glory and Joy of the Resurrection*, 3/6

##### Fine Art and Archaeology.

Brown (J. W.), *The Dominican Church of Santa Maria Novella at Florence*, 4to, 21/ net.

##### Poetry and the Drama.

Nelson (G.), *Huchown of the Awle Ryale, the Alliterative Poet*, 4to, 6/ net.  
Phillimore (J. S.), *Poems*, cr. 8vo, 4/6 net.  
Shakespeare, *The Tempest*, edited by M. Luce, 8vo, 3/6

##### Bibliography.

Marillier (H. C.), *University Magazines and their Makers*, 16mo, sewed, 3/6 net.

##### History and Biography.

Fischer (T. A.), *The Scots in Germany*, 8vo, 12/6 net.  
Lennox (C.), *James Chalmers, of New Guinea*, 2/6 net.  
Oesterreicher (Baroness), *Fragments of Memory and Fancy*, cr. 8vo, 6/  
Steele (F. M.), *The Convents of Great Britain*, cr. 8vo, 7/6

##### Geography and Travel.

Abruzzi (Duke of), *Farther North than Nansen*, 3/ net.  
Bourget (P.), *Some Impressions of Oxford, English Version* by M. C. Warrilow, 12mo, sewed, 3/ net.  
Sherren (W.), *The Wessex of Romance*, extra cr. 8vo, 6/

##### Philology.

Plato, *Euthyphro and Menexenus*, edited by T. R. Mills, cr. 8vo, 6/6  
Terence, *Phormio*, edited by W. C. Laming, cr. 8vo, 4/6

##### Science.

Clements (H.), *Weather Prediction*, cr. 8vo, sewed, 4/  
Curtis (C. B.), *Valuation of Tenant Right*, 8vo, 3/6 net.  
Davidson (J.), *Arithmetic and Algebra*, cr. 8vo, 2/6  
Mackenzie (J.), *The Study of the Pulse*, roy. 8vo, 18/ net.  
Medical Register, 1902, roy. 8vo, 6/  
Murray (R. W.), *Hare Lip and Cleft Palate*, 8vo, 3/  
Thomson (H. C.), *Acute Dilation of the Stomach*, 3/ net.

##### General Literature.

Douglas (Sir G.), *Divisions of a Country Gentleman*, 6/ net.  
Girl of the Multitude (A.), by the Author of 'The Letters of her Mother to Elizabeth,' cr. 8vo, 6/  
Hornung (E. W.), *The Shadow of the Rope*, cr. 8vo, 6/  
Hutton Hall, by the Author of 'The Vicarage of Elwood,' &c., cr. 8vo, 3/6 net.  
Kelly's Directory of Merchants, Manufacturers, and Shippers of the World, 1902, imp. 8vo, 30/  
Kennard (Mrs. E.), *The Golf Lunatic and his Cycling Wife*, cr. 8vo, 6/  
Pensées from the Journal Intime of Amiel, arranged by D. K. Petano, cr. 8vo, 3/ net.  
Simpson (C.), *Love Never Fails*, cr. 8vo, 5/  
Sims (G. R.), *Nat Harlowe, Mountebank*, cr. 8vo, 3/6  
Swan (A. S.), *Love Grown Cold*, cr. 8vo, 5/  
Swift (B.), *Lulus Amoris*, cr. 8vo, 6/  
West (J. W.), *Fulbeck, a Pastoral*, cr. 8vo, 4/ net.  
Wilms (H.), *The Conquest of Death*, cr. 8vo, 3/6 net.  
Wolff (J. S.), *No Place for Her*, cr. 8vo, 3/6

##### FOREIGN.

##### Theology.

Sickenberger (J.), *Die Lukaskatene des Niketas v. Herakleia*, 4m.

##### History and Biography.

Almérás (H. d'), *Avant la Gloire: leurs Débuts*, 3fr. 50.  
Fischner (C.), *Urkunden-Regesten aus dem Stadtarchiv in Sterzing*, 7m.



- Kuhn (F. J.), Betrachtungen üb. Majestäten u. Majestäts-Beleidigungen der römischen Kaiserzeit, 5m.  
 Lecomte (L. H.), Virginie Déjazet, 3fr. 50.  
 Simonsfeld (H.), Mailänder Briefe zur bayerischen u. allgemeinen Geschichte des 16. Jahrh., 9m.  
*Philology.*  
 Seybold (C.), Die Drusenschrift: Kitāb Alnoqat Waldawār, 5m.  
*Science.*  
 Blaschke (P.), Wörterbuch der Elektrotechnik in drei Sprachen: Part 2, Französisch-Deutsch-Englisch, 5m.  
*General Literature.*  
 Berthelet (J.), Les Vierges de Syracuse, 3fr. 50.  
 Bonjour (C.), Mélanges: Le Malheur du Riche et le Bonheur du Pauvre, 3fr. 50.  
 Bousenard (L.), L'Enfer de Glace, 3fr. 50.  
 Feugère (G.), Dans la Fournaise, 3fr. 50.  
 Galland (E.), Hors l'Honneur, 3fr. 50.  
 Joliet (C.), Le Roman de Deux Jeunes Mariés, 3fr. 50.  
 Marguerite (P. et V.), Le Jardin du Roi, 3fr. 50.  
 Quenedey (Mde. L.), En Pantant, 3fr.  
 Sales (P.), Oiseau de Luxe, 3fr. 50.

# 'CORONATION RECORDS.'

Bamf, April 4th, 1902.

I MUST hasten to withdraw, with every apology to Mr. Wickham Legg, my contradiction of his statement that the discovery of the miraculous phial of St. Thomas of Canterbury took place as early as the reign of Edward II. I had not seen the letter of Pope John II., which clearly establishes the fact as stated by Mr. Legg. The extraordinary misprint by which, in my letter, the phial was stated to have been presented "to Richard I. in 1199," instead of to "Richard II. in 1399," I cannot account for. I must have overlooked it when correcting the proof.

J. H. RAMSAY.

# SIR ASTON COKAIN'S WORKS.

Bournemouth, April 5th, 1902.

THE works of the Restoration dramatist Sir Aston Cokain are confessedly so very rare that the many readers of the *Athenæum* who are students or collectors of old English literature will be interested in learning that I have secured, after some years, a complete original collection of them. If any other person has a similar collection I shall be glad if this contribution leads to a communication to that effect. My volumes, briefly described, are as follows:—

1. *Dianeā*: an excellent New Romance, Written in Italian by Gio. Francisco Lore-dano, a Noble Venetian. In Four Books. Translated into English by Sir Aston Cokaine. London: Printed for Humphrey Moseley, at the Sign of the Prince's Arms in St. Pauls Churchyard, 1654.

2. *Small Poems of Divers Sorts*. Written by Sir Aston Cokain. London: Printed by Wil. Godbid, 1658.—To these are appended, with separate titles, *The Obstinate Lady*, a Comedy; and *Trappolin Creduto Principe*; or *Trappolin suppos'd a Prince*.

3. *The Tragedy of Ovid*. Written by Sir Aston Cokain Baronet. London: Printed for Francis Kirkman, and are to be sold at his Shop under S. Ethelborough's Church in Bishops-gate-Street, 1669.

The first and third volumes are so scarce that no copy of them seems to have occurred for sale since the establishment of 'Book-Prices Current,' and of the second only an occasional copy appears.

'*Dianeā*' was the first published work by Cokain. It is dedicated to the Right Hon. the Lady Mary Cokaine, Vice-Countess Cullen, and the translator says:—

"My best of friends, Colonel Edward Stamford, gave me the author, and intreated me to teach him our language. The dedication was therefore due to him: but he is owner of so much courtship, as (without offence) to give place to a Lady."

The title of '*Dianeā*' is in red and black, and this copy is a fine one, with large margins.

The '*Small Poems of Divers Sorts*' is a somewhat puzzling volume. A few copies have a title beginning 'A Chaîne of Golden Poems.' In two or three copies a portrait has been found, but I doubt whether it was originally published with the volume, for the

great majority of copies have been without it—including the Bindley, Reed, Lloyd, Rox-burgh, and British Museum copies—and also the present copy. There are full separate titles to the '*Poems*,' '*The Obstinate Lady*,' and '*Trappolin*.' The latter two in my copy are the original titles, but that to the '*Poems*' is in facsimile. On the other hand, my copy has not a single headline cut into, while the last copy which appeared at Sotheby's had many headlines shaved and the portrait cut round and mounted. It is possible also that my copy has the additional interest of either having been Cokain's own copy or of having passed through his hands, for there are one or two manuscript alterations which apparently could only have been made by the author.

Cokain wrote a '*Masque*,' which was presented before the Earl of Chesterfield at Berthie in Derbyshire, on Twelfth Night, 1639. But this '*Masque*' was not published till it appeared in the '*Small Poems*.' There is also extant a quarto edition of '*The Obstinate Lady*,' issued in 1657; but as this also appeared in the volume of '*Small Poems*,' 1658, my collection thus includes all the author's works.

'*The Tragedy of Ovid*' appeared in the new edition of Cokain's works published in 1662, and it also appeared separately at the same time. But neither of these issues can compare in rarity, I believe, with the edition of 1669, of which I have given the title as above. I believe that this is one of the scarcest works in the English language; and I shall be pleased to be either confirmed or corrected in this.

Cokain's works are not remembered for their genius, for of this I cannot discover much trace; and yet he seems to have been held in high esteem by his distinguished contemporaries. He would appear to have reciprocated the compliment, for I find among his '*Small Poems*' encomiastic effusions addressed "to my very good friend Mr. Michael Drayton"; "to my friend Mr. Thomas Randolph on his Play called '*The Entertainment*'"; "to my friend Mr. Philip Massinger on his Tragi-Comedy called '*The Maid of Honour*'"; "to my very good friend Mr. Thomas Bancroft on his Works"; "to my worthy and learned friend Mr. William Dugdale upon his '*Warwickshire Illustrated*'"; and "to my most honoured cousin, Mr. Charles Cotton, upon his excellent *Poems*." In their '*Dramatists of the Restoration*' Maidment and Logan have reprinted Cokain's dramatic works; and it is curious to note that of the original issues of these works there are fewer copies in existence than there are of the First Shakspeare Folio.

G. BARNETT SMITH.

# THE STRAWBERRY HILL PRESS.

THE Strawberry Hill Press has always had a unique reputation not only on account of Walpole's literary gifts, but also because the number of things printed there was limited. Walpole himself, in one of his letters referring to the publication of the last volume of his '*Anecdotes of Painting*,' adds, with some significance, even if with some affectation:—

"But as they can be had, I believe not a third part is sold. This is a very plain lesson to me that my editions sell for their curiosity and not for any merit in them: and so they would, if I printed '*Mother Goose's Tales*,' and but a few."

Thus considerable interest attaches to the extensive collection of books and detached pieces from this press which Messrs. Hodgson will offer for sale at the end of the present month. This particular collection was left by the Earl of Orford when, at his death in 1797, he bequeathed Strawberry Hill and its contents to the Hon. Anne Seymour Damer. It may be added that through a relative of hers they subsequently passed into the hands of the present owner. As such a collection, handed down directly from the printer himself, is hardly likely to appear again for sale, we may note its more important features.

As is well known, the first work issued from the press was Gray's '*Odes*,' of which 1,000 copies were printed in August, 1757. The copy in this collection was Horace Walpole's own, having his small book-plate on the half-title, its importance being accentuated by the criticisms and notes written on many pages in Walpole's neat handwriting. Space forbids the quotation of these interesting additions, but mention may be made of the note on the expression "plung'd" in the last line of the second ode, where Walpole has written: "It was originally *sunk*, but Mr. Garrick suggested 'plung'd' as a more emphatic word on such an occasion." It is also curious to note that under either corner of the vignette engraving on the title—a vignette which has by some been spoken of as a book-plate—Walpole has added the words: "R. Bentley design." and "Grignon, sculp.," thus confirming Mr. Wheatley's conjecture in *Bibliographica*, that Bentley was probably the designer of this vignette, and finally disposing of the suggestion that it was the work of Bewick. At the end of these '*Odes*,' and stitched in under the original grey wrapper, is the rare leaflet '*To Mr. Gray, on his Odes*,' of which, it is said, only six were printed, and on which Walpole has written: "By David Garrick, printed at Strawberry-Hill."

Next may be mentioned the copy of the '*Anecdotes of Painting*' and the '*Catalogue of Engravers*,' respecting which Walpole, in one of his letters, says: "As my '*Anecdotes of Painting*' have been published at such distant periods, and in three divisions, complete sets will be seldom seen." In this case also there are additions and corrections in the autograph of the author, who has written on the cover of vol. iii.: "This vol. ready for new Edition." Unfortunately one of the volumes lacks a few plates, otherwise the set is complete, having the cancelled preface to the last volume, a preface differing both in date (October 18th, 1773) and text from that eventually prefixed to the volume, which was not issued until October, 1780, though the title-page is dated 1771.

Another item, with a long MS. note by the author on the coronation of Richard III., is Walpole's '*Reply to Dr. Milles*,' a pamphlet of which only six copies were printed, and which arose out of the controversy on the '*Historic Doubts*.' Among Walpole's other works brief mention may be made of the '*Catalogue of Royal and Noble Authors*,' with the postscript, of which only forty copies were printed; '*Fugitive Pieces*'; the rare pamphlet '*The Magpie and her Brood*,' of which there are here three copies; the '*Letter to the Editor of the Miscellanies of Thomas Chatterton*'; and the translation by the Duc de Nivernois of the '*Essay on Modern Gardening*.' It will be noticed that there is no copy of either '*The Mysterious Mother*' or the '*Hieroglyphic Tales*,' both of which are extremely scarce.

Of the well-known '*Description of Strawberry Hill*' there are no fewer than four copies: the edition of 1774, another copy of the same on large paper (six only of which were printed), and two copies of the definitive edition, issued with twenty-seven plates in 1784, one of which has pencil notes and corrections by the author. There are also two pamphlets, entitled '*Curiosities in the Glass Closet in the Great Bed-Chamber*,' and '*Pictures, Curiosities, &c.*,' in the Cabinet of Enamels, which are not apparently recorded in any of the lists of Strawberry Hill books, but which may possibly form part of an earlier issue given in Baker's Catalogue as having been issued in 1772, of which it is said, on the authority of Kir-gate, that it was used by the servants when showing the house.

The works by other authors include Lord Whitworth's '*Account of Russia*,' Spence's



curious parallel between Magliabecchi and Mr. Hill, 'The Life of Lord Herbert of Cherbury,' Lady Craven's 'Sleep-Walker'—which Walpole speaks of as one of the rarest of the Strawberry Hill editions—and Hannah More's satirical poem 'Bishop Bonner's Ghost.' There are also two copies—one with Mrs. Damer's book-plate—of the edition of Bentley's 'Lucan,' the largest and most beautifully printed of the books issued from Strawberry Hill.

To the detached pieces and leaflets the collector will probably turn first, for they have become of the utmost rarity, if not unique. There are here thirty-four pieces (not to count duplicates of several) which are said, on one or other authority, to have been printed at the Strawberry Hill Press. Of these the verses composed and printed on the occasion of various visits to this press are the most nearly associated with Walpole. For instance, there are the lines addressed to Lady Townshend on her visiting Strawberry Hill—a visit which is recorded in an amusing letter to Montagu, dated August 25th, 1757—as well as those addressed to the Duke of Clarence, Lord Chesterfield, his "two wives," Mary and Agnes Berry, and others. In the same category, though printed in later years, is the characteristic prose address which Walpole, at this time suffering from gout, presented to Lady Blandford, and which begins: "The Master of Otranto, being in durance and not able to receive the Fairy Blandina." The "fairy" was then seventy-eight years old. Among other curious items may be noticed a print of the coat of arms of White's Club, a copy of which, bound in a volume containing leaflets printed at Strawberry Hill, is to be found in the Grenville Library, where it is described as a "Gamester's Coat of Arms." In a letter to Dr. Ducarel, Walpole refers to this coat of arms as "a little print which was never sold, and not to be had of anybody else." Of the leaflet, 'Questions addressed to the Society of Antiquaries,' there appear to be two versions, the first being in sixteen lines and the presumably later one being in two columns of twenty-three lines. Finally, there are two copies—one printed on pink paper, the other issued in the name of the Earl of Orford—of the quaint rules for obtaining a ticket to view Strawberry Hill, and also three tickets, "to admit four persons and no more," each dated and signed "Hor. Walpole."

It should be added that the whole collection is in a remarkably good state of preservation, nearly all the books being in the original condition, and several in sheets unbound. The leaflets, which also comprise several small pieces relating in one way or another to Walpole, are all as issued and not in any way mounted.

### Literary Gossip.

'THOMAS CROMWELL'S LIFE AND LETTERS,' by Mr. R. B. Merriman, will be published shortly in two volumes by the Oxford University Press. The book is an attempt to present the life of Cromwell as a statesman, and to estimate his work without religious bias; for Mr. Merriman holds that the motives which inspired Cromwell's actions were invariably political, and that the many ecclesiastical changes carried through under his guidance were but incidents of his administration, not ends in themselves. Mr. Merriman is of opinion that it is as idle to disparage Cromwell's patriotism and statesmanship as it is to make him out a hero of the Reformation. The volumes contain a large number of documents which have neither been printed nor calendared before.

MR. A. C. CURTIS, who has contributed

much under a pseudonym to recent naval discussions, has written a tale of modern warfare which will be published by Messrs. Smith, Elder & Co. next week under the title 'A New Trafalgar: a Tale of the Torpedo Fleet.' It pictures the vicissitudes in the naval campaign which might ensue if England were suddenly attacked by the combined fleets of several Powers.

MR. BAILEY SAUNDERS will publish immediately, through Messrs. Williams & Norgate, a reply to some recent criticisms on Prof. Harnack's 'What is Christianity?' It will be entitled 'Prof. Harnack and his Oxford Critics.' Parts of it were delivered lately as a lecture to the Socratic Society of the University of Birmingham. The same firm will also publish during the month 'A Record of the Women's Suffrage Movement in the British Isles,' with a large number of portraits and tables, by Helen Blackburn.

MESSRS. LONGMAN & Co. write:—

"In reference to your review of the 'Harvard Studies of Classical Philology,' in last week's issue, we may point out that we are the English publishers of the book."

WE regret to announce the death of Prof. Meiklejohn, of St. Andrews University, which took place on Saturday last at Ashford, Kent. A native of Edinburgh, where he was born in 1830, he early adopted the teaching profession, but acted as correspondent to an English journal in the war between Germany and Denmark in 1864. He was appointed to the Chair of Education in St. Andrews in 1876. Several notable works came from his pen, including 'The English Language: its Grammar, History, and Literature'; 'A New History of England and Great Britain'; 'The Principles and Practice of Teaching and Class Management'; and 'One Hundred Essays in Outline.' He edited a school edition of Shakespeare for Messrs. Chambers, and a series of English readers for Messrs. Blackwood. Perhaps the best known of his earlier books was his translation of Kant's 'Critique of Pure Reason' for "Bohn's Library."

AN account of the Gray MS. (to which Mr. Gollancz referred in our issue of March 29th) will appear in Mr. Gregory Smith's forthcoming volume on 'Middle Scots,' which Messrs. Blackwood have in the press. The early sheets, containing complete texts of two of the Gray poems, including 'This World is verra vanite,' were printed off some months ago. It is remarkable that such an outlying matter should have engaged the attention of two independent students of English literature about the same time. The first section of Mr. Gregory Smith's book deals with the MS. collections of Middle Scots.

THE death is announced of the Rev. Robert Owen, an authority on ecclesiology, especially on canon law, and a writer of several books of merit.

MAX O'RELL has returned from America entirely recovered, we are glad to hear, from the dangerous operation he underwent in New York on January 2nd. He is now living in Paris, and writing for the *Figaro*. His new book, 'Between Ourselves,' will be published by Messrs. Chatto & Windus on May 1st.

SEVERAL new and important productions will shortly be issued by the Walter Scott Publishing Company. Among those books which are nearly ready will be found the 'Reminiscences of Mr. Frederick Goodall, R.A.'; 'Musicians' Wit, Humour, and Anecdote,' by Mr. F. J. Crowest; 'The Making of Citizens,' by Mr. R. E. Hughes; 'Sakuntala,' by Kālidasa, 'Select Essays of John Henry Newman,' and 'Marcus Aurelius,' the last three being additions to the "Scott Library"; and 'The Yeomanry in the South African War,' by Mr. Karl B. Spurgin.

WE are sorry to notice the death, at Mortlake, on Tuesday last, of Capt. Thomas Hamber. He graduated at Oriel in 1852, becoming, in 1860, editor of the *Morning Herald*. Later he took the editorship of the *Standard*, a place he retained until 1873. He subsequently looked after the *Hour* and the *Morning Advertiser*. For several years past he had lived a retired life.

MEN who pride themselves on being go-ahead and business-like commonly scoff at academic training. Mr. Rhodes's posthumous repudiation of such feelings is therefore valuable. His ideal public servant took a university first, like Lord Milner and Mr. Schreiner; read Plutarch, like President Roosevelt. Rhodes's fine collection of classics and of type-written translations, specially executed for him at an absurd price, indicated his taste and his rather wanton originality.

THE qualifications announced for the scholarships will not be easily discovered. Future empire-builders, explorers, and thinkers have a way of being fools at school, unappreciated by boys and masters alike. Some men flower late; we hardly imagine, for instance, that Lord Randolph Churchill would have got a scholarship on his early promise. Still, the general idea that the successful public servant need not, and in some ways had better not, be, say, a sausage-seller deserves to survive Aristophanes.

MR. RHODES's old college, Oriel, gets 100,000*l.*, a handsome compensation for the suggestion that it is puerile in business matters. Yet Oxford has been much more than Cambridge a suburb of London, and ever since Jowett's days has had a pretty good idea of the mutual advantage of the connexion. Both Oxford and Cambridge have some rich colleges, but the University funds in each case are inadequate. A gift to them would be more useful and less theatrical than recent donations. But the older foundations have been left severely alone by the millionaire, often puerile in his educational ideas.

THE Religious Tract Society will publish on May 1st the authentic and complete 'Life of James Chalmers,' the great New Guinea missionary. It has been prepared by the Rev. Richard Lovett, who has been entrusted with all Chalmers's letters, memoranda, and reports, including an autobiography which he wrote.

THE Report just issued of the London Association of Correctors of the Press shows good progress in every department, and a steady growth of most of the funds, this result being largely due to the services rendered by the local collectors. In 1891



the Association numbered only 297 members, while at the close of last year there were 496. The mortality in 1901 was comparatively light, being just under 16 per 1,000; but we regret to find that the average age of the men to whom authors and the press owe so much is only fifty-seven years. During the year lectures were given by Mr. H. W. Nevinston on his experiences in the Boer war, and Mr. Arthur Croxton on 'An Evening with *Punch*'; while Mr. G. Finch spoke on Gordon. The Readers' Pensions Committee report the completion of No. 3 Pension. This, in accordance with the wish of Lord Glenesk, has been fixed at 20*l.* per year. The total money invested to establish the three pensions amounts to 1,472*l.* 4*s.* 6*d.*, a result little dreamt of when the first subscription of half-a-crown was given in 1889 by the late Mr. F. Macdonald, of Messrs. Clowes's. Efforts are now being made to complete the Association Pension inaugurated at the dinner of 1899 under the presidency of the Hon. W. F. Danvers Smith, and it is hoped that as a result of the dinner to take place on Saturday, May 3rd, the committee may be enabled to elect a pensioner.

MR. A. R. WALLER writes:—

"By a slip of the pen, which I can only attribute to my evil genius, I find that, in the life of Cardinal Newman published by Messrs. Kegan Paul, for which I am primarily responsible, certain passages of 'Loss and Gain' are mentioned in the way of criticism when others were in mind and intended. I should be grateful if readers would substitute on p. 114 'chapters vii. and viii. (Part iii.)' for 'chapters ix. and x.'"

THE late Mr. Dosabhoj Framjee, C.S.I., of Bombay, was not merely the most influential member of the Parsi community on account of his age and work, spread over fifty years, but he was also a writer of considerable merit. During the Indian Mutiny his two pamphlets on 'The British Raj contrasted with its Predecessors,' and on 'The Blessings and Freedom of British Government contrasted with the Tyranny and Oppression of Russia,' attracted much notice, and, being published in Marathi and Gujarati, did much to mould native opinion in Western India. For these he received Lord Canning's thanks, and an English translation of the former was published by Messrs. Smith, Elder & Co. In 1858 he published, during a visit to London, his principal work, entitled 'The Parsees: their History, Manners, Customs, and Religion,' of which a revised and greatly enlarged edition was published in 1885 by Messrs. Macmillan.

THE *Transactions* of the Berlin Oriental Seminary for 1902 (appearing at the end of the year) will contain an important contribution to ethnographic knowledge in the shape of an essay by the late G. Viehe, on the two sets of clan (or caste) customs of the Herero, known as *Omayanda* and *Otuzo*, and inherited through the mother and the father respectively. The Herero, of whom comparatively little is known in this country, have in some respects preserved more of the primitive Bantu tradition than other races, and any record of their peculiar institutions, before their distinctive features have been effaced by European influence, is of inestimable value.

M. DUBUT DE LAFOREST, whose tragic death was announced in Paris a few days ago, had a considerable popularity as a novelist, and rivalled M. Xavier de Montépin. He was born at Saint-Pardoux on June 24th, 1853. He studied law, but entered upon a literary career about 1880, joining the staff of the *Figaro*, in which most of his serial stories first appeared. Some of his earlier works, such as the 'Rêve d'un Vendeur' and 'Un Américain de Paris,' created a stir at the time of their appearance, and for one he was prosecuted. His power of work was enormous.

THE death of Edmund von Zoller, the Archivist and Court Librarian of Stuttgart, took place on April 1st. He was born at Stuttgart in 1822, and studied philology at Tübingen. His 'Bibliothek-Wissenschaft im Umriss' (Stuttgart, 1846) is regarded in Germany as the beginning of a scientific treatment in the ordering of libraries. He spent the greater part of his long life in his native city, where he was active as a political journalist, and had some popularity as a novelist and dramatist. His greatest achievement in journalism was the foundation, in partnership with Hackländer, of the well-known illustrated weekly *Ueber Land und Meer*, which he continued to edit for many years. His linguistic attainments were proverbial; in addition to his mastery of the classical languages, he could speak fluently in English, French, Italian, Spanish, Portuguese, Swedish, Norwegian, Dutch, and Flemish. He was the editor of the Hallberger series of "Illustrated Romances of all Nations," and translated works in each of the languages mentioned above. He was much consulted as an expert in heraldry, and published histories of the orders of Germany and Austria, of the Golden Fleece, &c.

THE death in his sixty-seventh year is announced from Wiesbaden of the able journalist Johannes Lahm, for many years editor of the *Rheinische Kurier*.

RECENT Parliamentary Papers include a Return of the Scotch Education Department showing Expenditure from the Grant for Public Education, &c. (2½*d.*); Abstract of Accounts of the University of Edinburgh (1½*d.*); Annual Statistical Reports of the Universities of Edinburgh (1½*d.*) and Aberdeen (1*d.*); Statutes made by Jesus College, Oxford, December 6th, 1901 (½*d.*); a Return of the Statistics of Schools of Science conducted under the Regulations of the Board of Education (2*d.*); and Regulations for Evening Schools (2*d.*).

## SCIENCE

### *Indian Land Cessions of the United States.*

Compiled by Charles C. Royce, with an Introduction by Cyrus Thomas. [Part 2 of the Eighteenth Annual Report of the Bureau of American Ethnology, J. W. Powell, Director.] (New York, Smithsonian Institution.)

THE labours of Mr. Royce on this important historical and geographical undertaking began with the beginning of the operations of the Bureau of Ethnology in 1879. To the very first report of that body he contributed a paper on 'Cessions of Land by

Indian Tribes to the United States.' In the present volume the completed results of his work are shown in a schedule of 720 separate cessions, besides a great number of illustrative and confirmatory documents, rendered intelligible by a series of sixty-seven fine maps. These cessions date from the organization of the Federal Government, the first recorded being the treaty concluded with the six nations of New York on October 22nd, 1784, the last documents scheduled being seven Acts of Congress dated August 15th, 1894, confirming agreements made with as many Indian tribes. The earlier treaties contained an acknowledgment of the United States as the sole and absolute sovereign of all the territory ceded to those States by Great Britain in the treaty of peace. Later, the Indian title by occupancy was admitted. It was held by the Supreme Court of the United States that the right of the Indians to the soil could not be taken from them, except by their free consent or by right of conquest in case of a just war. Upon the application of this doctrine rests the long series of documents abstracted and considered in this monumental work. It is evident that it must possess great interest to the student of history, as well as much practical use as a record of official papers, while the series of maps is geographically valuable. It is difficult to measure the labour which must have been undertaken by the author in verifying and laying down upon the map of each state the successive stages in the acquisition of Indian territory from the vague indications of boundary contained in the documents themselves, especially those of early date, where places are mentioned by names which have long since ceased to be in use.

Mr. Royce, in his paper of 1880, instances a case of this kind, where, in the treaty of 1798 with the Cherokees, "Hawkins's line" is mentioned as one of the boundaries, so named after the man who had surveyed it. The examination of more than four thousand maps and fifty volumes failed to give the slightest clue to this line; correspondence with well-informed persons also failed; and it was not till after months of persevering inquiry that it was found to be identical with a line described in other terms in a previous treaty of 1791. Another cause of uncertainty arises where, as not unfrequently occurs, the same territory is ceded at different times by different tribes, each tribe claiming the right to the territory, and a cession being taken from two and sometimes three tribes to settle the conflicting claims. These and other difficulties are skilfully dealt with in the several maps of the series, more than one map being devoted in general to the Indian cessions in each state.

In the report of the Bureau of Ethnology for 1883-4 an instalment of Mr. Royce's work was published, in the form of an historical discussion of the treaties entered into with the Cherokees. He finished his share of the undertaking in 1885, when he retired from the Bureau, and it was not till several years afterwards that his collections and drawings were placed in the hands of Prof. Cyrus Thomas to complete and to edit. It need hardly be said that they could not have been put under more competent care, though the body of the volume con-



tains nothing to show what portion of it is due to Prof. Thomas as distinguished from that contributed by his predecessor. The introduction is wholly the work of Prof. Thomas, and deals with the period antecedent to that of the schedule of cessions. It is a masterly historical review of the policy of the various nations and the several states with regard to Indian land, from the time of the discovery of America to that of the declaration of the independence of the United States. The first stage in that history is the scramble among the nations of Europe for the territory which each claimed by right of discovery. In these international European transactions the right of the natives to the land did not come in question, the other nations conceding to the nation acknowledged to be the discoverer the sole power of dealing with the natives in the matter. Their right was admitted to the occupancy of so much land as was necessary for their use; the European nations claimed the ultimate dominion over the whole territory, including the power to grant land yet in possession of the Indians, subject to their right of occupancy. In their practical dealings with the natives they carried their claims even further. The cruelties of the Spaniards to the Indians of Mexico and Central America were not warranted by the laws of Spain and were in direct conflict with the ordinances of the king. The French policy in Canada was more sound and successful. The French induced the Indians to join in a ceremony by which they were received into the king's protection, and he took possession of their lands, so that henceforth "ours and theirs should be but one: which all those tribes very readily accepted." The English policy, so far as it can be gathered from the letters patent granting the lands in the several colonies, was to ignore the Indian rights altogether, and the charters to Lord Baltimore and to William Penn refer to the natives as "having no knowledge of the Divine Being," and authorize the grantees to make war upon them. By 1761, however, the British Government had been aroused to the necessity of paying regard to the claims of the Indians, and instructions were given to the governors of the colonies to respect those rights in any grants or settlements they might make. The English policy in the Canadian provinces has always been one of justice and humanity, as Prof. Thomas testifies, and Englishmen may well be proud of that chapter in their history and of its results as exemplified in the present condition of the native races in British North America. The details of the policy of the several British colonies towards the natives prior to the time when they were merged in the United States are full and interesting.

## ANTHROPOLOGICAL NOTES.

MR. DAVID BOYLE'S archaeological report to the Minister of Education of Ontario for 1901 records about a thousand accessions to the Ethnographical Museum at Toronto, some of them of value. Among these are figured a banner stone of the butterfly type in process of being worked, showing the successive processes of chipping by which it was ultimately brought to the shape desired; a stone pipehead, distin-

guished by a row of small holes at the base; a clay vessel ornamented with incised curved lines from Vicksburg, Miss.; two vessels recently made by the Ojibwas of Algoma, who are being induced by Mr. L. O. Armstrong to revive the operative and artistic skill of their forefathers; objects of catlinite, three to five inches long, forming part of a necklace; and an absolutely perfect clay pipe. An ossuary was discovered in May in Clinton township, Lincoln county, Ontario, on low ground, which was unfortunately ransacked by relic hunters. Some skulls (one with several Wormian bones on the line of the occipital suture) and some femora (one more than usually curved) found their way to the museum. In August explorations were begun at Yellow Point Mound, Lake Ontario, of which the most interesting result was the finding the relics of the burning of a living human being. Burnt earth covered a circular area 11 ft. in diameter, in the centre of which were the charred remains of a stake, standing where it had been driven in, and around it portions of skull, arm, leg, and rib, all thoroughly burnt; near the stake a small and roughly made stone axe. A large earth-work near Sarnia, 330 ft. by 176 ft., was explored, but few relics were discovered. Appended to the report are ten separate papers, of which a few may be noted. Mr. W. J. Wintemberg explains the construction of a supposed aboriginal fish weir in Burgess Lake, near Drumbo, by two parallel rows of stakes. Mr. L. D. Brown describes the remains of Indian villages near Lakeside, Nissouri. Mr. A. F. Hunter figures some wampum belts of the Ottawas, dated (in Arabic numerals) 1764 and 1786, and one bearing the name of "Lieut.-Col. R. McDonall, Commr. McKinac," and a pipe of peace presented to that officer in 1854, and cautions collectors against the craze existing for wampum belts, many of which were made by Europeans and possess no archaeological value. Mr. Hunter also continues his reports on the sites of Huron villages by an account of those in the township of Medonte, Simcoe county. Mr. G. E. Laidlaw, in notes on North Victoria, gives some specimens of bird pipes. Mr. F. W. Waugh contributes notes on Canadian pottery, the art of making which has long since disappeared among the Indians who once claimed Ontario as their hunting-ground, having been superseded by copper kettles and other vessels of European make. To these articles, relating specially to Canada, are added some ethnological observations in South Africa by Mr. Laidlaw, who was a lieutenant in Strathcona's Horse, and a paper by Mr. David Boyle on folk-lore. Mr. Boyle also reprints from the *Journal of the Anthropological Institute*, vol. xxx., his paper on the paganism of the civilized Iroquois of Ontario, read before the British Association at Bradford.

To *Man* for March Mr. W. L. Duckworth contributes a note on the skull of an Andaman Islander, from the collection presented by Col. Temple to the Cambridge Ethnological Museum. The skull is decorated with red and white paint, and attached to a string of plaited vegetable fibre for the purpose of being carried by the relatives of the deceased in *memoriam*. Mr. J. Garstang figures and describes a pre-dynastic pot-kiln recently discovered at Mahāsna, in Egypt. *Man* for April contains a note by Prof. Tylor on Malay divining rods collected by Mr. Skeat. Other writers furnish interesting papers and reviews to both parts.

## SOCIETIES.

GEOLOGICAL.—*March 26.*—Prof. C. Lapworth, President, in the chair.—Mr. E. Lines was elected a Fellow.—The following communications were read: 'On a Remarkable Inlier among the Jurassic Rocks of Sutherland, and its Bearing on the Origin of the Breccia Beds,' by the Rev. J. F. Blake, and 'On a Deep Boring at Lyme Regis,' by Mr. A. J. Jukes-Browne.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*April 2.*—Mr. C. H. Compton, V.P., in the chair.—Mr. T. Sheppard, curator of the Hull Municipal Museum, submitted a drawing of one of two small bells recently found in the course of excavations near Duffield. The bells bear no inscriptions nor dates, but are precisely similar in shape, and measure  $6\frac{1}{2}$  in. in height by  $6\frac{1}{4}$  in. in diameter at the mouth. They were probably used at the altar and were sacring bells.—Dr. Winstone exhibited some beautiful lacework of the seventeenth century, representing Herod and Herodias with her daughter bearing the head of John the Baptist on a charger or dish. A memorandum stated that the lace was worked with thread which cost a guinea an ounce, and the dresses of the figures are profusely ornamented with small pearls. The exhibitor mentioned that the lace was an heirloom in his family.—Mr. I. C. Gould exhibited two casts (one square, the other round) of white metal coated with copper, recently dug up in a garden at Upminster. He had submitted these casts to Mr. C. H. Read and Mr. Hill, of the British Museum, and found that the square specimen bears on its face the cast of a well-known coin of Syracuse, the other being the cast of the obverse of an Italian medal of the sixteenth century. Mr. Gould thought that, though possibly modern forgeries, the casts may more probably be imitations of the antique made fifty or more years ago, not necessarily with the idea of deception.—Mrs. Marshall exhibited a piece of glass, seemingly Roman, beautifully iridescent, which she had herself picked up at Alexandria.—Dr. Birch exhibited, on behalf of Miss Gertrude Winstone, the photograph of an incised leaden plate, found recently at Bath, which was of much interest. It appeared to have been nailed or fastened in some way upon a coffin or chest containing the remains of a sister, or nun, named Elfigifu, a deceased member of the celebrated nunnery of Bath, which was first founded in 676 by Osric, petty king or subregulus of the Wiccii, a tribe inhabiting Worcestershire and the adjacent counties. Bertana was the first abbess. The period of the nunnery, 676-775, must be that of the relic in question, which consists of a leaden plate  $4\frac{1}{2}$  in. in length by  $3\frac{1}{2}$  in. in width, bearing on the front an incised Greek cross, with a circular border uniting the arms, and a St. Andrew's cross at the intersections. The back of the plate has simply a plain Greek cross. The arms of all the crosses, as well as the circular border, are covered with inscriptions of sacred characters, partly decipherable. The relic was discovered by Major Davis at about 17 ft. below the present level of the ground in a portion of the hypocaust of the old Roman baths, the site of which was afterwards the cloister of the Saxon nunnery.—A valuable paper on 'Maiden Castles' was read by Mr. A. R. Goddard, of Bedford. Mr. Goddard has traced at least twenty-six pre-Roman encampments bearing this singular title, which is also applied to roads and ways—a title which would seem to have been given to these encampments not by the original makers, but by a people that came into the country long after their time, when the old ramparts and trenches had been left in desolation for many centuries. After reviewing the various theories as to the origin of this singular name and its meaning as applied to these early strongholds, Mr. Goddard observed that the word "maiden" is certainly Saxon, and the map seems to confirm the view that the Saxons bestowed it upon these fortresses; for it shows that they occur all over the country which was Saxonized, even where, as in Cumbria and Scotland, a short Saxon lordship was later displaced by the prevalence of the peoples of Celtic origin. If thus the name is Anglo-Saxon, the special reason for its application to these deserted and desolate early strongholds, situated generally in wild and open country, is of particular interest. The Anglo-Saxons did not attach this name to forts of their own construction, and the map, Mr. Goddard pointed out, seemed to suggest that its application to these much earlier strongholds was owing to the Danish invasions. He ventured to suggest that when, in the eighth and ninth centuries, the Danes came ravaging the north-eastern parts, and the towns of the Saxon-English were incapable of defence owing to neglect, it was imperative to find a place of security for the women and girls and children when the men had gone out to fight the invaders. Then these deserted enclosures in the hills and wilds were thought of as places of refuge, and in after years may have become known and pointed out to younger generations as the "Maiden Bushes and Ways," just as the glens and vales in Scotland where the Covenanters met were pointed out to those who came after them, and in lapse of time the old names lingered on while their meaning was forgotten.—The Rev. H. J. D. Astley, the Chairman, Mr. Gould, Mr. Duppa Lloyd, and Mr. Patrick took part in the subsequent discussion.



ARCHÆOLOGICAL INSTITUTE.—April 2.—Judge Baylis in the chair.—Mr. J. C. Prætorius exhibited a Venetian point-lace apron, kindly lent by Lady Reade of Carreglwyd, and supposed to have belonged to Lady Jane Plantagenet, maid of honour to Queen Elizabeth.—Mr. E. Towry Whyte exhibited several rare Egyptian antiquities from his collection, notably a small bronze mummy-case in the shape of a fish, together with the bones of the perch, *Latus niloticus*, which were found inside; a wooden bolt of ingenious construction; and a drill boss of granite of small size. Mr. Whyte suggested that if boss heads of this form were used for making fire, the symbol for Rā, the sun, was derived from them, which would account for the dot in the centre.—Mr. E. B. S. Shepherd read a paper on 'The Church of the Greyfriars in London.' Of the monastery of the Greyfriars, Friars Minors, or Franciscans, which once occupied the ground where Christchurch, Newgate Street, and Christ's Hospital now stand, but little remains. The later buildings follow to a great extent the lines of those which preceded them; and much information exists concerning the monastery in an account of the house, together with a list of the persons buried in the church, compiled about 1526, and preserved among the Cotton MSS. The account itself is familiar to scholars from the transcript printed by Brewer in his 'Monumenta Franciscana,' and the list of burials from the abridged and somewhat inaccurate copy in J. G. Nichols's 'Collectanea.' The convent was founded near Newgate in 1225, and the various buildings of which it consisted were built for the friars by citizens of London during the thirteenth century, the chapels being built by Sir William Joiner, Mayor in 1238. Towards the end of the century this convent attracted in an extraordinary degree the patronage of royal and noble persons. It received benefits from Henry III.; from Gilbert de Clare, Earl of Gloucester, and his sisters; from John, Duke of Brittany, "specialissimus pater et amicus fratrum minorum"; and many others. In 1306 Queen Margaret, the second wife of Edward I., began to build a new church for the friars on an enormous scale; and this was finished in 1348 by the assistance of many exalted personages, including Queen Isabella and Queen Philippa. The number of burials in the church was very large, about six hundred being mentioned in the Cotton MSS. Amongst these were Queens Margaret and Isabella; Margaret Segrave, Countess of Norfolk, granddaughter of Edward I.; and Robert, Lord de Lisle, to mention only a few of the most important; and some whose bodies were buried elsewhere (Elinor, wife of Henry III.; Archbishop Peckham, formerly Provincial Minister of the Friars Minors; Edward II., and others) received spiritual benefits from the friars by the burial of their hearts within the walls of the church. The main arrangements of the church can be made out with certainty. It was about 300 ft. long, and occupied the whole of the ground now taken up by Christchurch, Christchurch Passage, and the present burial-ground; in width it was divided into three alleys—a wide one in the middle and a narrower one on either side—and in length into fifteen bays, of which the first six on the east correspond with the six bays of the present Christchurch; the seventh bay coincided in width with that of the existing tower, the eighth with Christchurch Passage, and the remaining seven with the graveyard. The first seven bays on the east contained the quire in the central alley and two chapels in either of the aisles; on the north were the chapels of Allhallowes and of St. Mary, on the south those of the Apostles and St. Francis. The eighth bay, as now, was a passage, and is described in the Cotton MSS. by the designation "Ambulatorium inter chorum et Alteria," "the altars" forming the eastern bay of the nave; over it stood the tower, poised perhaps, as at King's Lynn, over the two parallel arches which spanned the central alley at this point. At either end of the passage were doors—that on the north leading to the monastery, that on the south to Newgate Street. In the eastern arch of the nave was placed the rood, and against the screen beneath it, crossing the church, were four altars—in the north aisle that of St. Mary, in the nave the altar of the Holy Cross and the Jesus altar, one on either side of the rood, and in the south aisle the common altar, "altare commune," the space before these altars being enclosed by screens from the rest of the church. In addition to the main divisions of the church it is possible from the list of burials to fix with considerable certainty the positions of altars, stalls, piscinas, and other fittings, and by a comparison with the Blackfriars' church at Norwich a very probable conjecture can be made concerning the first church, which preceded that begun by Queen Margaret in 1306. It seems to have coincided with the north aisle of her quire, and it is by no means impossible that instead of pulling down the old church she made it serve as an aisle to the new one. The remains of friars' churches are scanty in the extreme, so that

the fulness of the information concerning this one is particularly welcome.

INSTITUTION OF CIVIL ENGINEERS.—April 8.—Mr. C. Hawksley, President, in the chair.—It was reported that the Council had recently transferred eleven Associate Members to the class of Members, and had admitted fifty-three candidates as Students. The monthly ballot resulted in the election of fifty-two Associate Members.

SOCIETY OF ENGINEERS.—April 7.—Mr. Percy Griffith, President, in the chair.—A paper was read on 'Australian Timber Bridges and the Woods used in their Construction,' by Mr. Herbert E. Bellamy, City Engineer, Rockhampton, Queensland.

ARISTOTELIAN.—March 3.—Mr. A. F. Shand, V.P., in the chair.—Mr. J. Walker was elected a Member.—Dr. G. F. Goldsbrough read a paper on 'The Ethical Limits of Method in Philosophy.'

April 7.—Mr. S. H. Hodgson, V.P., in the chair.—Mr. J. E. McTaggart read a paper on 'Hegel's Treatment of the Categories of Quality.'—The paper was followed by a discussion.

#### MEETINGS NEXT WEEK.

- MON. Society of Arts, 8.—'Glass for Optical Instruments,' Lecture I, Mr. R. I. Glazebrook. (Cantor Lectures).  
— Surveyors' Institution, 8.—'Compensation for Fruit Planting,' Mr. C. H. Hooper.  
— Geographical, 8½.—'A Journey from Omdurman to Mombasa via Lake Rudolf,' Major H. H. Austin.  
TUES. Royal Institution, 3.—'Recent Methods and Results in Biological Inquiry,' Lecture II, Dr. A. MacLayden.  
— Asiatic, 4.—'Historic Notes on South-East Persia,' Major P. M. Sykes.  
— Colonial Institute, 8.—'Colonial Administration,' Sir H. E. H. Jennings.  
— Institution of Civil Engineers, 8.—Discussion on 'The Greenwich Footway-Tunnel,' and 'Subaqueous Tunneling through the Thames Gravel: Baker Street and Waterloo Railway,' Paper on 'Locomotive Firebox Stays,' Mr. F. W. Webb.  
— Zoological, 8½.—'The Spiders of the Genus Latrodectus,' Mr. F. P. Pickard Cambridge. 'Notes on the Transformations of the Lepidopterous Insect *Cydippe leilus*,' Mr. Leachmere Guppy. 'The Eruption of Teeth,' Mr. J. Thornton Carter. 'The Dispersive Power of Running Water on Skeletons,' Mr. W. L. H. Duckworth.  
WED. Meteorological, 7½.—'Clouds,' Capt. D. Wilson-Barker.  
— Microscopical, 7½.—'Exhibition of Pond Life.'  
— British Archaeological Association, 8.—'Some Old London Views,' Mr. A. Oliver; 'Curiosities I have seen in and about Churches,' Rev. J. A. Penney.  
— Entomological, 8.—'The Economic Importance of the Parasites of Coccidia,' Miss A. L. Emberton; 'Easton and Australian Geometridæ in the British Museum Collection,' Col. C. Swinhoe.  
— Geological, 8.—'The Carlisle Earthquakes of July 9th and 11th, 1901, and 'The Inverness Earthquake of September 18th, 1901, and its Accessory Shocks,' Dr. C. Dawson; 'The Wood's Point Dyke, Victoria,' Mr. F. P. Mennell.  
— Society of Arts, 8.—'Photography as applied to Architectural Measurement and Surveying,' Mr. J. Bridges Lee.  
THURS. Royal Institution, 3.—'The Oxygen Group of Elements,' Lecture II, Prof. Dewar.  
— Society of Arts, 4½.—'Recent Developments in Punjab Irrigation,' Mr. S. Preston.  
— Historical, 5.—'England and the Emancipation of South America in the Eighteenth Century,' Mr. Hubert Hall.  
— Chemical, 8.—'Oxonium Salts of Fluorine and its Derivatives,' Messrs. J. T. Hewitt and J. H. Tervet; 'The Influence of Certain Acidic Oxides on the Specific Rotations of Lactic Acid and Potassium Lactate,' Messrs. G. G. Henderson and D. Prentice; 'The Amounts of Nitrogen as Ammonia and as Nitric Acid and as Chlorine in the Rainwater collected at Rothamsted,' and 'The Amounts of Nitrogen as Nitrates and Chlorine in the Drainage through Uncropped and Unmeasured Land,' Mr. N. H. J. Miller.  
— Linnean, 8.—'The Anatomy of Todea, with Notes on the Affinity and Geological History of the Osmundaceæ,' Prof. A. C. Seward and Miss S. O. Ford; 'The New Zealand Thylacanth Crustacea-Macrura,' Mr. G. M. Thomson.  
— Society of Antiquaries, 8½.—'An Inscribed and Sculptured Roman Tympanum in Haweswood Church, Notts,' Mr. J. R. Allen; 'Report as Local Secretary for Cumberland,' Mr. W. G. Collingwood; 'Statutes of Jesus College, Rotherham,' Mr. A. F. Leach; 'Terra-cotta Fragments of the Sixteenth Century found in Southwark,' the London County Council.  
FRI. Institution of Civil Engineers, 8.—'The Erewash Valley Widening and Toton Sidings,' Mr. H. C. M. Austen. (Students' Meeting).  
— Institution of Mechanical Engineers, 8.—'The Standardization of Pipe Flanges and Flange Fittings,' Mr. H. E. Atkinson.  
— Viking Club, 8½.—'The Earl's House and Round Church of Orpington, Orkney,' Mr. A. W. Johnson.  
— Royal Institution, 9.—'The Autocar,' Sir J. H. A. Macdonald.  
SAT. Royal Institution, 3.—'British National Song,' Lecture II, Dr. W. H. Cummings.

#### Science Gossip.

THE Royal Society will hold the first of its two annual soirées on Wednesday, May 14th.

THE twentieth "Congress für innere Medizin" will assemble at Wiesbaden from the 15th to the 18th inst., and will be presided over by Prof. Naunyn, of Strassburg. Prof. Ewald, of Berlin, and Prof. Fleiner, of Heidelberg, have promised papers on the 'Diagnose und Therapie des Magengeschwürs,' and Prof. Bie, of Copenhagen, will discuss 'Lichttherapie.'

THE next meeting of the Astronomische Gesellschaft will be held at Göttingen from Monday, August 4th, to Thursday, August 7th; President, Prof. Seeliger; secretaries, Herren R. Lehmann-Filhés and G. Müller.

WE have to regret the death, at the comparatively early age of thirty-seven, of the well-known lunar authority John Nepomuk Krieger. Born at Unterwiesentach, in the kingdom of

Bavaria, he studied at the University of Munich, and devoted himself to the study of astronomy, especially of the moon. He commenced his observations in 1890 with a refractor of 10½ in. aperture; but finding his position at Munich not favourable for his work, he removed in 1895 to Trieste, where he erected an observatory, which, in honour of his wife, he named the Pia-Sternwarte. He was much helped in his scheme by lunar photographs sent him from the Paris Observatory, and in 1898 published the first part, containing twenty-eight plates, of his 'Mond-Atlas,' which was intended to be completed in eight parts. He had finished the telescope work, and was engaged on the descriptive letterpress to accompany his drawings, when he was attacked by illness, which led him to break up his observatory in 1900 and seek the milder climate of the Riviera. He died at San Remo on February 10th last.

PROF. CERASKI, Director of the Moscow Observatory, announces (*Ast. Nach.* No. 3782) that Madame Ceraski, whilst examining photographs taken by M. Blajko, detected the variability of a star in the constellation Gemini, which was of the ninth magnitude, and is increasing in brightness. The variability is confirmed by old observations, and the designation by the new nomenclature is var. 4, 1902, Geminorum. It may here be mentioned that the variability of  $\kappa$  Persei, which was announced by Dr. Guthnick in *Ast. Nach.* No. 3720, and the star called 74, 1901, Persei, is contested by Dr. Grabowski, of Pulkowa, in No. 3778, who considers that the slight changes noticed were probably due to atmospheric causes and the different altitudes of the star at the times of observation.

THE *Nautical Almanac* for 1905, with the now usual Part I., containing the portions considered essential for navigation, has recently been published. The contents and arrangement are the same generally as those of the preceding year, nor does any further change appear to have been made in the data on which the calculations are founded. An annular eclipse of the sun will pass over Australia on March 6th, but the most interesting phenomenon of the year will be a total one on August 30th, the central line of which, after crossing Spain in a south-easterly direction, will pass over the Mediterranean into Egypt. The duration of totality of this eclipse will be greatest between Oviedo and Burgos, in the north of Spain, where it will amount to nearly four minutes, and will be specially interesting owing to the time being nearly that of a maximum epoch of sunspots. A partial eclipse will be visible in England, the greatest phase of which will take place a little after 1 o'clock in the afternoon, when 0.79 of the sun's diameter will be obscured at Greenwich.

WE have received the second number of Vol. XXXI. of the *Memorie della Società degli Spettroscopisti Italiani*. The principal articles are by Signor Mazzavella, on observations of the rainband at Catania during the year 1899; by Prof. W. Prinz, giving photographs, with notes, of the deformation of the setting sun, taken at Uccle, near Brussels; and a continuation of the spectroscopic images of the sun's limb as observed at Rome, Catania, and Zurich during the first quarter of 1901.

#### FINE ARTS

##### THE NEW ENGLISH ART CLUB.

THE tendency of the artists who belong to this club towards a mellower and soberer tonality becomes more marked with each succeeding exhibition. With the exception of a few canvases, such as those of Miss Fanner, which recall the *plein air* experiments and crude colouring of earlier years, the pictures as a whole impress one by their reserve, their warm,



rich, and subdued tone. They do not, like a certain celebrated tune on the bagpipes, wander about into various keys, nor do they invite one's attention by advancing from their frames to meet the eye. These may seem to be as much elementary qualities of painting as playing in tune is of music, the mere *sine qua non* of making a picture at all; but they are just those virtues which the random empiricism of the last twenty years has tended to undermine. But the New English Art Club shows how far the reaction from this has already gone. The younger members in particular prove how intent they are on coming back into line with the older traditions of design and composition. Some of them indeed are trying to recover that continuity of substance in their painting which comes of a determination to limit rather than to exaggerate the diversities of nature. Mr. Furse, it is true, still clings to the old-fashioned revolutionary views. In his portrait of *Miss Vanessa Stephen* (No. 85) the head is illuminated by several sources of light: the general light of the room, a cold light from the mirror behind, and a warm reflected light on the shaded cheek. Mr. Furse has estimated the result of these particularised lights on the flesh separately, and has apparently rendered each by a separate mixture of paint. As a result they appear rather as so many positive and isolated statements than as subtle variations in the colour of a uniform substance. Now to emphasize the continuity of the substance rather than the accidents to which it is subjected has been the practice of all great portrait painters, on what appear to us sound logical principles, since we form the idea of a person by abstracting from a number of momentary impressions and rejecting those which are not constant. This is not to deny that Mr. Furse's portrait is one of the best he has exhibited recently; the shape and poise of the head are thoroughly understood, and the long-drawn lines of the figure well arranged. In the matter of composition, however, we think the motive of the reflection in the mirror an unfortunate and distracting addition; it would have been better entirely away, or at least so subdued in tone as not to interfere with the lines of the figure itself. The colouring, though not inharmonious, is never quite intentional; in that and in everything Mr. Furse seems too much at the mercy of the accidents of nature and his palette.

As an example of a return to the more established tradition of portraiture we may take Mrs. McEvoy's portraits of *Lieut.-Col. and Mrs. Spencer Edwards* (81). Mrs. McEvoy is by no means so experienced or so accomplished a painter as Mr. Furse, but by following a logical and well-reasoned method, by careful planning of design, and by severe limitation of tone and colour she has achieved a decided success in a most difficult problem. The result of such a simplification is certainly that whatever powers of characterization she possesses acquire their full value. Her heads and hands have a due predominance, and they impress one as being heads and hands before one realizes them as diversely illuminated planes.

Mr. Orpen as usual attracts most attention among the younger members. His paint is still rather clayey in quality and turbid in colour, but he has once more exploited what we feel sure is his proper vein, a half-humorous treatment of genre scenes. His *Valuers* (56) is admirable in its rendering of types that Dickens might have described. The New English Art Club has for long eschewed the "subject picture"; it has been a principle of a certain group that the subject is inimical to painting; but so far from the description of a situation spoiling Mr. Orpen's vision, it certainly stimulates and quickens it. It gives motive and point to his composition, suggests to him how to subordinate his tones to a general scheme. The subject picture, no doubt, has

been and still is an easy means of alluring a public to whom painting is a dead language. But with Mr. Orpen it is nothing of the kind: it is the natural way of expressing his humorous feeling for character, his sentiment for the droll situations of life. That is a talent which is as refreshing as it is rare, and should not be neglected.

Mr. Orpen's portrait of *J. Staats Forbes* (97) is very skilful and almost painfully exact, but it shows the limitations of his talent. The very power which enables him to seize so effectively the extraneous characteristics of well-marked types tends to make his portraiture harsh and unfeeling. As usual, he shows a carelessness about quality which is strange in so precise a craftsman. Here he has painted the face on a canvas across which he had previously passed several streaks of a loaded brush. These, of course, show through the painting of the face and naturally impair the expressiveness of the brushwork. Surely every stroke from first to last should show some definite intention with respect to the final form.

Mr. Rothenstein repeats again the motive of one of his most successful pieces, the effect of sunlit interiors. His colouring is gayer and fresher than ever, and he seems to have got rid altogether of the sombreness of his earlier manner. *L'Amateur* (62) is, we think, the most successful of his contributions. The pictures on the wall and the bibelots on the mantelpiece are completely realized and wonderfully in their place. As a matter of selection we wish that Mr. Rothenstein would replace the cheap lodging-house grate in his fireside studies with something less out of keeping with the old masters and objects of *virtu* with which the room is adorned.

It was not to be expected that Mr. Steer would do anything so fascinating as his two nude figures shown at the last exhibition, but in quite another way his portrait of *Mrs Spencer Butler* (61) is almost as remarkable. It is, at first sight, so dull in colour, so matter-of-fact in design, that one might pass it by unnoticed. It is only after a little while that one realizes how infallible a feeling for colour has guided the artist in this scheme of dead blacks and greys and the earthy tints of the flesh. The greys of the shaded side of the face are extraordinarily transparent and pure, and the flesh is throughout luminous and fresh in quality. Nor are the drawing and modelling less remarkable. They are easy, straightforward, and unaffected, and the receding planes of the side of the head are realized perfectly, without strain or exaggerated emphasis. It is, moreover, a pleasant and sympathetic, if not a profoundly imaginative rendering of character. Mr. Steer's good sense and the immediacy of his feeling for beauty have brought him through all the paradoxes of revolutionary and tentative experimentalism, and he has arrived at the point where he can find æsthetic charm of a rare kind in the simplest and most direct expression of ordinary appearances. His nude figure (113) shows the influence of Rubens, but it is none the less marked by a personal feeling for the quality of flesh. Now that the painting of the nude is no longer a point of honour with artists, only a few attempt it, and those for the most part because of some genuine æsthetic predilection. Mr. Steer has certainly some such taste. He does not, it is true, find in the nude its finer qualities of imaginative expressiveness. His types are not select and even common, but his perception of the simple sensuous charm of colour and modelling is scarcely equalled among modern artists. The solidity of relief and the exuberance and sumptuousness of the colour in this figure are a proof of that. There is not any great research in the drawing, but the planning of the general lines is perfectly harmonious. His landscape *Bridgnorth* (66) is, we think, one of his comparative failures, lacking in any

definitely grasped motive, disconnected in design, and unimpressive in colour.

We are glad to see again the works of Mr. Douglas Robinson after his two years' service in South Africa. His *White Peignoir* (93) is a pleasant arrangement in rather effaced colours and a low, even tonality. We could wish that he would risk a little more frankness in his oppositions of tone and colour.

We confess to admiring Mr. Thornton's two landscapes, *Lake Varese* (64) and a *View on the Seine* (84), out of proportion to their actual accomplishment, since he possesses what is so rare in modern landscape painting, a genuine sentiment for the pervading mood, while he attempts to find for it an appropriate and duly subordinated pictorial symbol. The view on the Seine is a beautiful and rather strange harmony in the violet key of late twilight, which he has managed to suggest without making his picture unduly cold or dead in colour, a difficult feat.

Mr. C. J. Holmes's *Cottage under the Downs* (104) is well drawn and painted, with a decided and expressive touch, but we do not think he has found so complete a motive, or reduced it to so logical a design, as in some of his recent exhibits.

Among the water-colours and drawings we must mention Mr. Orpen's admirably characteristic drawing *The Polisher* (39), Mr. Powles's *Cypresses* (30), and Mr. Aubrey Waterfield's *Landscape near Rome* (4). Mr. Brabazon is hardly seen to advantage in this exhibition.

#### MR. MUIRHEAD BONE'S DRAWINGS AT CARFAX'S.

MR. MUIRHEAD BONE is a Glasgow artist whose work we have not often seen in London. He has a distinct personality and an effective manner of expression. His work is strongly tinged with the peculiar grim romanticism of the Scotch temperament. He feels and conveys with real power the impressiveness of forgotten corners and desolate suburbs, the squalid gloom of half-destroyed houses and bleak ridges of low, windswept hills. He expresses his feeling in an agitated line, scratched on the paper with nervous rapidity—a line which has little intrinsic charm, but is certainly expressive of his feeling. In much of his work, as might be expected, the influence of Meryon's kindred spirit is traceable, particularly in the etchings, such as the *Old Jail, Glasgow* (No. 25). His etchings of *Spring, Cardross* (23), and *Newark Castle, Port Glasgow* (24), both dry-points, are very impressive, and prove his certainty and power of hand. In his pen work he shows great resource in the rendering of atmosphere and tone by a peculiar grey and broken treatment of line, which makes his pen drawings almost resemble etching. The two oil paintings, on the other hand, show but little appreciation or control of the medium. The exhibition certainly proves that Mr. Muirhead Bone is an artist who cannot be overlooked.

#### ISEULT'S CHAPEL NEAR DUBLIN.

I HAD nearly left Dublin without hearing of what I think it would not be hard to show, were such task necessary or useful to achieve, is the one monument of serious literary interest it possesses. The lesser and more grateful effort of urging the good citizens to throw off the excessive deference they have so long and so unthinkingly paid to the makers of their local histories, in allowing a record which any city might be proud to possess to remain unknown, is all I shall attempt. It is even of much critical interest that all lovers of English literature should be aware that, according to an immemorial tradition existing in a little village some three miles from the modern city, a tower in its midst was built by "La beal Izod," the renowned heroine and Irish princess whom Dante, Malory, Tennyson, Arnold, Wagner, and Mr. Swinburne (to mention but a few among the greatest) have loved to honour.



If the tradition can be accepted—and I hope to show it is sustained by evidence that, though slight, is difficult to reject—such relic adds in an important degree to the testimony which has been adduced to prove that the story is native to these islands, and also not far from being an approximate record of real facts.

The tradition was known to the early nineteenth-century historians of Dublin, but owing to a lack of what was then called "documentary evidence"—that is, mention by some early historian, whether he had any direct knowledge of the matter he was cited to prove or not—the story was dismissed; though, strangely enough, they were seemingly aware of those other points in the case upon which far more reliance would be placed nowadays.

In taking this course Dalton, Warburton, and the rest in no way exceeded the ordinary custom of the time. It will be remembered that when Rich published the tradition regarding the Birs Nimroud, it was ridiculed by Rennell and other leading archaeologists, on the ground that the position differed from that assigned to the tower by Herodotus, Ctesias (!), and Strabo, only one of whom is known to have been to Babylon. Time has justified that tradition, and through other examples has proved that where not concerned with buried treasure, about which it must be admitted the peasant mind is apt to prove unduly imaginative and unreliable, the once ridiculed "vulgar tradition" may be regarded as forming good *prima facie* evidence, and, if corroborated in any independent manner, may generally be considered as well worthy of acceptance.

In this case corroborative testimony is found, first in the name of the village itself—Chapel-izod—in which it is difficult to see any other origin than chapel-of-Izod, as Iseult, Isolde, or Yseult is often called in the older manuscripts, and this, as the Dublin historians admit, has been traced in State documents as far back as the fourteenth century. It also seems impossible to account on any basis of falsity for a phrase in Old French being found so firmly planted among an Irish rural population. Even if we assume that in the fourteenth or the fifteenth century, when the fame of the story was at its height, a desire was felt to attribute some existing tower to Iseult, such endeavour would necessarily have come from among the educated class. Yet no trace has been found of the methods being employed that were customary with the romancers of history at the time—altering of manuscripts and the like. Apart, indeed, from such action, or the long-sustained verbal assertion for which a literary relic would plainly not offer enough worldly incentive, the only other means by which a story of the kind could become deeply rooted and so widely current as to give the district its name is by that of assuming Iseult to have really lived; and when accounts of her adventures, or the admiration that was felt for her beauty, reached Ireland, those who had known her would like to speak of her by the highly complimentary term she was said to be known by, and the chapel become matter for keen and enduring local interest.

The tower itself, it will not be uninteresting to add, is square in shape, and about 45 ft. high. Some years ago it was taken to form a corner for a new church, an attempt being made at the same time to improve the old ivy. As, however, the skill available was not equal to the excellence of the intention, the ivy died. Both circumstances are regrettable—the former, from an ideal point of view, perhaps the more, but not otherwise. In these days it seems certain that we cannot rely on local authorities to preserve our old buildings, so their being put to some modern use may well be regarded as the lesser of two evils. It is to be hoped, however, that no actual alteration will ever be made in the old structure. Ireland has but few buildings which, judged from a European

standpoint, are of first-class interest, and hence this record of a work that has always been regarded as one of the world's greatest tragedies, and has aroused deeper and wider interest than the creations of all Irish poets, painters, and musicians put together, should be regarded as a national heirloom, at least until the production of some evidence more damaging to its history than the unreasoned denunciations of mere compilers.

JULIAN MOORE.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 5th inst. the following works. Drawings: J. Bosboom, Interior of a Church, 68*l*. P. De Wint, A Village Scene, with haycart and horseman at a stream, 136*l*. W. Maris, Meadows in Holland, 57*l*. T. S. Cooper, Four Sheep in the Snow, 90*l*.; A Cow and Three Sheep near a River, 78*l*. Birket Foster, The Weald of Surrey, 420*l*. J. Hardy, Jun., Counting the Game, 58*l*.; A Gillie, with dogs and dead game, 63*l*. Pictures: P. Sadée, Waiting for the Boats, 168*l*. E. Isabey, The Inquisition, 173*l*. T. S. Cooper, A Group of Cattle and Sheep by a River, 220*l*. G. Morland, A Coast Scene, 105*l*. D. Roberts, St. Paul's from the Thames, looking West, 157*l*.; St. Paul's from the Thames, looking East, 136*l*. B. W. Leader, An Autumn Flood on a Welsh River, 231*l*.

The same firm sold on the 7th inst. the following pictures: J. Opie, The Artist's First Wife, 162*l*. R. Wilson, An Italian Lake, 157*l*.

#### Fine-Art Gossip.

TO-DAY we are invited to inspect cabinet pictures by British and foreign artists at Mr. McLean's Gallery; a series of new etchings and drawings by D. Y. Cameron at Mr. Gutekunst's Gallery; and 'England and Spain,' water-colours by A. W. Rimington, at the Fine-Art Society's Rooms.

NEXT Tuesday in the glass studio of Leighton House will open to the press a show of paintings and drawings by "E. V. B." (the Hon. Mrs. R. C. Boyle).

NEXT Saturday the Royal Society of Painters in Water Colours will be holding their private view in Pall Mall.

MISS EMILY FORD invites us to a private view of an Exhibition of Devotional Art at the Continental Gallery to-day; while a new picture, 'Christ and the Little Ones,' by Mr. Thomas Mostyn, is being shown at the Dowdeswell Galleries.

At the last meeting of the Council of the Royal Society of Painter-Etchers and Engravers Robert Spence and E. King Martyn were elected Fellows of the Society.

LORD WINDSOR and Sir Herbert Maxwell are both engaged upon volumes for the "Makers of British Art" series which the Walter Scott Publishing Company are issuing. Lord Windsor has taken John Constable as his subject; while Sir Herbert Maxwell is interested in the fortunes of George Romney. Prof. Bayne writes on Sir David Wilkie.

M. COQUART, well known as a water-colour painter and architect, has just died at Paris at the age of seventy-one.

ONE of the chief promoters of technical and industrial art in Austria has passed away in Joseph, Ritter von Storck, the former director of the Kunstgewerbeschule of the Oestreichische Museum, whose death is announced in his seventy-second year. He was by profession an architect, but there were few branches of art in which he was not an expert, and as a designer he showed remarkable originality and versatility. The revival of the Austrian lace industry was entirely his work, and he was indefatigable in his search for old designs and forgotten stitches.

THE Sultan, after long negotiations, has at last given his consent to the projected exca-

vations by the Danish expedition on the island of Rhodes. The expedition, which has been furnished at the cost of the Carlsberger Fund, and placed under the leadership of Dr. Blinkenberg, the archaeologist, is to leave Copenhagen in May. The little city of Lindos, on the north-eastern coast of the island, which is rich in ruins and ancient buildings, has been chosen as the first centre of operations.

#### MUSIC

##### QUEEN ELIZABETH AND MUSIC.

AN interesting document, which might supply some hints for next June, is—

"The Honorable Entertainment given to the Queenes Maiestie in Progresse, at Eluetham in Hampshire, by the right Honorable the Earle of Hertford. London: Printed by Iohn Wolfe, and are to bee sold at the little shop over against the great South dore of Paules. 1591."

On the "tvventith day of september being Munday" the Lord of Hertford joyfully expected the queen's "comming to Eluetham to supper." On her arrival a "speech" in Latin was delivered to her by a poet, "clad in greene, to signify the joy of his thoughts," and this, "because all our country-men are not Latinists, I thinke it not amisse to set dovayne in English." Behind the poet stood six virgins, who, when the speech was ended, sang "a sweete song of six parts" to a "Dittie" commencing:

With fragrant flowers we strew the way  
And make this our chiefe holiday.

After the supper "a notable consort of six Musitions" was admitted into her presence, and their music so highly pleased her that "she gaue a newe name vnto one of their Pauans, made long since by Master Thomas Morley, then Organist of Paules Church." The forenoon of the next day was so "wet and stormie that nothing of pleasure could bee presented her Maiestie," but it "helde vp a little before dinner time and all the day after." Some sports were prepared on a piece of water. There was Nereus, prophet of the sea, also five tritons, "all cheerefully sounding their Trumpets." In a pinnacle were Neæra, a nymph of the sea, and "three Virgins, which with their Cornets played Scottish Gigs, made three parts in one." Near to the former were placed "three excellent voices, to sing to one lute, and in two other boats hard by, other lutes and voices to answer by manner of Echo." After an "Oration of Nereus to her Maiesty," the

"three voices in the Pinnace sung a song to the Lute with excellent diuisions, and the end of euery verse was replied by Lutes and voices in the other boate somewhat a farre off, as if they had bene Echoes."

The "Thirde daies entertainment" commenced with a "pleasant song of Coridon and Phyllida, made in three parts of purpose." It was entitled 'The Plovman's Song,' and commenced:—

In the merrie moneth of May  
In a morne, by breake of day.

In the afternoon there were sports, and in the evening a "banket serued all in glasse and siluer." On the fourth day, early in the morning, "there began three cornets to play certaine fantastike dances, at the measure whereof the Fayery Queene came into the garden, dancing with her maiides about her." After a speech of the Fayery Queene the maiides sang a "Song of sixe partes with the musicke of an exquisite consort, wherein was the Lute, Bandora, Basevioll, Citterne, Treble-violl, and Flute." It commenced:—

Eliea is the fairest Queene,  
That euer trod vpon this greene.

This so delighted the queen that she desired to "see and hear it twice ouer. Within an howre after her Maiesty departed with her nobles from Eluetham." As she passed through the park gates "there was a consort of Musitions hidden in a bower, to whose playing this Dittie of



'come again' was sung with excellent division, by two, that were cunning." The "Dittie" began:—

O come again faire Nature's treasure,  
Whose looks yield ioyes exceeding measure.

The special reason for this grand entertainment is duly set forth in Nichols's 'The Progresses and Public Processions of Queen Elizabeth'; for the moment, however, we are concerned with the music performed thereat. The "notable consort of six Musitions" admitted into the presence of the queen consisted of performers of the instruments afterwards mentioned. In Thomas Morley's 'First Booke of Consort Lessons made by diuers *exquisite Authors*,' published towards the close of the sixteenth century (and afterwards), there are pieces for "sixe Instruments to play together; viz. the *Treble Lute*, the *Pandora*, the *Citterne*, the *Base-Violl*, the *Flute*, and the *Treble-Violl*." The British Museum has only the flute part of the 1611 edition. In the Royal College of Music there is a treble-violl part, and in the Douce collection, Bodleian Library, Oxford, a citterne part. To the first two parts Dr. Burney added a bass of his own (Harl. MS. 7337).

There is a setting for five voices of "Elisa is the fairest Queene" in some very old manuscript part-books in the British Museum. It is by E. Johnson, "of I cannot tell where," as marked in the Cantus; in the Quintus book, however, is written against the name, though in later handwriting, "Chaplain to Queene Anne Bullen." Immediately following it is the "Dittie," "O come again," which was sung by the "two that were cunning," but here it is set for the five voices. There was an Edward Johnson who composed the madrigal "Come, blessed bird," in Morley's 'Triumphs of Oriana,' but he was not a priest. The memorandum is supposed to refer to Robert Johnson.

Thomas Morley is spoken of as "then organist of Paules Church," and, according to Grove's 'Dictionary,' he "appears" to have held that office in 1591, though only for a short time. As to the "Scottish" jigs, we know that at the period in question jigs of the sister country were famous. Morley, in his 'Introduction to Practicall Musicke,' speaking of the best descanters as sorry composers, says: "enjoyne him but to make a Scottish jygge, he will grossely erre in the true nature and quality of it." Shakspeare speaks of "wooing, wedding, and repenting" to a "Scotch jig, a Measure, and a Cinque-pace." As to the instruments on which these jigs were played, they were commonly used at that period. The "consort" again appears in the "song of sixe-partes," and some lines in Drayton's 'Poly-obion,' printed in 1613, will show how common they were then. The poet in 'The Sundry Musiques of England' mentions "The Cithren, the Pandore, and the Theorbo," which some delight to strike; and again:—

So were there some again, in this their strife,  
Loud instruments that lov'd, the Cornet and the Fife,  
The Hoboy, Sackbut deep, Recorder, and the Flute.

The Pandore (Pandore) is said by Stowe, in his 'Annals,' to have been invented in the fourth year of Queen Elizabeth, by John Rose, citizen of London, living in Bridewell.

### Musical Gossip.

THE Stock Exchange Orchestral and Choral Society gave its fifty-first concert at Queen's Hall last Wednesday evening. The band continues to improve, and the effectiveness of the performance of Schumann's Symphony in D minor showed that zeal had been manifested at rehearsals, and that the conductor had his forces well in hand. Special vigour and animation distinguished the rendering of the Scherzo. The 'Tannhäuser' Overture and Dr. Elgar's Military March in D were also included in the programme. In Saint-Saëns's Pianoforte Concerto in G minor the soloist was Miss Vera Margolies, whose

playing was more notable for refinement than verve. Miss Blanche Gordon essayed Beethoven's 'Ah! Perfido'; and the Stock Exchange Choir, under the direction of Mr. Munro Davison, sang glees by Goss and Hiles, and other pieces, with less decision and care than usually characterize their performances.

THE opera season at Covent Garden will commence on May 8th. In the scheme, as at present arranged, Italian works stand first; in addition to those usually performed there will be two revivals: Verdi's 'Un Ballo in Maschera' and Donizetti's 'L'Elisir d'Amore.' Wagner's 'Tannhäuser,' 'Lohengrin,' 'Die Walküre,' 'Siegfried,' 'Tristan,' and 'Die Meistersinger' are announced; also Beethoven's 'Fidelio' and Humperdinck's 'Hänsel und Gretel.' Of French operas the following will be given: 'Faust,' 'Carmen,' 'Les Huguenots,' 'Roméo,' and 'Le Roi d'Ys.' At present British art is only represented by one work—viz., Mr. Herbert Bunning's 'La Princesse Osra,' the libretto of which, based on Anthony Hope's 'The Heart of Princess Osra,' is by M. Maurice Béranger. The work will be performed in French. M. André Messager will again be stage director, while the trustworthy and courteous Mr. Neil Forsyth will attend as heretofore to matters in front of the house.

MR. ROBERT NEWMAN informs us that M. Ysaye's name did not appear in an early prospectus of the London Musical Festival, as owing to an engagement in Paris he was unable to accept the date offered to him. That engagement has now been postponed so that M. Ysaye may come to London, and Herr Nikisch has kindly relinquished the date (Tuesday afternoon, April 29th) in his favour. With this exception the names of conductors and dates of their appearance remain as indicated by us last week. The programmes have been announced. The only novelties are Mr. Percy Pitt's suite 'Paolo and Francesca' and an *entr'acte*, 'Phryné,' by Dr. Saint-Saëns. Tchaikowsky's name appears six times during the week, and the first programme opens with his Coronation March written for the Tsar Alexander III. Wagner is only represented by four numbers, of which, at any rate, two, the 'Meistersinger' Overture and the 'Siegfried Idyll,' are real concert pieces. The vocalists engaged are Mesdames Blauvelt, Ella Russell, Clara Butt, and Kirkby Lunn, Miss Alice Nielsen, and Mr. Ffrangcon Davies; and the instrumentalists, M. Ysaye, Prof. Becker, Signor Busoni, and Mr. Mark Hambourg.

MISS JESSIE GRIMSON has formed a string quartet (Miss J. Grimson and Messrs. Frank Bridge, Ernest Tomlinson, and Edward Mason) of English players. At her first concert, at the Bechstein Hall on May 16th, the programme will include a new quartet by a British composer.

THE death is announced of Mr. William Nicholl, the much-esteemed vocalist. As a young man he, for some years, followed in India the profession of engineering, and only comparatively late in life did he commence his career as a singer. Mr. Nicholl possessed a tenor voice which, though by no means powerful, was flexible, and of agreeable quality. In his renderings of Scottish melodies he was particularly successful.

THE *Allgemeine Musik-Zeitung* of April 4th states that the Grand Duke of Weimar has fixed May 31st for the unveiling of the Liszt memorial in that city. On May 30th a festival concert will be given under the direction of Prof. B. Kellermann, of Munich, at which Frau Sophie Menter will appear; and after the ceremony on the 31st a stage performance will be given of the composer's 'St. Elisabeth.'

THE sculptor Max Klinger has just completed the Beethoven statue at which he has been working for fifteen years. It will shortly

be on view at Vienna. The master, chiselled in white marble, and twice the natural size, is seated on a bronze throne, adorned with figures in relief. At the foot of the statue is an eagle, in black marble, with extended wings.

### PERFORMANCES NEXT WEEK.

SUN.	Sunday Society's Concert, 3.30, Queen's Hall.
MON.	Sunday League, 7, Queen's Hall.
TUE.	Mr. H. Hadley's Concert, 8.15, Bechstein Hall.
WED.	Mr. Clinton's Chamber Concert, 8.15, Queen's Small Hall.
THUR.	Miss Zudie Harris's Pianoforte Recital, 3.15, Steinway Hall.
FRI.	Miss Fanny Howard's Concert, 8.15, Bechstein Hall.
SAT.	Mr. Kelly Cole's Vocal Recital, 3, Bechstein Hall.
	Misses Ada Harnett and Lucia Eyde's Vocal Recital, 8.30, Bechstein Hall.
THURS.	Royal Choral Society, 8, Albert Hall.
	Misses G. and M. Booth's Concert, 3, Steinway Hall.
	Misses Janet Duff and A. Stokes's Vocal and Violin Recital, 3, Bechstein Hall.
FRI.	Mr. and Miss Wilson's Vocal Recital, 3, Steinway Hall.
SAT.	Miss Alma Stencel's Pianoforte Recital, 3, St. James's Hall.

### DRAMA

### THE WEEK.

DRURY LANE.—'Ben-Hur,' a Drama in a Prologue and Six Acts. Adapted from the Story by General Lew Wallace. TERRY'S.—'My Pretty Maid,' a Comedy in Four Acts. By Basil Hood.

FORTUNATELY for the playgoer, the dramatic rendering of 'Ben-Hur,' the responsibility for which is assigned to Mr. William Young, is better in all respects than the story upon which it is founded. Maugre the wonderful popularity it has obtained in America, 'Ben-Hur,' by General Lew Wallace, is a curious product, which cannot appeal to good taste. The General, in narrating a melodramatic story of passion and vengeance, has chosen to supply a Biblical environment, and to depict afresh, in inappropriate language, the great story of the Atonement. Granted the best intentions, such a task must savour of irreverence, and is not unlikely to incur the charge of profanity. As told by the "Gospel-makers" the record serves all needful purposes, and the attempt to improve upon the sacred simplicity and directness of the New Testament narratives must incur the charge of foolhardiness. Such reproach could scarcely be escaped in the case of a work of genius, and the merits of 'Ben-Hur' extend no further than invention and a moderate amount of executive ability. What is best in the book is the painting of Hebrew fanaticism and ferocity which rendered Judæa one of the most precariously held of Roman possessions. In dealing with the elaborate story of General Wallace Mr. Young has done his best to modify and, so far as was permitted him, to excise the religious elements. With the exception of a few trivial references, such as the praise by Ben-Hur of the beauty of the boy Christ, who gave him a drink of water when Roman legionaries were taking him off to punishment, this element is confined to the prologue and the last act. The opening action, which passes, to quote the 'Ulysses' of Mr. Stephen Phillips, "with never a spoken word," is pardonable. It shows the three Magi, Balthazar, Gaspar, and Melchior, standing erect, with their backs to the public, and gazing in rapt beatitude on the star which points the way to Bethlehem. Somewhat extravagant are the coruscations of the star in question. From this point the profane action, which though lacking cohesion and continuity is stimulating, begins. At the close we lapse into religious mysticism, which, to the destruction of symmetry and interest, prevails in the sixth act. It is not to be doubted that Mr. Young, had a free



hand been accorded him, would have cut out these closing scenes. His general treatment of the subject is so sane and competent that he must necessarily, it is to be presumed, have arrested the action at the close of the chariot race. At this point the hero has triumphed over his arch-enemy, whom he has left defeated, dishonoured, ruined in fortune, and maimed in person. Nothing could be simpler than to have introduced as sharers in his triumph the mother and sister for whom he has loyally and sedulously sought. The action would thus close at the point of most thrilling interest. The influence of the last act is disturbing, introducing new or forgotten interest. No reason whatever exists why the mother and sister of the hero should be represented as lepers, except that so doing prepares the way for a miracle, which the management dares not present, wrought by One whom it fears to bring upon the stage. A scene of chanted hosannas and waving palms upon Mount Olivet is pretty enough and poetically suggestive. A feeling of banality is, however, inspired when the cure of the sufferers is effected by the direction upon them of a searchlight, much as if it were a douche. Quite different should be the treatment of sacred themes and personages, if one grants—that we are far from granting—that any justification can be found for their introduction. That sacred characters, even the most sacred, may be introduced into dramatic composition, and that mortal guests may be introduced into the holy of holies, was established by the representation of 'Everyman' given at the Charterhouse, and more recently with less effect at the St. George's Hall. The treatment of that primitive work had, however, the *naïveté*, simplicity, and directness which are wanting from 'Ben-Hur,' in which, too, the mixture of the sacred and the profane is incongruous. We sincerely advise those who visit 'Ben-Hur' to leave before the last act, which is superfluous to the action and constitutes an anticlimax. Though it is a series of partially connected episodes rather than a play, the melodramatic portion of 'Ben-Hur' is interesting and stimulating, the spectacle is rich and varied, and the *mise-en-scène* superb. The acting is good throughout, and the Ben-Hur of Mr. Taber, the Simonides (a merchant whom Roman barbarities have reduced to a cripple) of Mr. J. E. Dodson, and the Iras (a sort of later Cleopatra) of Miss Constance Collier are noteworthy impersonations.

Capt. Basil Hood's new comedy, with which, under the management of the proprietor, Terry's Theatre reopened on Saturday, has the delicacy of which its author is master. Unfortunately this gift has to do duty for more essentially dramatic qualities, and the piece barely escapes the charge of being namby-pamby. Its story and dialogue constitute a sort of inferior *marivaudage*. As a meek schoolmaster Mr. Terry shows the more lambent aspects of his humour, and Miss Sibyl, or, as she chooses to call herself, Miss Sybil Carlisle, is pretty and tender as his daughter, the heroine who assigns her name to the piece. Mr. Frederick Kerr, Mr. Denny, and other actors take part in the interpretation, but the whole lacks dramatic grip.

### Dramatic Gossip.

THE performance at Wyndham's Theatre of Mr. J. Dudley Morgan's 'The End of a Story,' formerly called 'Le Diplomate,' has been postponed from Wednesday until this evening. The play is in four acts, one of which passes at Peshurst, a second at Stratford-on-Avon, and a third in the Prefecture of Police, Paris. Mr. Wyndham plays an ex-ambassador and Mr. Alfred Bishop an earl. Miss Mary Moore and Mrs. Bernard Beere are also in the cast.

'THE LITTLE FRENCH MILLINER,' with which the Avenue reopened on Tuesday, under the management of Miss Kate Phillips and Mr. F. A. Stanley, is an adaptation of 'Coralie & Cie,' by Messrs. Hennequin and Valabrégue, produced on November 30th, 1899, at the Palais Royal, where it enjoyed a *succès de scandale*. The indecency is to some extent got rid of, but the second act is unnecessary, and the whole is scarcely palatable. Mr. Robb Harwood was comic as the husband of the heroine.

MRS. LANGTRY will on Thursday substitute for 'Mademoiselle Mars' (played for the last time to-night) Mr. Sydney Grundy's play 'The Degenerates,' in which she was seen at the Haymarket on August 31st, 1899. With this revival she hopes to outlast the season.

AFTER the enforced closure of the Globe the theatre is announced as again in the market for a short period. Vacillation of this kind is not calculated to inspire with full confidence any management on the search for a house.

'THE GIRL FROM MAXIM'S' is to be withdrawn to-night from the Criterion, at which house it will be succeeded on the 21st inst. by 'A Country Mouse,' transferred from the Prince of Wales's.

A RUSTIC comedy by Mr. Leo Dietrichstein, with the not too happy title 'All on Account of Eliza,' has been produced at the Shaftesbury Theatre. It is simple and rather pleasing. The action, which passes in an American village, shows the kind of persecution to which a too attractive school teacher is subjected by less favoured maids and matrons. The characters are purely American, and the play begins prettily enough, but falls off towards the close. Miss Madge Lessing as the teacher and Mr. J. E. Sullivan as a German-American elder who is the most influential of her protectors are seen to advantage.

So successful at the Haymarket was the revival, for Mr. Macklin's benefit, of 'Caste' that that piece will shortly replace 'Frocks and Frills.' Miss Winifred Emery will play Esther; Miss Marie Tempest, Polly; Miss Genevieve Ward, the Marchioness; Mr. Cyril Maude, Eccles; Mr. Allan Aynesworth, George D'Alroy; and Mr. Brandon Thomas, Hawtree.

AMONG the features of his approaching season at the Lyceum Sir Henry Irving promises a revival of Tennyson's 'Becket.'

THE London season of Madame Jane Hading is fixed for the Coronet Theatre. It is scarcely to be anticipated that she will be allowed to include in her repertory 'Les Demi-Vierges,' her success of 1895 at the Gymnase Dramatique.

RECOVERING from an accident, Mr. Charles Hawtree hopes to produce his promised novelty 'The President' on the 29th inst.

EARLY in next month Mr. Alexander will produce Miss Netta Syrett's prize play, 'A Woman's Love Story.' According to promise, Mr. Tree and Mr. Alexander will both take part in the performance. Miss Nina Boucicault will also appear.

TO CORRESPONDENTS.—S. C. M.—R. J.—H. H.—E. C. R.—C. B.—X.—received.  
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## LITERATURE

*The Story of the Khedivate.* By Edward Dicey, C.B. (Rivingtons.)

WE are not sure that there was any urgent need of a new "story" of the Khedivate, considering the multitude of books on the subject from Baron de Malortie to Mr. Silva White; but if such a work had to be executed, Mr. Dicey is in many ways fitted for the task. He has a vast acquaintance with Egyptian officials, knew the Khedive Ismail well, and has visited Cairo times out of mind. As an experienced publicist he has the knack of putting facts clearly and effectively, whilst his guarded and judicial manner inspires confidence. At least we may feel satisfied that Mr. Dicey never allows his judgment to be led astray by warmth of admiration or enthusiasm for men and measures—unless, perhaps, in the case of Nubar Pasha, for whose character and disinterestedness he entertains a possibly exaggerated esteem. The book is a strictly political history; it traces the successive stages in the gradual process which converted Egypt from a practically independent Oriental state into a thinly veiled dependency of Great Britain. It has nothing to do with those administrative and other reforms which Lord Milner handled with unique skill in his 'England and Egypt,' nor with the "expansion" and progress which formed the subject of Mr. Silva White's elaborate volume. Mr. Dicey is no great believer in reforms in an Eastern community; we are not sure that he believes very earnestly in Lord Cromer, still less in Lord Kitchener. Indeed, he goes so far as to admit that he has no abiding faith in progress or even in human nature. He doubts whether the Egyptians appreciate the benefits showered upon them during the past twenty years, and here we are disposed to agree with him, though we cannot see that their gratitude or ingratitude makes the smallest difference in our duty. The main argument in the volume is the proof—scarcely necessary after all the Blue-books—of the extreme unwillingness of

England to go to Egypt at all, and of the frequent but vain efforts made by successive Governments to escape from the responsibility—notably by the Wolff-Mukhtar Convention of 1887. Now that we are there, and are compelled to stay there by French opposition to every movement of escape, we have to make the best we can of the administrative problems. Mr. Dicey, of course, entertains not the slightest doubt that our retirement would be the signal for instant retrogression, and aptly tells a story bearing on this:—

"A year or two ago there was a dinner given at Cairo, at which there were present most of the British officials who have taken leading parts in the reorganization of Egypt. The conversation naturally turned upon the marvellous transformation effected under British administration, and not unnaturally there was a certain amount of self-laudation. Amongst the guests was an old Anglo-Indian visitor to Egypt, who had held high office in the Indian service. On a pause in the conversation, this gentleman remarked: 'I agree with everything I have heard said about the good work that has been done in Egypt; but it seems to me we are apt to forget that this work has really been done by one man, and one man only.' Some dissent was expressed by the rest of the company, and the visitor was asked to name the man to whom he considered the credit of having transformed Egypt was solely due. 'His name,' the visitor replied, 'is known to all of you. It is Tommy Atkins.' This is the plain truth. Tommy Atkins's presence in Cairo is the bottom fact of the Egyptian situation."

It is argued that it is more than doubtful whether the present system in Egypt is at all calculated to teach her how to govern herself in accordance with the late Lord Dufferin's famous counsel of perfection of February, 1883:—

"Our theory of teaching Egypt how to govern herself, by enabling her to enjoy the advantages of just, honest, and progressive administration under British control, however sincerely the theory was conceived, and however loyally it has been carried out, was based on a delusion. England has indeed succeeded in establishing a system of administration in Egypt, which is an enormous improvement upon any government the country has ever known; but this system depends for its vitality upon its being carried out by British officials. If the work was left in the hands of native officials, not subject to British authority, the old abuses of all Oriental government would revive at once. Tutelage is an excellent system for administering the affairs of persons incompetent to manage their affairs by themselves; but this system does not tend to render the persons under tutelage competent administrators. No wise man uses the word 'never' with regard to the future. I do not say, therefore, that a time will never come when Egypt is fit for self-government, but I do say the prospect of this consummation being accomplished is too remote to enter into the considerations of practical statesmanship."

He goes on to say, frankly enough, that he does not think it would be for the interest of England or of Egypt herself that it should enter into the domain of practical politics; but even if it were desirable, "I should say the method adopted, of training Egypt to self-government by placing every department of the public service under British control, was singularly ill-adapted to effect the end desired." It will be seen that Mr. Dicey is somewhat of a pessimist in his views; and in his treatment of the

Gordon episode he shows the same coldness of appreciation. Without denying Gordon's eccentricity, it may be urged that we have here hardly a fair statement of the case. Mr. Dicey wholly ignores the success of the Ever-Victorious Army, and of Gordon's first government of the Sudan.

Perhaps the best parts of the book are those relating to that meteoric luminary the Khedive Ismail, whom Mr. Dicey evidently appreciated far better than his virtuous but uninteresting successor. Writing with that air of a Court familiar which is a favourite pose of our author, he says:—

"It has been my fortune in life to have seen a good deal of many exiled kings, princes, potentates, and statesmen. However they might differ in other respects, they all shared one hope and one delusion. The hope was to return to the country where they had ruled in the days of their glory; the delusion was an unshakable belief that their country was longing for their return. Ismail, though a shrewd man of the world, with a very low estimate of human nature, cherished this hope and this delusion with a conviction impervious to the evidence of facts. He had no intellectual pursuits; he was not a keen sportsman; he took no interest in foreign countries or their politics, except in as far as they affected, or might affect, the fortunes of Egypt in connection with his own. Gambling for lower stakes than a throne was not a habit for which he entertained the passion of so many Orientals. Even sensual pleasures attracted him, mainly as a means of passing the time, rather than as pursuits delectable in themselves. The schemes evolved in that subtle brain were of the most fantastic order. At one time he looked to Italy, to France, to Germany, and even to England, to bring about, if not his reinstatement in power, his return to Egypt. At another period he counted on the Sultan, on Arabi, or the Mahdi, to assist him in the attainment of his ambition.....His purse was always open to any suggestion that by the expenditure of money he could command services which might tell in favour of his restoration. The more circuitous, the more underhand, the more connected with intrigue these services might be, the more they appealed to his Oriental imagination."

Indeed, a Frenchman, who knew the ex-Khedive well, used to say that it was impossible to fathom the workings of his mind:—

"If I told him that by paying a thousand pounds to a French Minister, who was notoriously in want of money, he could secure the Minister's influence with the Government, he would never believe the truth of my statement. But if I told him that the confidential secretary of the Minister had an intrigue with his employer's wife, and was at the same time in love with a ballet-girl, and that by bribing the girl's mother he could indirectly secure the services of the Minister, he would give me any sum I asked without further questions."

This really illustrates Ismail's diplomacy to perfection. Notwithstanding his foibles and his intrigues, he possessed a charm which few who knew him well could withstand. In exile "he bore himself with dignity. In the many private conversations I had with him," says Mr. Dicey,

"during the period of his wanderings, I never heard one word of complaint from his lips as to his deposition. He always spoke in high terms of the statesmen, diplomats, and officials who had been associated with his reign, and never said a word of disparagement of the men who had contributed, directly or indirectly, towards his downfall. He never forgot in public, or



allowed others to forget, that he had been a Sovereign; but he had nothing of that touchy sensitiveness so common amongst men who have held exalted positions which they hold no longer.....His failings, his faults, his sins, were grave enough in all conscience; but still it was impossible—I, for one, at any rate, found it so—to ignore his imperturbable good humour, his manifest desire to make himself pleasant to all who came within his circle."

Even to the adventurers and downright swindlers who hung about his Court at Cairo, and afterwards pursued his wanderings, Ismail extended a good-natured half-contemptuous patronage. He liked a rogue far better than a fool. Once, when he had formally forbidden his door to a flagrant offender, the man, who knew his character, got a ladder and climbed into the Viceroy's room, remarking, "I have obeyed your Highness's commands, and have crossed your threshold by the window, and not by the door." The humour of the thing at once appealed to Ismail, and the offender was reinstated in his favour.

A touching instance of the mutability of fortune is recorded in connexion with the opening of the Suez Canal and its gorgeous ceremonies. Mr. Dicey saw the Empress Eugénie at the state ball given in her honour at Ismailia:—

"There were present at this festival any number of Royalties, but the Empress of the French was, by common consent, the mistress of the revels. It was not only her position as a woman, her queen-like presence, her singular beauty, still hardly touched by the lapse of years, which gave her practical, if not nominal precedence even in the presence of the Emperor of Austria and King of Hungary. It was as the representative of France and of the Napoleonic dynasty that every one, from the Khedive downwards, was anxious to pay her the respect due to her connection with the great enterprise then just completed. I can see her still in my mind's eye as, covered with diamonds, she moved, like a goddess, amidst the crowds.....I can still hear the strains of 'Partant pour la Syrie' which the bands played in her honour as she embarked in the Imperial yacht the Aigle on leaving the ball, and the salutes by which her departure was proclaimed. The ball took place in November, 1869. I did not see the Empress again till a few months later. It so chanced that one hot, dull afternoon in London, in the mid-September of 1870, I was waiting for some friends at the Charing Cross railway station, when I saw a one-horse fly, driven by a coachman whose shabby oiled hat and dirty white Berlin gloves proclaimed him as belonging to some second-rate livery stable, stop at the station. Its sole occupant was a lady, attired in very dusty black, looking weary and travel-worn and all alone. The lady was the Empress Eugénie."

In spite of a few interesting recollections and anecdotes, the book is not lively reading. It is written too much in the "leader" style, and suggests the late Mr. Trollope's Jupiter Tonans. Sentences occur such as this:—

"I have long come to the conclusion that there is always some sort of ability about a man who, by his own efforts, pushes his way to the front in any walk of life,"—

surely a model platitude of the solemnest variety. One is tempted to think that, despite his *ex cathedra* air of deliberation and finality, Mr. Dicey sometimes writes in a hurry; else why does he say "each had a strong case of *their own*"; Gordon "summoned the Mahdi to Khartoum, and on his

refusing to do so"; "he had no reason, *but the contrary*, to desire his defeat"; "reforms recommended by Lord Dufferin, to *whose* introduction England stood committed"; and so forth? He uses that detestable word "voiced"; calls Sir Henry Bulwer, Lord Palmerston's "brother"; and passes such misprints as Artim Pasha, "Kosh" (for Korti), "Wad-el-Nijami," "Kasr-el-Noubara," &c. To say that the present Khedive had "an English tutor," Mr. Mitchell, is to ignore the services of E. K. Corbett Bey and Mr. A. J. Butler. Mr. Dicey does not, of course, pretend to be an Oriental scholar, but surely he might have asked some one to correct his absurd derivation of Khedive from an imaginary Persian word "Khiva," meaning God; and the statement that Aziz is an impossible title for an earthly potentate, because it is one of the names of God, evinces a curious ignorance of the names of Eastern princes, and even of the 'Arabian Nights.'

*Sir William White: for Six Years Ambassador at Constantinople. His Life and Correspondence.* By H. Sutherland Edwards. (Murray.)

MR. SUTHERLAND EDWARDS has excellently performed a task which was not unnecessary. Sir William White deserved the recognition of a memoir, and that here presented is soundly executed and sufficient. White's origins were peculiar. If he was in fact the son of the Governor of Trinidad by the daughter of General Gardiner, he was so completely brought up in Poland as to have been virtually for all the early part of his life a Roman Catholic Pole; but the man was so big—we should be almost inclined to say, so great—that the Polish consular clerk and secret agent of the Foreign Office became the greatest ambassador of our time; as remarkable in his strength as Lord Pauncefote in his courteous subtlety, and dividing with Lord Pauncefote the diplomatic British honours of our day. It is curious that neither of these great ambassadors was trained in the diplomatic service. White, moreover, accomplished the heroic feat of completely effacing "la tache consulaire." Religion also for some time stood in his way, and it is stated by Mr. Sutherland Edwards that he was our "first Roman Catholic ambassador appointed since the Reformation."

The stentorian roaring of Sir William White, coming from his gigantic frame, contrasted so strangely with the soft purrings of the ordinary diplomatist that it is not to be wondered that a Russian ambassador should have said of him, and a German ambassador with a Russian wife should have agreed, "We shall do nothing so long as that bear remains at the English Embassy!" Mr. Sutherland Edwards himself writes: "A strong, bear-like man would doubtless.....obtain more success in diplomacy than a weak one with charming manners." As a rule we should hold this to be highly doubtful, but, as our author goes on, "In Sir William White the kindest nature and abundant strength were combined." This is as true of him as it was of Bismarck; and we do not even hesitate to pronounce White as having been potentially a superior Bismarck. He

got his real start in life sadly late, through the disadvantages of his birth and position, and was a Bismarck without Bismarck's opportunities.

In Mr. Sutherland Edwards's careful account of the tortuous history of the Balkan States, so far as White was mixed up in it, we find no trace of prejudice and little if any error, although there is perhaps a shade of anti-Jewish feeling in the suggestion that Serjeant Simon, M.P., greatly exaggerated the atrocities committed in Roumania upon Jews. Sir John Simon was, we believe, the representative of the Jews in British public life; and our Jews have never been given to exaggeration in their accounts of the horrible sufferings of their race. While we are on "atrocities," we have to note that, although we think Mr. Sutherland Edwards has no political prejudice against Disraeli, the despatches which he quotes show that at the time when the Prime Minister described the treatment of the Balkan Christians by the Turks as resting upon coffee-house babble, he was in possession of very full information from Sir Henry Elliot, which ought to have thoroughly prepared the Government for the detailed statements published a very little later in the *Daily News* by Eugene Schuyler, afterwards the United States Consul-General at St. Petersburg. Sir Henry Elliot had also warned the Government that the fact that the Christians were playing against the Bashi-Bazouks "an apparently desperate game" showed that they had "reasons.....for counting upon some powerful assistance." It is a pity that Sir Henry Elliot should have been allowed to incur blame on the score of the information with which he kept the Government supplied.

Although on the whole Mr. Sutherland Edwards has avoided publishing documents which ought not to have seen the light, there is a letter to Morier in 1877 on the composition of our Embassy at Constantinople which should not have been given to the world. Happily this is an almost unique example of serious indiscretion in the volume, and such volumes are usually in some degree indiscreet. A considerable number of Morier's letters are published, and Morier was always "indiscreet." But the real indiscretion is in the publication of his letters, as the writing of them to intimate friends was only consistent with the playfulness of his high spirits. It is impossible to give any idea of what Morier was like without publishing that which some people would think best unpublished; but we cannot blame Mr. Sutherland Edwards for printing Morier's letters, even when they give his inner views of the moment upon distinguished ambassadors of the present day. A delightful example of his style is his description—in a letter from one British ambassador to another—of Lord Salisbury, their chief, as a "Philistine carrying a blunderbuss loaded with coudung," instead of "a *man*, with the very newest repeating rifle, very sharp balls, and very dry powder."



*Principles of Political Economy.* By J. Shield Nicholson, D.Sc. Vol. III. Books IV. and V. (Black.)

It is pleasant to be able to congratulate Prof. Nicholson on the completion of the third and concluding volume of a work which in method, in width of scope, and in vigour of dealing with the economic questions of the day may more fairly compare with the historic 'Wealth of Nations' than any other completed economic treatise with which we are acquainted. We say "completed," for no English economist can forget Prof. Marshall's great work, which we trust soon to see attain its full stature. The distinguished career of Prof. Jevons was cut short before he was able, as he desired, to apply the wisdom stored in his 'Principles of Science' to the unfolding of the 'Science of the Development of Economic Forms and Relations' which he contemplated. Happier than Prof. Jevons and more than one of his predecessors, Prof. Nicholson has brought his own labours to a conclusion. He has long been engaged over the task. Eight years elapsed between the appearance of the first volume and the third, and the idea of the work had been originated some time before it took a concrete form. The reasons for the delay are stated in the short notices which form the preface to each volume. Severe and protracted illness is unhappily referred to more than once. Yet the delay has in some ways been an advantage to the writer. It has allowed a longer time for study, and has permitted the expression of his more mature judgment. All this was facilitated by the method followed in the construction of the work as described in the preface to the first volume. In this the author says, "It has grown up out of my notes"; these, it is mentioned, were not written out in full, as "with short notes it is much more easy to alter the material, and to adjust the emphasis according to the development of the subject, or changes in affairs." This is a judicious course for a lecturer to take. Prof. Nicholson has been able to avail himself of the increased interest in economic questions shown of recent years, and exemplified in the establishment of the London School of Economics and of the Faculty of Commerce at the University of Birmingham, to name only two conspicuous instances. The numerous quotations in his pages show how great the extent of his own reading has been. But even if the titles of the works cited had not been given, every careful reader would still have been able to understand how thoroughly the writer had assimilated the results of contemporary study. In saying this we do not desire in the least to appear to detract from Prof. Nicholson's originality of treatment of his subject. The capacity for assimilating contemporary knowledge is a proof of mental power largely exhibited throughout his work. Economic study is passing through that phase of development which naturally occurs in every living science as the range of its investigations widens. More and more separate branches will be dealt with by specialists, and it becomes increasingly needful for the professor, who of necessity treats the subject as a whole, to avail himself of the labours of others on particular subjects.

It is to the third volume of the 'Principles' that our remarks must be confined. This volume contains Book iv., 'Economic Progress,' and Book v., the 'Economic Functions of Government,' Book iii., on 'Exchange,' having occupied vol. ii., and Books i. and ii., 'Production' and 'Distribution,' vol. i. Even when the scope of our examination is thus restricted, it is difficult within the bounds to which this notice must be limited to do justice to the unusual wealth of material accumulated and employed. We think it best to confine our remarks to the concluding book, that on the 'Economic Functions of Government,' partly because by doing this we hope to be able to give our readers a more exact idea of the value of the work than if we endeavoured to place before them the results of an examination of a wider tract of its contents, and partly because few portions of economic theory have of late years been less studied in this country than the proper functions of Government and the economic basis of taxation. Till the comparatively recent appearance of Prof. Bastable's 'Principles of Finance,' the latest book on the subject—if we do not include Dowell's 'History of Taxation,' the title of which sufficiently indicates its scope—was some half century old, this being McCulloch's 'Taxation and the Funding System,' a work which no student would desire to disparage, but which approaches the subject from a totally different side. This neglect, so far as the subject of fiscal legislation is concerned, no doubt resulted from the ease with which for the lifetime of nearly two generations taxation had been levied in the United Kingdom. The mournful wail of the poet over

that eternal want of pence,  
Which vexes public men

ceased to be heard for years, while, so far as the idea of Government is concerned, the popular view of the best form was, to the ideas of many, summed up in the readily applicable dogma of *laissez faire*. At the present time both these aspects of the subject have altered. Further forms of taxation have to be found—would, indeed, have had to be found if the war in South Africa had never occurred. These, much as we might desire it had been otherwise, may compel the re-establishment of some imposts from which we had fondly hoped we were for ever emancipated. In his remarks on fiscal legislation Prof. Nicholson is peculiarly happy. For instance, he points out that, contrary to the ordinary impression, the incidence of taxation, though nominally on things, practically falls on persons. Herein lies one of the great difficulties in securing equality in taxation, which is the main desire of the legislator. The person on whom the tax falls naturally seeks to transfer the burden to some one else. This is not invariably possible, nor is it always desirable when possible. When it is, the real effect of the tax may be very different from that which the Chancellor of the Exchequer who imposed it fondly hoped would be the case. "The 'shifting' of taxes may lead not only to inequalities, but to injurious effects on the productive powers of the society as a whole." The revenue required

"is as a rule more conveniently raised, both from the point of view of the Government and its subjects, from a small number of very pro-

ductive taxes than from a large number with smaller returns per unit. This was one of the principal reforms advocated by Adam Smith with reference to the British Customs Duties, and was carried into effect by Sir Robert Peel and his successors."

It has, however, been thought, and by some very able financiers, that concentration on a few heads has been carried too far in the United Kingdom for safety, especially as the amount of the public revenue had to be largely increased, and that the burden of taxation would be less felt if spread over a wider area. It is far more difficult, however, to reimpose a tax, even though that tax may be small, than to retain one. On the side of the taxpayer, the back becomes used to the burden; on the side of the vendor of the article struck by the tax, this does not invariably appear to be raised in cost to the purchaser exactly in proportion to the duty imposed, just as, in reversing the operation, the price is not always lowered in proportion to the remission of the duty. For instance, it is not certain that the price of grain or of several other articles of ordinary food—as butter, cheese, or eggs—would be enhanced proportionately if a very low duty were placed upon them. Yet it is so certain that a Chancellor of the Exchequer, whoever he might be, who reimposed the shilling registration duty on corn, removed by Mr. Lowe (Lord Sherbrooke), or who proposed to put a low charge on butter or eggs, would be accused of protection and favouritism to the landed interest, that it seems unlikely that the most courageous of Chancellors of the Exchequer or of Cabinets would venture now on such a step. We wrote this before Sir Michael Hicks Beach announced his bold move of a corn tax.

In the presence of the greatly increased amount of taxation which this country appears likely to find it necessary to raise, the importance of sound principles is especially great. The manner in which taxes are spent is even of greater importance than the way in which they are levied. Prof. Nicholson does well to remind us that good finance consists more in the spending than in the collecting of revenue. The first thing to seek for is equality of benefit in expenditure. This seems easy to speak of, but is most difficult to attain. Every remission of or exemption from taxation involves inevitably—so long as expenditure remains on the same level—the imposition of a new tax or an addition to an old one. Hence, as with taxation, expenditure ought always to be viewed as a whole. What is given to one must be of necessity, unless taxation is to be increased, taken from another. The desire of the tax-imposer is to attain equality, but the difficulties of securing this are almost insuperable. These are the same whether it is a direct or an indirect tax that has to be considered. Though the incomes of individuals may be nominally equal, the demands on those incomes may be very different. What is a luxury for one person may be a necessary for another, so that equal sacrifice is hardly attainable. A rough-and-ready limit is hence applied, as in the levy of the income-tax, where a free minimum is allowed. Again, the same principle is recognized in the exemption of the part of income saved and employed for



providing life insurance. At first sight nothing appears more fair than this exemption. The money is saved, not spent; hence it seems only equitable that it should not be treated like income on which taxation is admissible. Yet we have to remember the instances of those persons (and they are not a few) who do not, and for sufficient reasons cannot, employ their savings in this manner. If consideration for the taxpayer is to be the basis of remission, some of them are even more deserving of pity. Persons may be unable, through some bodily infirmity or the result of some accidental injury, to insure their lives. Yet they may be persons of narrow means, whose family circumstances require the utmost provision possible to be stored up for those who may survive them. Yet on the amount of their income which they save, income-tax must be paid; while the healthier man, who can insure his life, is exempt.

This is but one instance of the difficulties which environ the practical application of the principle cited. Again and again the reader of Prof. Nicholson's book is brought back to the conviction that, while the basis on which taxation is founded in a country should be such as will admit of a ready adjustment to the requirements of the day, the higher the amount of taxation the more unequal it becomes. It is wise to bring to the mind of the present generation the classical quotation "*Magnum vectigal est parsimonia*." Our story about the occasion when it was used differs, however, from Prof. Nicholson's. The pronunciation of the word was that usual on the Continent and in Ireland and Scotland; under this the form it assumed was "*vecteegal*" (not "*vectigal*"). It was Pitt who corrected the pronunciation, according to our tradition, which went on to say that Burke repeated the phrase with the inflection given to it in the correction, declaring he was thankful to have the opportunity of reminding the House again of the truth of the sentiment. But we must not linger over this branch of the subject, able and attractive as Prof. Nicholson's treatment of it is. While the first duty of the sovereign is to preserve the people committed to his charge in wealth as well as in peace and happiness, the parallel but not opposing obligation of the powers that be is expressed in the phrase, "*The very existence of a sovereign state involves political independence*." On this basis economic principle comes in "*as a deduction from, or a part of, the general system of utilitarianism*." Here the principle of maximum utility is involved. That profit is only one element in economic advantage was the foundation of the arguments of Adam Smith. Prof. Nicholson does well to remind us of this and of the touching sentence from the preface to the last revised edition of the '*Theory of Moral Sentiments*,' in which Adam Smith expressed his hope, in the last year of his life, still, at his then "*very advanced age*," to use his own words, to be able to carry out his intention of following up the '*Enquiry concerning the Nature and Causes of the Wealth of Nations*' by "*another discourse*" on "*the general principles of Law and Government*." That the adoption of the principle of unregulated *laissez faire* is as dangerous in many instances to the welfare of the

community as State regulation, if not more so, is painfully true. In a popular sense Free Trade is spoken of as an equivalent to *laissez faire*. Prof. Nicholson is careful to point out the difference. It is marvellous to see how soon a dogma like "*Free Trade*," when it once gets hold of the public mind, is warped from its original intention.

Our further remarks must be brief. The benefits, the failures and defects of individualism, the methods and limitations of Government interference, form the subject of three very important chapters. The difficult question of municipal trading is also dealt with. "*The increase of local expenditure in recent years is the best comment on the need for economy*." Legislation on this subject has been unfortunate of recent years, partly owing to the manner in which well-intentioned but ill-arranged efforts to save the resources of the public have worked out. Though it was the last thing which was intended, one of the results of these endeavours has been the slowness with which the country has employed the forces of electricity. Municipal management has checked the enterprise of private companies in a manner doubtless not foreseen. One of the reasons of want of expansion in our trade is to be found in this:—

"Recently municipal authorities have embarked on various forms of trading enterprise, and even speculation. Some of these concerns, when allowance is made for all the supplementary charges and for insurance against future loss or depreciation, do not really pay their expenses, and ultimately involve an increase of the rates.....It seems hopeless to rely on the judgment and restraint of the local authorities, and the only effective check seems to be more thorough and severe control from above, and in particular by an increase of the powers of the Local Government Board as regards methods of preparing annual budgets, audit of accounts, and limitations of borrowing powers."

But we must close with the expression of our gratitude to Prof. Nicholson for this valuable addition to our economic library and a notice of one or two minor points. We regret Prof. Nicholson's acceptance of the crude theory that the social influence of Puritanism in the seventeenth century caused a deliberate acceptance of a lower tone of public duty. It is at least as probable that this deadening of the social mind resulted from the lower standard following the debaucheries which accompanied the Restoration. There is much that is charming in the concluding chapter of the book, which reads like the confession of a "*schöne Seele*," and we deeply appreciate the revolt which Prof. Nicholson proclaims against "*intellectual agnosticism*" and "*moral pessimism*." We hold with him that "*perfect charity involves perfect knowledge*." Till that postulate is attained we must be content to work on in hope.

We have searched through the three volumes without discovering the reason why, while the first and third volumes possess fairly adequate indexes, the second volume is without one. It may be merely an omission from our own copy alone. We have examined the index to vol. iii. to see if it supplied the missing link, but this does not appear to be the case. When this deficiency is filled an index to all the three volumes might be advantageously supplied. We

may, on the other hand, say, to the credit of the printer, that we have scarcely found a misprint throughout the three volumes.

*Autobiography of Sir Walter Besant.* With a Prefatory Note by S. Squire Sprigge. (Hutchinson & Co.)

"WELL, I have lived a happy life," said Hazlitt, as the shadows were closing round him, and to many who know only the outward facts of his biography such a verdict, however pleasant to hear, may seem surprising. But probably no one will be for a moment astonished at a similar pronouncement on his own career by Sir Walter Besant. He called one of his novels '*The World Went Very Well Then*,' meaning by "*then*" a certain part of the eighteenth century; but the phrase might aptly have been applied to his own time as he himself found it. True, there were monsters at whom he kept hurling strong and trenchant spears, but these very contests were not wholly undelightful; he was one who could feel the joy of battle. He liked entering a dragon's den, dragging the beast into the daylight, and reducing it to impotency. Such encounters worried him but little, or comparatively little—certainly not enough to mar his peace of mind or interfere seriously with his literary undertakings. His equanimity was soon recovered, if it was ever lost; and, laying down the sword with which he had transfixed some fraud or other, he took up his pen and went on writing as if there had been no trouble to disturb him. In the noble tribute which Mr. George Meredith paid to his memory we read that

"it is hard to speak of him within measure when we consider his devotion to the cause of authors and the constant good service rendered by him to their material interests. In this he was a valourous, alert, persistent advocate, and it will not be denied by his opponents that he was always urbane, his object being simply to establish a system of fair dealing between the sagacious publishers of books and the inexperienced, often heedless producers."

"Always urbane"—that is, never spiteful or bitter-spirited, though often enough indignant at what he believed to be mean and fraudulent, and expressing his indignation with unmistakable clearness and force—no personal rudeness was allowed to intrude into his controversies. He was disinterested in his wrath, and he was firmly convinced of its righteousness. But, it must be added, he was unreasonable in his views of publishing, and he did harm by an advocacy which the judicious could not support.

Of his "*official life*" in L'Île de France—it was one that might have worn out a less brave and buoyant spirit—he says himself:—

"The continual struggle worried me all the time, but perhaps it kept me alive. The rector had at least the power of making his enemies '*sit up*.' In a tropical country it must be confessed that it is a great thing to be kept on the alert."

And as to a temperate climate the same confession may be made. Besant was always on the alert, whatever the latitude of his residence. Not that he was never off the war-path—never resting from a blow at some tempting miscreant. We have adverted to such combats—following his own example in his autobiography *passim*—only because



in many natures they would have produced much acrimony and wretchedness, whereas in his case no such baneful result followed. But he was not always at "the front." If he had some foes, and was, in fact, proud of their being so, his friends were simply countless. And if he enjoyed smiting a foe, he yet more enjoyed embracing a friend. There never was a man of a more genial and friendly disposition. There are several persons yet living who can vividly recall him as a Cambridge Freshman over forty-five years ago. He describes himself in the volume before us as at that time somewhat shy and reserved; but any such unsocial manner very soon vanished, and he became one of the most popular men at Christ's. Everybody knew "W. B.," as he was commonly called, and to know him was to like him and to become fondly attached to him. And so it was throughout the forty years that were to follow. Wherever he went he made multitudes of friends. And at the time of his lamented death he may assuredly be spoken of as scarcely less popular in the larger English world than he had been as a youth in the little world of his college. No wonder then that the retrospect of his career as he gives it is cheerful and bright, and that he can say with the famous essayist as he lay dying: "Well, I have lived a happy life."

"No one," he writes, "ought to acknowledge more profoundly than myself the happiness that has been bestowed upon me; the domestic peace; the freedom from pecuniary troubles; literary success in a measure un hoped for; a name known all over the English-speaking world; and circles of friends. And with them a whole army of enemies—exactly such enemies as one, at the outset, would desire above all things to make: the spiritualistic fraud with his lying pretensions and his revelations revealing nothing from the other world; the sickly sentimentalist blubbering over the righteous punishment of the sturdy rogue; and the shrieking sisterhood. They are all my enemies; and if at the beginning of life I had been asked what enemies I would make—could I have made a better choice?"

In the midst of his novel-writing and other literary business he has been, he tells us, as happy as a man can be:—

"The novelist is absorbed almost every day for three or four hours with his work. Unless he is working at other things he lives in a dream; he does not want to talk much; he does not want society; he wants only to be left alone. To dream away one's life is pleasant; but alas! no one knows how swiftly the time passes in a dream. For thirty years I have been dreaming during the greater part of the year. What should I have done had it not been for this pageant of Dreamland which has kept me perfectly happy, though sometimes careless and oblivious of the outer world?"

"My course as a novelist—or anything else—is now nearly finished. I do not suppose I can, even in the few years or weeks that may be left me, do anything so good as the work that lies behind. But of all forms of work there is none, to me at least, which could possibly be more delightful than that of fiction. One never wearies of the work; it fills the brain with groups of people, all curious and all interesting, some most charming and some most villainous."

Certainly all his friends, and, we think, many of those enemies whose enmity he welcomes with such gusto, will read with interest this account he gives of himself—of his early circumstances and environment,

of his growth and education, of his various experiences, of his aims and aspirations, of his successes and achievements. Mr. Squire Sprigge, in a kindly and judicious preface, reminds us that the MS. was left unfinished and for the most part unrevised—that no doubt several things were to be added to the sketch Sir Walter gives of his London studies (he promises to "talk" of his books called, respectively, 'London,' 'Westminster,' 'South London,' and 'East London,' but never does so), and that he would probably have modified some expressions he uses about other matters; and this reminder should not be forgotten. But, with whatever incompleteness or imperfections, the volume is a very readable and interesting record of a very active and interesting life. While Besant lived, he lived. His head was always full of schemes, and his hands eager to carry them out, or to help in carrying them out. His diligence was marvellous, and the amount of work he got through immense.

"In my own case," he writes,

"I was endowed by nature with one quality which I am sure I may proclaim without boasting. It is that of untiring industry. It is no merit in me to work continuously. I am not happy when I am not working. I cannot waste the afternoon in a club smoking-room; nor can I waste two hours before dinner in a club library; nor can I waste a whole morning pottering about a garden; and in the evening, after dinner, I am fain to repair to my study, there to look over proofs, hunt up points, and arrange for the next day's work. Again, when I have fiction in hand I cannot do any good with it for more than three or four hours a day—say from nine till half-past twelve. In the afternoon I must work at other things."

Such unintermittent toil, we cannot but suspect, wore him out prematurely—"Labor omnia vincit improbus"—assuredly it conquers the labourer. Even in his so-called holidays—we speak on good authority—he gave himself, perhaps at last could give himself, no rest. For some hours every morning his pen must be going or he felt ill at ease. Even a good writer may write too much, may exact from himself too abundant an output, suffer from the disease of superactivity.

And it would certainly seem that Sir Walter showed himself but scanty mercy. The burdens he imposed upon himself were enormous. "Well may he say in his autobiography," Mr. Sprigge observes,

"that he considers his literary work in regard to London no inconsiderable part of his life's labours. For a less indefatigable man, what he managed to accomplish of the Survey would have sufficed for a lifetime of effort. He proposed with his own pen to write the history of London from the earliest times to the end of the nineteenth century in their political and historical bearing.....He did not live to accomplish the task; but he made such headway with it that the whole of the history [Sir Walter himself says down to the end of the eighteenth century] from his own hand is finished in manuscript, and one volume is in type."

However, "nothing is here for tears." With him life meant work, and as long as he could he worked with a will and an insatiable enjoyment. He might have said with Petrarch: "Scribendi enim mihi vivendique unus (ut auguror) finis erit."

We have not now space, nor is this the proper occasion, to attempt any appreciation

of his work—literary, antiquarian, philanthropic. The great critic Time will pronounce judgment soon enough, and with regard to literature the ultimate question, With what share of creative power was Sir Walter Besant endowed? will be finally answered. Meanwhile, we think nobody will assert that his own estimate of himself is anything but thoroughly modest and temperate. He represents his guardian angel saying to him as he is about to be embodied:

"You are to be endowed with certain powers of imagination which you will do well to cultivate; you will have a tolerably good memory, which you will also cultivate, if you are wise; in good hands you might become a scholar, a divine, a preacher, a journalist, a novelist, or a historian. There will be limits of course to your powers. I fear that to you will not be granted the supreme gift of the foremost rank."

*The Scots in Germany: being a Contribution towards the History of the Scot Abroad.* By Th. A. Fischer. (Edinburgh, Schulze & Co.)

THE ubiquity of the Scot, summarized in many a merry jest, is constantly illustrated and seldom explained, for it is one of the many paradoxes which go to make up his complex character. He is at once an inveterate nationalist and a most serviceable cosmopolitan. Thus, while he gladly becomes an American citizen and adapts himself to his new surroundings, he retains his native characteristics, and celebrates St. Andrew's Day and Burns's birth with far more fervour than if he had never crossed the sea. The Englishman, on the other hand, does not readily enter into the citizenship of the Stars and Stripes; and yet his patron saint is the veriest phantom in his calendar. Again, the Scot is a rolling stone, but he manages to gather a good deal of moss. He is a rank individualist, and yet he believes in the right of the other man to live.

The philosophical explanation of the paradox is yet to come; meanwhile the data bearing on the Scot's ubiquity are gradually growing. It is just forty years since Michel produced 'Les Écossais en France.' Two years later Hill Burton extended the inquiry in his delightful book 'The Scot Abroad,' although he underlined the Franco-Scottish alliance too exclusively. Father Forbes-Leith particularized the subject in his 'Scots Men at-Arms.' Since then we have had Mr. Ferguson's elaborate compilation 'The Scots Brigade in Holland,' while an essay by Prof. Donner describes, all too briefly, 'Scots Families in Sweden.' The history of Russia in the seventeenth and eighteenth centuries is a running commentary on the services of the Scot, especially of Peter the Great's general, Patrick Gordon of Auchleuchries, whose famous diary fills up some gaps in the national archives. Only the other day Mr. Hanna issued a big book on 'The Scoto-Irish in America,' written in a spirit of proud patriotism; while of course a much more fervent panegyric could be written on the Scot in Canada, which is so dominantly Caledonian. Only the other year the present writer crossed the Atlantic with a very old Canadian who had been revisiting Scotland after sixty years' absence. He wore a huge broad bonnet with a diced edge, and enveloped his spare



figure on stormy days in a "shepherd-tartan" plaid, while he smoked a short black clay "cuttie," and saved his "dottle" as though tobacco were still a dear commodity. In short, he looked exactly like an eighteenth-century representation of Tam o' Shanter.

The literature of the adventurous Scot, wide as it has become, is not without big gaps. One hiatus has now been filled by Mr. Fischer's contribution, 'The Scots in Germany,' although, as his preface admits, he has but tapped the subject. Mr. Fischer's method is characteristically Teutonic. It is almost painfully painstaking, resulting in a scrapbook rather than a monograph, with so little real sense of narrative skill that an appendix of 79 pages has had to be added to the 232 which form the main text. The book has no pretence to style, or, at any rate, to English style, for Mr. Fischer writes like a foreigner; for instance:—

"But in the land of their adoption also the Scots have left, though in the times when the drums of war did not cease beating, hundreds of them perished and left no trace behind, the grateful recollections of a new race."—P. 65.

"The records of New Brandenburg (in Mecklenburg Strelitz) have unfortunately been destroyed in the eighteenth century."—P. 79.

"Now and afterwards a long time is often taken up to settle between the merchants of the different towns those quarrels that had their rise in piracy."—P. 12.

When all is said, however, 'The Scots in Germany' remains a most valuable, in some respects a unique, contribution to the subject. In the first place, Mr. Fischer produces a greater mass of data than any other writer, for he has simply ransacked German and Polish authorities unknown to the English writer. At a time when Germany is not exactly pleased with us, it is extremely interesting to find a German writing with the enthusiastic appreciation of the Scot which Mr. Fischer shows. Indeed, he has almost as much of the *præservidum ingenium* as a man who has been born in the Ochils; and rarely has such a flattering picture of the Scot been painted—even by himself.

Mr. Fischer divides his book into four sections—commerce and trade, the army, the Church, statesmanship and scholarship. The area covered—though he does not say so specifically—is the modern German Empire in Europe. That is to say, he includes Poland, the historical literature of which remains a *terra incognita* to the average English writer. It is somewhat difficult to decide when the migration began. At first sight the Church might seem to be the starting-point; but Mr. Fischer decides that the "so-called Scottish monasteries on the Continent owe their origin to the Irish 'Scoti.'" Therefore he is probably right in starting his inquiries with commerce and trade, where an historical basis is found in the famous treaty which William Wallace drew up for the merchants of Hamburg and Lubeck in 1297. The communication with the Hanse towns was probably a remnant of the much earlier Scandinavian idea of sea power, although at a later period it was undoubtedly strengthened by other causes, notably the spells of famine in Scotland, the religious persecution, and the antagonism to England. It is certain, however, that the movement towards German ports arose from causes somewhat

different from those which created the long-standing alliance with France—the aspect of the question to which Hill Burton paid most attention. Investigators, Mr. Fischer included, have not assigned sufficient importance to this question of sea power in trying to solve the problem. The mere fact of England's antagonism to the Scot is not sufficient to explain his love for the continent of Europe, which, in turn, had such a powerful bearing on his institutions and his general cosmopolitanism. A great factor in the case was the circumstance that travelling by sea was cheaper and easier than a journey by land at a time when there were almost no roads worth the name. This facility has operated even in quite modern times. Thus the present writer knows of a case where a poor medical student, now occupying a high place in a London school, set out in a coasting vessel from a Scots town to Hamburg, wandering thence to a German university. Insignificant as the journey *via* London may seem, the difference in cost was really the deciding point as to whether he was to settle down as a humdrum practitioner at home or continue his studies abroad; and it is easy to see how much more readily such considerations must have operated in the thirteenth century. Once established—the Scot carrying wool in exchange for wood, beer, iron, or glass—the trade soon increased, for the intense clannishness of the Scot made him people the foreign ports with his own kith and kin, and stand out against the jealous antagonism of the natives. Trading was by no means an easy task. On the sea he had to face the dangers of piracy, practised as it was by the highest in the country. When he landed he was boycotted and checkmated in every possible manner. In 1412 the Diet of the Hanse Towns at Lüneberg proposed to interdict all commerce of the Baltic cities with Scotland; in 1498 Hamburg recommended the refusal of citizenship to strangers, more especially to the Scots and the English; while in 1564 Poland imposed on the Scots a poll-tax in common with the Jews and the gipsies. But the Scot, gaining strength from such opposition, maintained his ground, and sometimes settled permanently in the country, where his descendants are still to be found. Mr. Fischer, who might have followed out several such families, cites the case of A. von Skene, Freiherr and member of the Austrian Parliament, who owns "large cloth manufactories and sugar refineries in Prerau and Brünn."

These merchants were not mere money-grubbers. They had a strong religious trend—still represented by Scots kirks in Holland and Northern Prussia—which kept alive a certain idealism and intensified their clannishness. One of the most remarkable cases is that of Robert Gordon, the founder of Gordon's Hospital, Aberdeen, now one of the biggest technical schools in the country. Mr. Fischer also mentions a certain Cockburn (germanized into Kabrun), who died in 1814, leaving 100,000 gulden for the foundation of a commercial academy at Danzig. This same touch of idealism had also much to do with the Scots "mercenary," whom Mr. Fischer dates from the fourteenth century and not merely from the Thirty Years' War, although for a long time before the appearance of Gustavus "Adolfus" (*sic*)

the pick of young Scotland had been drained into France and Holland. No doubt there was a very large element of the love of fighting and adventure in the Scots rallying to the Swede's banner; but there was much more. There was the struggle for the cause of a common religion and a feeling of loyalty towards the Stuart princess who had married the "Winter" King. This section of Mr. Fischer's book covers ground far more familiar, because more fascinating, than the annals of the shop. One would have liked to have some actual details of "the Hamiltons, Leslies, Gordons, Campbells, Gaudis, Johnstons, Spaldings, and others still occurring in German army lists."

The Scot's influence on the continental Church is even more marked. To the Roman monasteries, notably to Ratisbon, which passed out of Scottish hands so recently as 1862, he sent some of his best brains and saintliest souls. Mr. Fischer retells the story of Robertson of St. James's Monastery who rescued in 1808 the Spanish general, the Marquis of Romana, from the island of Fünen, where Napoleon had immured him with 10,000 troops. Protestantism owed almost as much to the Scots, for it was an Edinburgh man, Alexander Alesius (that is, Alane), who became the first academic teacher of Lutheranism in Brandenburg. The Protestant side of the Scot is not, however, quite so apparent in Germany, because while the precursors of Knox turned to Wittenberg and Luther on the question of separation from Rome, they reduced their schism to dogmatic form in Geneva. German Protestantism is deeply indebted to John Durie, a remarkable man, whose pre-eminence has been established only of recent years, while nearly a century and a half later William John Gottfried Ross, a descendant of the old Earls of Ross, "played an active part in the realization of the union between the Protestant parties in Prussia by the king's command."

In the section devoted to the statesman and scholar the outstanding figure is Kant. It is unfortunate that Mr. Fischer has been able to throw little additional light on the ancestry of Kant. He might have mentioned the supposition that the family came from Kincardineshire, and called attention to that vigorous Covenanter Andrew Cant. As it is, Mr. Fischer simply leaves us where we were in stating that the philosopher's grandfather "was born of Scottish parents."

Mr. Fischer's appendixes are exceedingly valuable, containing lists of names of the utmost importance to the genealogist. Such work, however, rightly belongs, as Mr. Fischer suggests, to "some society like the Scottish History Society or the Society of Antiquaries." A great deal yet remains to be done, especially in regard to "the Scottish settlements in Prussia only." Mr. Fischer has made an admirable beginning, producing a book that is stimulating in its enthusiasm and valuable for the light it throws on the remarkable cosmopolitanism of the Scot, which has been and is of such value to the Empire.



## NEW NOVELS.

*Desiderio.* By Edmund G. Gardner. (Dent & Co.)

"AN episode of the Renaissance" Mr. Gardner calls his story; and as a description of some of the more obvious aspects of that somewhat over-described period it has its merits. The date is about 1509, and all the right people are there: the petty potentates, half dependent on the Pope, who want to get bigger and wholly independent; the improper females; the mercenary troops; the secularized clerics, including the greatest of them all, Pope Julius II.; Cardinal Alidosio and his future slayer, Duke Francesco Maria of Urbino; Pietro Bembo, not yet cardinal; a sermon by Savonarola (in the Prologue), and a comedy by Ariosto. Mr. Gardner has got up his period well; and if one cannot always quite fit Cittanova and its events into the accepted geography and chronology of Italy, he has himself foreseen this possibility. The Cardinal Duke, who "loved Italy with a fierce and stormy love," and "had convinced himself that he was fated to be . . . the Romulus that should be the founder of the united Italian nation," strikes us as particularly hard to accept. Is there good reason to suppose that any petty Italian potentate of those days had formed any conception of "Italy" except as a collective term for a number of desirable properties, as many as possible of which he would like to have the taxing of? We have never found any. The worst feature in the book, however, is a certain strain of rather unwholesome pietism, which, as it is apt to do, goes with a touch of even more unwholesome "realism." Whether a character like Mr. Gardner's *Desiderio* was possible in that age of cynical effrontery is not easy to say; if he was, somebody may have taken Bembo's Platonics seriously. But the Italian seems in all ages to have been a practical person, in his virtues and in his vices alike; when he dabbled in mysticism, as no doubt he did a little in that age, he somehow does not convince us that it went very far into him; and the blend of mysticism and sensualism in which the modern novelist revels, and of which '*Desiderio*' is an example, has, we think, always been a rare growth in the peninsula. Where has Mr. Gardner met with the word "goujeres"?

*The Under-Secretary.* By William Le Queux. (Hutchinson & Co.)

THE plot is ingenious and well managed. Even the experienced novel-reader may fail to see a way out of the difficulties of evidence which confront the hero, but an ingenious solution is offered. The writing of the story shows carelessness in detail and an easy fluency which is a dangerous gift. We are heartily tired of "smart society" as exhibited here and elsewhere. And we may add that it is wise to say that your hero made a thrilling speech, not so wise to give it. No special knowledge or slavish copying of current politics is exhibited.

*Rash Conclusions.* By G. W. Appleton. (Chatto & Windus.)

THIS is a detective story; the crime is murder, and most of the persons con-

cerned are artists. "Gladys Elliot, admittedly one of the most beautiful women in London, whose face, for two seasons, had beamed gloriously from Royal Academy frames," is the victim; and the discovery of her body by her husband in the studio of one of his intimate friends is cleverly managed by the author. Ingenuity is shown also in the subsequent attachment of suspicion first to one, then to another, and finally to a third of the characters. The dénouement is tragi-comically grotesque and startlingly absurd, coming as it does at the end of a narrative told in the colloquial and matter-of-fact strain. The writing makes no pretensions to style, and the characters are no more than characters of the conventional type. The book is what many people call a railway novel.

*A Damsel or Two.* By Frankfort Moore. (Hutchinson & Co.)

MR. MOORE seems to be growing younger year by year. His literary fecundity is remarkable; his tireless flippancy and high spirits are proof of an admirable constitution; that both are appreciated by a large and admiring circle is suggested by the words "forty-first thousand," "forty-seventh thousand," and so forth, which follow the titles of his rapidly lengthening list of published novels. The present volume seems to us to contain less of merit than any of its predecessors, but as it contains even more of flippancy and high spirits, this may not in any way militate against its popularity. It is written in the vein in which one supposes practical jokes and horseplay to be organized by the guests at country-house parties. It is mainly concerned with the doings of a rascally financier, who operates from a suite of rooms in the Coniston House Hotel, Piccadilly, where we find him on backslapping terms with the Duke of Cinque Ports and Lord de Crecy. We have Mr. Meadows, who during the South African war brings the circulation of his morning newspaper up to a million, and we have the various greedy, aristocratic decoys, who take bribes from the shady financier. It is a very modern story, bright and not unamusing, as has been indicated, but very superficial, and manufactured, apparently, with great haste.

*In the Shadow of the Purple.* By George Gilbert. (Long.)

THIS "Royal Romance" is a somewhat unsatisfactory production. It is a hybrid compounded of biography and fiction in the proportions of about three parts of the first to one of the second. In neither department can the writer be pronounced highly successful; there is hardly any pretence to critical discrimination, and the style is in general careless when not meretricious. Yet the book is by no means destitute of a certain interest. Familiarity with the life of George IV. and his circle is displayed, and the picture drawn of him in his last days as a friendless old man, tormented with his ailments and subject to pitiful delusions, approaches pathos. The impression given both of the king and Mrs. Fitzherbert, the two principal personages, is just in the main, and the figures of the royal princes,

Fox's Duchess of Devonshire, and Mrs. Jordan are lifelike and pleasing. But we question if there is any sufficient justification for the very unattractive presentation of Queen Charlotte. On the whole, we cannot think it desirable that the unsavoury doings at the Brighton Pavilion, and the squalid incidents of a period of Court history pre-eminent for mean scandals, should be popularized in fiction; and the reputation of Mrs. Fitzherbert, to clear which the book purports to have been written, has long been safe with historical students. These last will be surprised at the misprints and mistakes that occur, particularly in the list of authorities. We notice printed in the body of the book a playbill (dated October 3rd, 1805) announcing the performance of Oliver Goldsmith's celebrated comedy 'The Country Girl,' and a play produced by Sheridan and acted by Mrs. Jordan, said to be 'Piarazzo'!

## SCOTCH HISTORY.

*The Records of Invercauld, 1517-1828.* Edited by the Rev. John Grant Michie. (New Spalding Club.)—The New Spalding Club has done some excellent work in family and local history, but it can hardly be congratulated on the production of the present volume. The Invercauld charter chest, no doubt, contains materials which in the hands of a competent scholar might furnish an interesting book; but to put order and life into the chaotic mass would require an editor better qualified for the task than Mr. Michie. The one thing worthy of praise is the excellence of the illustrations. The papers are badly put together, and the arrangement is difficult to follow or understand. Those which are of undoubted value to the local historian are often buried under a mass of unnecessary and incorrectly copied details. The book is divided into several heads—"Genealogy of the Clan," "Estate Papers," "Woods and Grazings," "Family Papers," including social life at Invercauld and visitors there—but the information given under one head might be often more appropriately entered under another. The genealogy itself is by no means satisfactory. For instance, on p. 11, Robert (III.) of Invercauld is said to have died in 1666, and Alexander, his brother and heir, in 1681. But in the 'Family Papers' we find a bond of relief to the last Robert of Invercauld dated July 30th, 1683, and no explanation is offered of the discrepancy. Equally divergent statements are made regarding the parentage of Elizabeth McIntosh, Lady Invercauld. She is in one place called daughter of William, and in another of Sir Lauchlan McIntosh. The former statement, it may be mentioned, is in agreement with the Macfarlane genealogical collections, where, however, her husband is called Alexander Farquharson, Laird of Wardhouse. The 'Estate Papers' seem to have been copied from an inaccurate inventory. The editor's description of deeds and their effects shows a lack of legal knowledge. The titles mentioned at the top of p. 58 would not reduce a wadset. Charters of confirmation under the Great Seal (p. 76) are only granted by the Crown; and where is the sasine of May 20th, 1505, recorded, seeing that registers of sasine were not introduced till nearly a century later? There are many errors of the press or of transcription: "lod-den" (p. 232) should evidently be *boddin*, and on the next page "pot" should be *pit*; "Duy" (p. 262) should be *Dni*, and "Vatchabil" (p. 265) should probably be *answerable*. In copying a single deed from the Fourth Report of the Historical MSS. Commission the editor makes three mistakes, omitting two or three lines, printing "Badnock" for *Rudnoch*,



and "Lorne" for *Tome*. The most curious example of the editor's want of familiarity with charter language is his explanation of "duodecem lye reik hennis," forming part of the feu duties of certain lands. Besides giving an incorrect account of "reik" here, he tells us that "a lie hen was a live fowl." Mr. Michie has not observed that *lie* or *le* in Latin documents of the kind invariably precedes the introduction of a word in the vulgar tongue. Yet on p. 255 he had before him "et lie knave-shyps ejusdem" and "cum lie sheillings et pasturis." The most interesting part of the book is the Monaltrie papers, which relate mainly to the '45. They should, however, have been elucidated by a detailed pedigree. The letters of Lord George Murray, though trivial in parts, are also of interest. In a note of doubtful form we are told that "the present Mr. Farquharson of Invercauld is.....lineally descended from Lord George Murray; and the present Duke of Atholl is the representative in the male line from the same ancestor." The index to the volume—which particularly needs a complete index—is unfortunately very defective. Many names of persons and places are omitted altogether.

*The Family of Burnett of Leys, from the MSS. of the late George Burnett, LL.D., Lyon King of Arms.* Edited by Col. James Allardyce, LL.D. (New Spalding Club.)—The editor is to be commended for the careful way he has treated the excellent genealogical work which Mr. Burnett began and did not live to finish. The late Lord Lyon, of whom a short biographical notice is included, lived long enough to finish only a portion of the book, and the rest has been judiciously compiled from his unfinished notes by Col. Allardyce, and in its present form is a valuable addition to Scottish genealogy. The book consists of a very clear history of the Burnetts of the North. Mr. Burnett deduces by "proof amounting to a moral certainty" the origin of the family from the Saxon family of Burnard, who appear in Domesday Survey as mesne tenants in Bedfordshire of a Norman knight, William de Ow. In the twelfth century the Burnards are said (the evidence given on this point is by no means explicit) to have come from England to Scotland, where undoubtedly a family of the same name was possessed of the barony of Fairnington in Roxburgh as early as 1200. From this southern branch (and not from the family of Burnevilla, as they claim) descended, it is stated, the family of Burnett of Barns, and also the Alexander Burnett who was first of the Deeside Burnetts, with whom the book is alone concerned. This Alexander Burnett went north in the train of Robert I. of Scotland, and received along with William of Irwyn a grant from the king, before 1232-3, of part of the lands of the Forest of Drum, which grant was afterwards confirmed by King David II. Leys became the seat of the family, and the pedigree is certain from John Burnett of Leys, circa 1446. Full historical notices, compiled with great detail, are given of each of the lairds and of the heads of the younger branches. Incidentally, longer notices of such men as Bishop Gilbert Burnet and Lord Monboddo are inserted; and among the variety of curious information included we may point out the will of Robert Burnet of Cowtown, in 1637, providing for the marriage of his daughters to men of his own surname selected by himself, and also the pleasant letters (pp. 124-5) from the Electress Sophia of Hanover and her family to Thomas Burnett on his release from the Bastille in 1703. An important appendix, containing the chief charters of the lands, patents of honours borne by the family, wills, and some correspondence, is added, and there is also a full index. The book is well illustrated, and contains, among other portraits, one of Sir Gilbert Burnett, the first baronet, after Jameson's painting, and a fine portrait of Miss Burnett of Monboddo

(Burns's Beautiful Burnett). It is more easy to say why this portrait is included than why the Monboddo branch (now Burnetts only in the female line) are given in full detail to the present time alone among the descendants of Burnett heiresses mentioned in this valuable work.

#### SHORT STORIES.

*A Book of Stories.* By G. S. Street. (Constable & Co.)—"I have gone over the product of some seven years—lean ones, I fear—of occasional story-writing, and have selected what it will please me, and what I hope it may please a few other people, to have in the form of a book." Thus the author in his prefatory note, the tone of which is characteristic. The modesty of that "lean ones, I fear," is, of course, pride; but it is a very proper pride. Mr. Street is altogether proper, and no man could understand better than he the virtues of continence and reticence. The seven stories which go to make up this volume are, with the possible exception of the last two, the extreme brevity of which one does not regret, very creditable, very workmanlike studies in fiction. In choosing his characters Mr. Street shows an exclusive preference for polite society, or rather for that section of society whose members are traditionally credited with the possession of good breeding and polite manners. To be sure, he is well aware, as these pages frequently show, that the ladies and gentlemen of this class are not invariably polite. In fact, we think upon the whole that Mr. Street likes them most when they are pillow-fighting or tobogganing down the stairs of country houses, or otherwise engaged in pursuits which effectually veil the suavity of their manners. But that does not alter the fact that he himself remains throughout genuinely urbane, and is, alike to his readers and his characters, consistently polite. His pillow-fighting youths and maidens pall upon one somewhat, but are, of course, very wholesome, and are observed with real wit and understanding. But they dominate the little world of this book rather more than is agreeable. Mr. Street's work ought to be popular. It combines something of the deftness and subtlety of Mr. Henry James with high spirits and many of those qualities which go to make a book interesting.

*Plots*, by Bernard Capes (Methuen & Co.), a volume of short stories, derives its name from the last item in it, a collection of some dozen or more hints for plots which, as Mr. Capes informs us, arose under his pen at various times, but arose only to be rejected. These sketches constitute in some sort a new genre, resembling a troop of playful spirits, not as yet subject to the restrictions of incarnation, but free to run hither and thither at will. They exhibit a kind of extravagant ingenuity, and please by their irresponsible humour. The idea of the 'Dead Cook at the Bottom of the Coal Shoot' diverted us not a little. Of course, as their author would admit, they are too slight and unorganized to be regarded as anything more than sallies of the imagination. Taken as such they will afford a quarter of an hour's mild entertainment. Turning to Mr. Capes's finished efforts, where the idea has become invested with organic form, we find in each of his stories a careful attention to style and a considerable power of chiselled expression. There is humour in them also, though we deprecate a tendency to pun: "his old elbow-chair—wintry as the evening by token of its long-vanished spring," is one of too many undignified instances. Mr. Capes's talent runs decidedly to the weird and supernatural, but the effect is impaired by a simultaneous insistence upon the real. The reader is challenged, as it were, to criticize the unaccountable by finding the circumstances of everyday life so closely juxtaposed. The postulate which the frankly unreal always

demands is never quite granted, and the result is a state of puzzle which is fatal to complete artistic enjoyment. Thus the idea both of the 'Devil's Fantasia' and of the 'Green Bottle'—we will not disclose either—is undeniably clever, but the note of realism struck at the beginning does anything but capture our imagination for the uncanny developments. On the whole, therefore, the story called 'Jerry of the Marsh,' though less characteristic, is the best in the book. 'Lot 104' is feeble; 'Cupid and Psyche,' even when labelled "a fairy tale," is too violently improbable and contradicts its own formula; and 'The Lord of Burleigh' is commonplace. Of external incident Mr. Capes displays now and again some accurate observation, at times perhaps a little too curious, and therefore below the line of easily recognizable imitation. In general, his is the talent which adds line upon line, the distinctive mark of his work being its scrupulous execution of detail, and not the energy which informs and transmutes an otherwise negligent cast of expression.

#### OUR LIBRARY TABLE.

MESSRS. LONGMAN & Co. publish *Tommy Cornstalk*, by Mr. J. H. M. Abbott, late a corporal in the First Australian Horse. "Tommy Cornstalk" is, of course, the Australian form of "Tommy Atkins," the cornstalk being the young colonial; and Mr. Abbott's book is readable. He takes the sound view that, in spite of what he calls "the malevolent lying which takes place upon both sides, not so much among the actual combatants as between the skulkers," the war has been marked by exceptionally good relations between the sides. The fact is that, with the exception of the wars of 1866 and 1870, there has never been a war so free from disgraces to civilization. The opinion to the contrary effect which still lingers in some extreme quarters upon both sides is largely based upon the private letters of soldiers, which compare favourably, from the point of view of exaggeration, with the best performances of Baron Munchausen. Mr. Abbott has a very interesting passage about General French, and takes the view that this officer is responsible for his own successes, and does not owe them, as some think, to others. General French did not do conspicuously well in the largest manoeuvres which have ever been held in this country, when he commanded Sir Redvers Buller's cavalry against the Duke of Connaught, but we believe that Mr. Abbott is right in thinking him, in spite of his appearance, a fine cavalry leader and a good general. Mr. Abbott describes General French as sitting his horse like a sack of flour, and says that new-comers put him down as a colonel of infantry who has learnt to ride late in life, but adds that he can stick on notwithstanding. Mr. Abbott also takes the right line about the artillery, whose services throughout the war have been conspicuous, and have not, we think, been marked by any single regrettable incident. We draw the moral that *esprit de corps* has enormous importance. The British forces are all raised from exactly the same type of recruit, and yet the result has in this war proved extraordinarily different in different cases, the secret being the confidence of the men in their own officers, and their pride in the traditions of their corps.

We cannot now discover any real mistakes in that best of books of reference, *The Statesman's Year-Book*, so we are forced to try to find omissions. Even these, having regard to the true plan of the book and its limitations, do not exist. With a view to what the future may bring forth it might have been well to index under the cross-reference of "Persian Gulf" the account of the Bahrein Islands. There is



doubtless nothing more difficult for the editors, Dr. Scott Keltie and Mr. Renwick, than to deal with islands which have been "annexed" first by one and then by another power, and which are in fact either uninhabited, like St. Paul and Amsterdam, which were once British and are now French, or independent, like Kishm. The *Morning Post* has lately stated that we have a "port at Bassidah, on the Island of Kishm, which is still British territory." The editors of the 'Statesman's Year-Book' do not appear to think so. There is much to be said for either view, but the matter may easily become important. The international "Provisional" Government of Tientsin is, we think, omitted. It will doubtless be dead before the end of the year. We do not find the international garrison of Crete named, nor the foreign garrisons of the various concessions at Shanghai. Messrs. Macmillan & Co. are, of course, the publishers.

*Friends that Fail Not* (Hurst & Blackett) is the title of a volume of essays, mostly reprinted by Mr. Cecil Headlam from *Literature*. They deal with a variety of subjects, and contain a good deal of quotation which is skillfully introduced, the writing being easy and clever. We like best the first article, 'The Short Cut of Coincidence,' in which Mr. Headlam has less borrowed matter, dealing with reminiscence of his own and discussing ably the possibility of its use in fiction. Elsewhere he does not show his own hand sufficiently, does not intrude on us enough of the *ego*, which, for better or worse, makes the reputation of the essayist, to assure his position. But the confidence for such a venture may well be derived from this collection, which seems aimed more at the casual than the literary reader. This is not to say that Mr. Headlam fails to show discernment on such diverse matters as Dickens and football. Reading the article on umbrellas, we are reminded of Miss Alcott's reminiscence of Emerson when his powers were declining. He started for a walk; it rained slightly, and he returned for something which domestics, who had not noticed the shower, could not conjecture. Another stick, handkerchief, and hat were offered in vain; then he was able to paraphrase triumphantly, "I want the thing which your friends borrow and never bring back." There was method in his amnesia after all.

*State Trials: Political and Social*. Edited by H. L. Stephen. Vols. III. and IV. (Duckworth.)—To insist that the prevailing tone of levity which Mr. Stephen is pleased to assume in his preface to these further volumes of select State Trials should not deter a serious student of our constitutional literature from referring to the annotated text of this edition is perhaps the fairest view of the matter which can be taken by a critic. On the one hand, we have the editor's admission that his selection has been made without any regard to the dignity or importance of the subject. "For my purposes," he states, "a trial must be interesting, my test for which is that it must interest me; it must not be necessarily disgusting, though it may contain a good deal of coarseness; and above all it must be short." On the other hand, we have the fact that the text of one of these trials is printed here from a hitherto unpublished manuscript. Of this achievement the editor pleasantly professes himself to be "very proud," and to wish "to get all the credit for it" that he can. Mr. Stephen is certainly entitled to considerable credit for his publication of the Helmingham manuscript, containing a valuable contemporary report of the trial of the Earl of Essex. But apart from this special claim to serious consideration, the general editorial treatment of the cases included in these two volumes is on the whole satisfactory. The special introductions to the several trials and the bio-

graphical and historical foot-notes should prove of real value to the general reader, for whose benefit these selections have evidently been made. Of the eleven cases included in these two volumes only those connected with the rebellion of the Earl of Essex and the murder of Sir Edmund Berry Godfrey are of any real historical interest. The rest certainly afford many curious revelations of the state of society in the seventeenth and eighteenth centuries; but we would venture to suggest that their chief claim to comply with the "test" imposed by the editor, on behalf of himself and his readers, is their undoubted interest as "historical mysteries."

MR. B. TACCHELLA is to be congratulated on *The Derby School Register, 1570 - 1901* (Bemrose & Sons). We well know the difficulty of obtaining trustworthy records of school-boys, and wish that all schools would apply their zeal and industry as Mr. Tacchella has done to the elucidation of their past history. A good deal of the early detail of Derby School is shrouded in mystery, but much labour has been shown, and we hope, now that a start has been made, that this and similar records will be amplified.

*Crockford's Clerical Directory for 1902* (Horace Cox) is out, an admirably exhaustive record, in which the new editor has displayed the proverbial diligence, while the preface is as lively reading as usual.

We have also received *The Stock Exchange Official Intelligence* (Spottiswoode & Co.), an imposing and wonderfully full volume, and the *Official Year-Book of the Church of England* (S.P.C.K.), the preface of which says: "There are, no doubt, signs of seeming failure and loss, which may be used by some to foster political agitation against the National Church, these will be interpreted as evidences of diminution of influence and a decadence of adhesion among the people." We are glad to see this sentence, though it is needlessly elaborate and ill punctuated.—*The Advertiser's A B C* (T. B. Browne), *Howe's Charities* (Longmans), and *The Year's Art* (Virtue & Co.) are also valuable manuals.

We have on our table *Thoughts from the Letters of Petrarch*, selected and translated by J. Lohse (Dent & Co.).—*Men of Renown*, by J. Finnemore (Black).—*French Prose Composition*, by R. R. N. Baron (Methuen).—*Der gerade Weg der beste*, a First German Play for Boys and Girls, by A. von Kotzebue, edited by the Rev. J. H. D. Matthews (Blackie).—*Waverley: Sir Walter Scott Continuous Readers*, edited by E. E. Smith (Black).—*Logic*, by G. H. Smith (Putnam).—*An Epitome of the Law affecting Marine Insurance*, by L. Duckworth (E. Wilson).—*A Treatise on Elementary Statics*, by W. J. Dobbs (Black).—*Commercial Trusts*, by J. R. Dos Passos (Putnam).—*Selection of Subject in Photography*, by W. E. Tindall (Iliffe).—*North American Fauna*, Nos. 20 and 21, by Dr. C. Hart Merriam (Washington, Government Printing Office).—*No Rates and Taxes*, by T. Pinkerton (Simpkin).—*A Glimpse of Cranbrook*, by W. S. Martin (Homeland Association).—*Home Thoughts*, by C. (Gay & Bird).—*The Handbook of Jamaica, 1902*, by T. L. Roxburgh and J. C. Ford (Stanford).—*The Eternal Question*, by Avema (Bolton, Northern Publishing Co.).—*Told by the Twins*, by F. L. Farmer (S.P.C.K.).—*One Frail Woman and Four Queer Men*, by E. Staley (Drane).—*Ray Farley*, by J. Moffat and E. Druce (Fisher Unwin).—*Roses, Sweet Roses*, by the Rev. W. J. Bettison (S.P.C.K.).—*Gelta*, by N. Dorée (Simpkin).—*John Goritz*, by Dolly Pentreath (Shorne, the Pear Tree Press).—*The Christmas Rose, and other Thoughts in Verse*, by H. Macmillan (Macmillan).—*The Parting, and Waiting for the Train*, by S. J. Adair FitzGerald (R. B. Johnson).—*The Grammar of Prophecy*, by R. B. Girdlestone (Eyre & Spottiswoode).—*The*

*Soul's Daily Audience of God*, by the Rev. E. L. Cutts, D.D. (S.P.C.K.).—*Mosaics*, by J. C. Wright (Partridge).—*Intercessory Prayer*, by the Rev. E. H. Day (S.P.C.K.).—*The Faith of an Agnostic*, by G. Forester (Watts).—*Anes Troublées*, by A. Schalek de la Faverie (Paris, Librairie Mollière).—*L'Imagination de l'Artiste*, by Paul Souriau (Paris, Hachette).—and *Zur Erinnerung an Franz Xaver Kraus*, by Dr. K. Braig (Freiburg im Breisgau, Herder).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Barnes (C. R.), *The People's Bible Encyclopædia*, 7/6  
Beeching (H. C.), *Religio Lalic*, cr. 8vo, 6/  
Bellamy (R. L.), *The Harvest of the Soul*, cr. 8vo, 3/6  
Hall (W. W.), *Applied Religion*, cr. 8vo, 3/6 net.

## Law.

Williams (C. W.) and Musgrave (C. E.), *The Factory and Workshop Act, 1901*, 8vo, 3/6 net.

## Fine Art and Archaeology.

Brownell (W. C.), *French Art*, imp. 8vo, 21/ net.  
Martin (D.), *The Glasgow School of Painting*, 8vo, 6/ net.  
Pictorial Scotland, oblong folio, 7/6

## Poetry and the Drama.

Findlay (J. P.), *The Spindle-Side of Scottish Song*, 3/6 net.  
Wright (W. J. P.), *Dante and the Divine Comedy*, 3/6 net.

## Bibliography.

Wheatley (H. B.), *How to Make an Index*, cr. 8vo, 4/6

## History and Biography.

Abbott (J. H. M.), *Tommy Cornstalk*, cr. 8vo, 5/ net.  
Chateaubriand, *Mémoires d'Outre-Tombe*, Translation by A. T. de Mattos, Vols. 3 and 4 (in 6 vols.), 8vo, 90/ net (sets only).  
Edwards (H. S.), *Sir William White, K.C.B.*, 12/ net.  
German Empire of To-day, by Veritas, cr. 8vo, 6/ net.  
Knox (R. B.), *Buller's Campaign*, 8vo, 10/6 net.  
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Tarver (J. C.), *Tiberius the Tyrant*, 8vo, 15/ net.

## Geography and Travel.

Muirhead (J. F.), *America the Land of Contrasts*, 5/ net.

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Stewart (A. M.), *The Crown of Science*, cr. 8vo, 3/6 net.

## General Literature.

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Bettinson (A. F.) and Tristram (W. O.), *The National Sporting Club, Past and Present*, cr. 8vo, 6/  
Birrell (O.), *Nicholas Holbrook*, cr. 8vo, 6/  
Cervantes, *Complete Works*, Vol. 8, 1/ net; leather, 2/ net.  
Chatterton (G. G.), *The Court of Destiny*, cr. 8vo, 6/  
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Ellacombe (H. N.), *In my Vicarage Garden and Elsewhere*, cr. 8vo, 5/ net.  
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Fillis (J.), *Breaking and Riding*, translated by M. H. Hayes, roy. 8vo, 16/ net.  
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## FOREIGN.

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Dornstetter (P.), *Abraham*, 6m.  
Sabatier (P.), *Flourent S. Francis Assisiensis*, 3fr. 50.

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Ehrlich (E.), *Beiträge zur Theorie der Rechtsquellen*, Part I, 5m.

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## PITT AND GENERAL MIRANDA.

THAT Pitt, shortly before his death, foretold the deliverance of Europe from the yoke of Napoleon through a war of patriotism in Spain is a fact which has been duly chronicled amongst historic prophecies. At the same time, the full significance of this famous saying can scarcely be appreciated unless we regard it as including in its prescience the emancipation of the Spanish settlements in South America.

The intimate relations of Pitt with the Spanish revolutionary party in the New World have often been asserted and never been denied. The fact, indeed, was notorious during his life, and details of these negotiations were published within a few years of his death. These curious revelations, which appeared under an assumed name (*Antepara*, 'South American Emancipation,' London, 1810), can unquestionably be attributed to the famous Creole revolutionist Francisco de Miranda, who was the leading spirit in the whole of these proceedings. The book attracted much attention at the time, and it was the subject of a notable article in the *Edinburgh Review* (vol. xiii. p. 295). Quite recently further investigations have been made, and many new facts have been disclosed by the industrious researches of historical scholars in both North and South America. Few English scholars are perhaps aware of the extensive nature of these researches or of the importance which attaches to a right understanding of the motives of the English Government in its relations with Miranda and his party (*American Historical Review*, vols. iii., iv., and vi.). Possibly the story will be told some day by those who have the patience to unravel a very tangled skein of political intrigue; but, in the first place, it is desirable that the course of the negotiations between Pitt and Miranda should be stated with as much exactness as possible.

The documents on which the existing evidence is based are obviously incomplete, and form part of a much larger collection which has never seen the light. It is significant that our existing knowledge of the matter is derived from documents published by Miranda himself, after Pitt's death, from rough notes or memoranda in his own possession. It is now known, however, that a great mass of Miranda's papers came into the possession of the English Government during the revolutionary war in South America and that they were conveyed to this country in a British man-of-war. These papers have never been published or referred to from that day to this, though fragments of Miranda's later correspondence were published by the Marquis de Rojas in 1884, and further fragments of an earlier date by M. A. Rojas in 1889. It will be evident, however, that at least the originals of Miranda's letters to Pitt must have been in that minister's possession, and some important papers relating to these negotiations are, in fact, still preserved amongst his official papers.

The published account of General Miranda's career assumes that he passed through England on his way to the Continent in the year 1785. It assumes also that previous to his interview with Pitt in 1790 no com-

munications had been received from him by the English Government. It is, therefore, a discovery of considerable interest that, as early as the year 1783, an elaborate plan had been conceived for the emancipation of South America, which was submitted to the English Government within a few months of its inception. Still more interesting is the fact that this project proves to be practically identical with the scheme which is known to have been put forward by Miranda himself in 1790 and 1796, and which was finally adopted by the English Government in 1804. There is, indeed, every reason to suppose that the author of this earlier project was none other than Miranda himself. We learn from more than one source that in the year 1782 he had been dismissed the Spanish service for alleged complicity with Don Juan Manuel de Cagigal, commandant of Havana, in illicit trade with North America, to which charge was added another of having corruptly communicated the plans of the fortifications at Havana to the English Government. We also learn that early in the year 1783 both the accused officers were preparing for a journey to Europe in order to escape the violence of the colonial government.

Amongst Pitt's official papers there is preserved a fragment of a journal compiled at the close of this same year in which the objects and proceedings of a certain revolutionary "Association" are recorded by an English sympathizer. Their leader appears to have been a certain Don Juan, who may with some probability be identified with Miranda's old comrade in arms and companion in disgrace at Havana. Whether this supposition be correct or not, it can at least be shown from internal evidence that the plan of campaign advocated by the "Association" was dictated by Miranda himself.

The plan in question had for its avowed object the emancipation of Spanish South America by means of an expedition to be fitted out by the British Government, or at least with its connivance.

It had been originally intended that the English Government should be asked to dispatch a squadron with 6,000 troops to La Plata. Of these 4,000 would proceed to occupy Buenos Ayres, whilst the remainder were to make the Chili coast, and thence advance upon Peru. Meanwhile the troops at Buenos Ayres would have marched on Incuman. These operations were to be assisted by a rising in the northern provinces, where the strength of the Association lay, and where their leaders had been for some time past at work, organizing and drilling the Indians. Unfortunately, we are told, when this project was on the point of being disclosed to the English Government, peace was signed with Spain. Under these circumstances the Association was prepared to make the attempt with a force of only 1,200 men in six vessels. The proposed destination of the expedition was Callao, the port of Lima, reputed the most vulnerable point in the Spanish settlements. Anticipating possible objections, it was pointed out that the English Government need not be compromised by this attempt. The trouble between Russia and Turkey would enable the revolutionary leaders to obtain commissions from the Czarina. The ships would be fitted out at Ostend or elsewhere, and no difficulty would be found in obtaining volunteers in England, for "Peru and Chili is the land of promise for English seamen." If the expedition were unsuccessful it could be disavowed, as was done in Somers's case; if, on the other hand, it should succeed, it would "change the political state of Europe as well as of America and raise this country to its proper height on the ruins of the house of Bourbon." The recompense to England for her moral support of the expedition would be great: the exclusive trade with

South America for ten years, special privileges for the East India Company, a subsidy of 1,000,000*l.* yearly, and 4*l.* per month for every soldier or sailor employed south of the equator, ample provision for factories and settlements, with the occupation during a term of years of the port of Valdivia; lastly, the still valuable monopoly of negro slaves, until such time as the framers of this project could accomplish their design of freeing all the slaves upon Spanish soil.

The question naturally occurs, What relationship do these interesting negotiations bear to those of 1790 and later years? What, in fact, had Pitt to do with the matter? To this it may be answered that the very fact of these documents being found amongst Pitt's official papers indicates that the matter had come to his knowledge. Again, Pitt, as we know, took office in December of 1783, a few weeks after this revolutionary association had been repulsed (as their journal tells us) by Fox and the Coalition ministry. Is it not, therefore, almost certain that they must have submitted this project to a minister from whom they had every reason to expect a favourable hearing? We might even suggest that this plan of campaign, prepared (as we know) in America in the autumn of 1782, was evidently intended for the information of the Shelburne ministry, of which Pitt was a member. But before the emissaries of the revolutionary parties arrived in England peace had been declared and the Shelburne ministry had resigned.

We have no means of ascertaining what may have passed between Pitt and the South American delegates in December of 1783, for at this point the journal ends. The friends of the Association were, however, fully conscious that the political position was now widely different from what it had been when their proposals were first drafted. The minister could scarcely have replied otherwise than that the present moment was not a propitious one for the execution of their designs. We can only speculate whether he made use of any expressions which might have led his interviewers to believe that in the event of war with Spain their project would receive a more favourable consideration. In any case they seem to have assumed as much, for in 1790, when a rupture with Spain appeared inevitable, Miranda appeared before Pitt with a similar project and met with a flattering reception.

We know already that the intervening period had been spent by Miranda on the Continent, and in more than one capital he would have learnt that the course of events following the Peace of Versailles was tending to facilitate the execution of his designs. There is, however, nothing in these documents to indicate that Pitt had been in personal communication with Miranda on a previous occasion. Now, however, he was presented to the minister by ex-Governor Pownall, who had already advocated the policy of intervention in South America as early as the year 1780. It is worth noting that both Pownall and Wilberforce were regarded by Miranda as his personal friends. What passed at this interview has hitherto been known to us only from Miranda's statement made to a third person and afterwards suppressed (Report of the Trial of Sir Home Popham, 1807).

Amongst the Pitt MSS., however, there exists the original narrative of the whole course of the negotiations between Pitt and Miranda in the latter's own handwriting. From this curious document it appears that during the spring and summer of 1790 the minister was busily engaged upon the details of Miranda's "grand plan" for an expedition to South America in support of a rising of the Creoles and native Indians which was to be secretly organized by means of the exiled Jesuits. The nature of these negotiations is confirmed by other evidence, and especially by a letter from Sir Archibald Campbell to Pitt



respecting the prospects of an expedition against Florida which was already planned, and which, if the minister would but lift his finger, might be rendered certain of success by the co-operation of the western settlers, who were ready to follow the English flag in defiance of the ostentatious neutrality of the United States. The convention between England and Spain which was concluded in October, 1790, was doubtless a heavy blow to Miranda's hopes. The ministry had, in fact, gone so far as to prepare a proclamation for distribution amongst the natives upon the arrival of an English expeditionary force. In this curious document the hand of Pitt is perhaps discernible in the draft of a new constitution for the South American States. Miranda on his part seems to have been attracted by the traditions of an older native civilization, which were still cherished by the Indian tribesmen of the interior. These traditions, however, were blended by his faction with the theory of the English constitution and the neo-classicisms of continental jurisprudence in an amusing disorder.

According to one such scheme which is preserved in the Pitt MSS. the new government would consist of an Inca, or emperor, Caziques, or senators, and a legislative assembly "elected by all the citizens of the Empire to quinquennial parliaments." The judicature nominated by the Inca must resemble that of England, but there would be elective censors "to watch over the morals of the senators." When not so occupied, these Argus-eyed officials would apparently supervise the academies for young gentlemen and ladies.\* It followed as a matter of course that in addition to censors there must be *Ædiles*, for the survey of public works, and *Quæstors*, for the scrutiny of the public revenues. Finally, as in England, legislation must be effected by the joint consent of the three estates.

Before the close of the year 1791 Miranda, having failed to obtain from Pitt a pension of 1,200*l.* a year, left England once more. During the next six years he succeeded in gaining a certain notoriety in the service of the French Republic, but he was disappointed in his expectation of obtaining an independent command within striking distance of the Spanish Main. When war with Spain was forced on Pitt in 1796 Miranda returned to England to remind the minister (as he tells us) of a former promise. What took place at this conference we can only guess, but a year later we find these negotiations taking a more formal shape, comprising, in fact, the heads of a definite convention with the South American revolutionary junta then sitting in Paris. Some details of the terms proposed in this convention have been published by Miranda himself,† but the authentic documents have now been found amongst Pitt's own papers. Here we have the convention between France and the revolted colonies of North America in 1778 proposed as a model for the present negotiations, with this important difference—that the United States were now to be invited to form a separate treaty of "friendship and alliance" with the emancipated colonies. The actual conquest of South America, however, was to be carried out by ships and men provided by England, provision being made for repayment of the expenses of the expedition. In the event of Spain attempting to recover South America by force, the United States were to supply troops in return for the possession of Louisiana and Florida.‡ Finally, the control of the isthmus of Panama was to be secured to England for a term of years in connexion with an isthmian canal, which would be at once undertaken. On the other hand, the new confederation

would occupy Havana, which was regarded by Miranda as the key of the Gulf of Mexico. §§

It will be evident from the above brief outline of the proposals made to Pitt by the revolutionary committee in 1797 that they were much less favourable to England than Miranda's own project of 1790. The reason is, of course, to be found in a desire to enlist the sympathy of the United States, whose minister at the Court of St. James was supposed to be, in common with many leading Americans in opposition, not unfavourably inclined towards the cause of emancipation. The plan was equally supported by such influential men as Melville and Popham, whilst Grenville went so far as to declare that he thought it "the greatest object for this country to attend to and almost the only one to save her." From some cause or other, however, even the separate negotiations with the English ministry fell through, and Miranda returned to his French employment. Nevertheless, a definite agreement had been arrived at as to the feasibility of an attempt upon Caracas from the newly conquered base of Trinidad. The capital of Venezuela was Miranda's native place, and his undoubted influence offered a reasonable prospect of obtaining possession of the *Terra Firme* and with it the control of communications between North and South America. Failing American co-operation on the side of Florida, the northern passes of the isthmus might be occupied from the Pacific, while separate expeditions from England and even from India could invest Buenos Ayres and the Chilean and Peruvian ports.

At some date in the year 1801 Miranda seems to have abandoned his long connexion with the French Republicans, and to have returned to England. Possibly his eyes were opened by the discovery of the designs of France upon Louisiana, a valuable asset in his scheme of Anglo-Saxon support against Spanish rule in America. With peace at last restored to weary Europe and Pitt no longer in office, Miranda had to be content with vague promises, and some pecuniary assistance from the Addington ministry.

In 1803 we have a renewal of the projects for a descent on the South American coasts through the insistence of Pitt's old colleagues. The way was thus prepared for a final reconsideration of the whole question when Pitt returned to office in 1804. Once more there were differences of opinion as to the objective of the proposed expedition, the respective merits of an attack upon Buenos Ayres and Lima being weighed with Miranda's own project against Caracas and the old attractions of the Mosquito Shore. Finally, it seems to have been decided that Miranda should make the first attempt with a force of South American exiles and North American volunteers equipped by British money. As to the further operations, we know from the report of his famous trial that Popham was left under the impression that he had a free hand with regard to a descent on Buenos Ayres, a view which is strongly supported by papers which are to be found amongst the Chatham MSS.

In June of 1805 Miranda wrote what was perhaps his last letter to Pitt, asking permission to leave England immediately in order to put his plans into execution. A few months later we find him cruising in the South Atlantic on board a noted American "free-trader," laden with "all sorts of warlike implements, printers and printing-presses," and commanded by a master who appeared to King George's officers "a perfect pirate in idea." There then we must leave him; for at the outset of the venture Pitt was dead, and his personal responsibility for the events which followed, including in due course the emancipation of South America, was at an end.

HUBERT HALL.

# SIR ASTON COKAIN'S WORKS.

6, Gordon Square, W.C., April 12th, 1902.

I HAVE a copy of the 'Small Poems of Divers Sorts' referred to by Mr. Barnett Smith. It is cut and frayed, but from collation with the Museum copy appears to be complete. It has no portrait, and I should be glad to share your correspondent's doubt on this point, but I note that the leaf following title to 'Poems' bears signature A 3, and this suggests, I fear, that there was originally a portrait leaf counted A. My copy has three separate titles: 'Poems,' 'Obstinate Lady,' and 'Trappolin.' I am not quite clear whether Mr. Barnett Smith's has a general title besides. In my copy, and probably in all, there is an error in pagination, by which pp. 461-480 are twice numbered, and consequently the last page is numbered 508 instead of 528. Also the 'Poems' end on r 6, p. 284, and the 'Obstinate Lady' begins on v, p. 289. Two leaves, therefore, appear to be missing both in signature and number, but I believe this is so in all copies, though the hiatus gave me a fright at first.

HUGH CANDY.

## HIBBERT SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 9th to the 12th inst. the library of the late Lieut.-Col. E. G. Hibbert. The books were all in fine condition, bound by Bedford and the best French binders, and the prices realized were remarkably high. Beaumont and Fletcher, first edition, 1647, 63*l.* Joannis Bertandi Encomium Trium Marianum, &c., Paris, 1529, 91*l.* Boccaccio's Decameron, first English translation, both parts dated 1620, 63*l.* Burns's Poems, first edition, Kilmarnock, 1786, 189*l.* Butler's Hudibras, 3 parts, all genuine first editions, 1663-78, 40*l.* Byron's Poems on Various Occasions, the rare privately printed edition, Newark, Ridge (1806), 50*l.*; The Waltz, 1813, 78*l.* Caxton's Chronicle of England, printed by Julian Notary in 1515, 130*l.* Cervantes's Don Quixote, by Shelton, both parts, 1620, 61*l.* Les Liaisons Dangereuses, special copy on vellum paper, 1796, 80*l.* Hypnerotomachia Poliphili, 1499, 72*l.* Geo. Daniel's Merrie England in the Olden Time, his own copy, extra illustrated, 1842, 55*l.* Dares Phrygius de Encidio Troiae, Wittemb., 1518, in an exhibition binding by Lortie, 55*l.* Defoe's Robinson Crusoe, 2 vols., and Serious Reflections, first editions, 1719-20, 206*l.* Charles Dickens, Various First Editions, 30 vols., 1837-74, 83*l.* D'Urfey's Pills to Purge Melancholy, 6 vols., 1719-20, 49*l.* 10s. Ph. Fletcher, The Locusts, first edition, 1627, 69*l.* Gray's Odes, first edition, 1757, and other Strawberry Hill pieces, with autograph notes by Horace Walpole, 60*l.*; Gray's Poems, with Mason's Life, Walpole's own copy, with MS. notes and extra prints, 1775, 197*l.* Holinshed's Chronicles, 1577, 60*l.* Ben Jonson's Workes, first edition, Vol. I., 1616, said to have belonged to Charles I., 61*l.* Keats's Poems, first edition, 1817, 79*l.*; Lamia, &c., 1820, 55*l.* Lafontaine, Contes, 1762, 49*l.* La Guérinière, Ecole de Cavalerie, 1751, 66*l.* Le Sage, Gil Blas, Paris, 1796-1801, special illustrations and 71 original drawings, 81*l.* Daphnis and Chloë, with the Regent's plates, 1718, 48*l.* Marie Antoinette, par P. de Nolhac, Japanese-paper copy, 1890, 70*l.* Thos. Middleton's A Tricke to Catch the Old One, first edition, 1608, 50*l.* 10s. Milton's Paradise Lost, first edition, third title, 1668, 47*l.* Sir T. More's Utopia, by Robinson, first edition, 1551, 70*l.* Notes and Queries to 1897, with eight indexes, 36*l.* Nuremberg Chronicle, a very fine and large copy, 1493, 120*l.* P. Paruta, Della Vita Politica, 1579, Henri III.'s copy, with arms of Henry and Louise de Lorraine, 250*l.* Pope's Works by Du Roveray, special copy, with ten drawings by Burney, 1804-6, 80*l.* Queen Elizabeth's Prayer Book, 1591, 80*l.* Jos. Ritson's Notes on Shak-

\* If this is the meaning of "Ils veilleront également sur les mœurs de la jeunesse et principalement sur les institutions et les instituteurs."

† Antepara, *op. cit.*

‡ These are indicated only by asterisks in the document.



speare and Various Readings, original autograph MS., 41l. Scott's Novels, Prose and Poetical Works, Life and Anecdotes, 100 vols., uniformly bound, 1829-39, 70l.; Abbotsford Waverley, 12 vols., 1842, 37l. Shakspeare, First Folio, title defective, &c., sold with all faults, 1623, 1,050l.; Second Folio, 1632, 350l.; Third Folio, 1663, with the 1664 title-page added, 755l.; Fourth Folio, 1685, 118l. Shelley's Zastrozzi, 1810, 150l.; Queen Mab, 1813, 60l.; Alastor, 1816, 38l.; Laon and Cythna, 1818, 30l.; The Cenci, 1819, 39l.; Adonais, 1821, 270l. Shenstone's Poems, 1737, with an autograph poem, 71l. Smith's Catalogue Raisonné, 9 vols., 1829-42, 47l. Spenser's Colin Clout, 1595, 44l. Suckling's Fragmenta Aurea, 1646, 51l. Swift's Gulliver's Travels, first edition, 2 vols., 1726, 100l. Walpole's Castle of Otranto, printed upon vellum, Edwards, 1790, 190l. Walton's Life of Sanderson, presentation copy, 1678, 30l.

### Literary Gossip.

In the *Cornhill Magazine* for May, Anthony Hope continues 'The Intrusions of Peggy,' and Mr. A. E. W. Mason 'The Four Feathers.' Mr. Alexander Innes Shand contributes a biography in miniature of the late Field-Marshal Sir Neville Chamberlain. Mr. Charles Whibley discourses on 'Literary Forgers,' both English and French; and Mr. Stephen Gwynn on 'A Century of Irish Humour.' 'The English Friends of Marie Antoinette,' by S. G. Tallentyre, is a little page of history which passes from the frivolity of the Trianon to the tragedy of the Conciergerie. In 'A Regimental Custom' Mr. J. B. Hodge, after a passing hit at the conservatism of military traditions, tells a story of how different men recalled the memory of their loved ones before going into action. The 'Londoner's Logbook' ranges from parental opposition to the curate's marriage and a quack treatise on the 'Art of Beauty,' down to a skit on the various elements which unite in opposition to the present Education Bill, while in 'The Language of Schoolboys' Mr. Nowell Smith combines philology with amusement.

THE May number of *Macmillan's Magazine* will contain the opening chapters of a novel by a new writer. 'The Cardinal's Pawn' is a tale of adventure in Italy during the sixteenth century, the scene being laid partly in Florence and partly in Venice.

THE first volume of Mr. C. Oman's 'History of the Peninsular War,' which will shortly be issued from the Oxford University Press, deals with the events from the treaty of Fontainebleau to the battle of Corunna, 1807-1809. Mr. Oman explains that he no more dreams of superseding the immortal six volumes of Napier than Dr. Gardiner dreamed of superseding Clarendon's history, but points out that while Napier is unrivalled as a narrator of the incidents of war he is a less trustworthy guide in politics. The history will contain a considerable amount of new matter, maps, plans, and portraits.

AMONG the spring announcements of Messrs. McClure, Phillips & Co., of New York, is a volume by Mr. Joel Chandler Harris, the creator of Uncle Remus. It is entitled 'The Making of a Statesman,' a novelette, which is something of a new departure for the author; but it also con-

tains other stories of Georgia life which are of the nature of his former well-known character sketches.

SIR H. H. BEMROSE, of Derby, who has during many years past collected books, MSS., &c., relating to Derbyshire, has it in contemplation to publish, at an early date, abstracts, and, in some cases, copies, of all the original deeds in his collection up to about the year 1550, and to supplement this by the addition of similar abstracts of the Derbyshire charters in the Woolley and other collections in the British Museum, and the "ancient deeds" at the Public Record Office, &c. He is being assisted by Mr. J. H. Jeayes, of the Department of MSS., British Museum. The work is well in hand, and it is earnestly and confidently hoped that owners of private collections in the county and elsewhere will co-operate by allowing, under restrictions, access to their muniments.

THE May part of *Chambers's Journal* will contain articles by Prof. Hoffmann (Mr. Angelo Lewis) on 'The Game of Bridge,' by Mr. W. Sidebotham on 'Westminster and Coronations,' and by Mr. T. H. Escott on 'Colonial Secretaries I have Known,' including Mr. Chamberlain.

It is again rumoured that Messrs. Harmsworth intend to start a halfpenny morning newspaper in Edinburgh, similar to the *Daily Record* begun in Glasgow a few years ago.

MESSRS. PUTTICK & SIMPSON will include in one of their early May sales a fine copy of Shakspeare's Second Folio having the very rare Smethwick title-page. On the 20th of March last another copy with the same title, measuring, curiously enough, precisely the same (12 $\frac{7}{8}$  in. by 8 $\frac{5}{8}$  in.), realized 690l. at Sotheby's, that being the highest amount ever obtained at auction for the volume in question. Nearly all the copies hitherto sold have had the Allot title-page. The Daniel, Tite, Orford, Ives, and Daly copies all had the Allot title, as also have the three copies in the British Museum and the one in the Huth Library. The example in the Lenox Library, New York, has, however, the Smethwick title, and was purchased in 1855 from Mr. Henry Stevens, together with the three other Folios and about forty of the Quartos, for a lump sum of 600l. The prices realized in old days for the Second Folio are not without interest. They show that in 1680 about 16s. was deemed sufficient; in 1790, 4l. 4s.; in 1820, from 10l. to 13l.; in 1832, about 20l.; in 1873, about 45l.; and in 1890, from 50l. to 60l. A present price may be found elsewhere on this page.

A STRIKING proposition on metrical history was advanced on Monday by Mr. John Clark, Inspector of Schools, at a sectional meeting of the Royal Philosophical Society of Glasgow. On an analysis of early Germanic and Anglo-Saxon verse Mr. Clark maintained that the percentage of lines alliterating only twice was so very large as to take away historical authority from the orthodox normal three alliterations per line. An examination of pre-classical Latin verse, in which the quantitative standards did not hold, disclosed so high a proportion of lines with at least two alliterations as to compel the suggestion for the earliest Latin poetry, however lacking in regularity, of a type

similar to the Germanic, distinguished chiefly by *cæsura* and alliteration. The base of Mr. Clark's position is the undeniable and large existence of alliteration plus *cæsura* in the earliest Latin Saturnian and other verse prior to the recognition of the quantitative standard. A clear and frequent use of occasional alliteration by subsequent classical poets, such as Lucretius, was explained as a trace of the persistence of the earlier mode in the newer style.

THE literary contents of the May number of the *Country* will include 'A Plea for Shubberies,' by Mr. E. V. Lucas; 'Modern English Falconry,' by Mr. H. A. Bryden; 'The Garden that is all my Own,' by M. C. E. W.; poems by Mrs. Nora Chesson and Mr. Charles Marriott; and the first of a series of articles on 'The Country for Londoners,' 'Meredith's Country: the North Downs,' by Mr. A. H. Anderson.

M. GUSTAVE ISAMBERT, who died a few days ago, was better known as a politician than as a journalist. He was born at Châteaudun on October 20th, 1841, and adopted journalism as a profession at a very early age. He was one of the founders of the *République Française*, of which he was for some time editor in chief. He wrote, with Coffinhal-Lapraile, 'La Loi Militaire Expliquée,' 1868, which ran through seventeen editions in about twelve years, and 'L'Impôt et son Emploi,' 1868, and edited the 'Lettres de Mademoiselle de Lespinasse' and the 'Neveu de Rameau.' He also contributed to the 'Livre d'Or des Peuples,' the 'Encyclopédie Générale,' 'La Vie Littéraire,' &c. He had a very intimate knowledge of the eighteenth century, and, like most other French journalists, was personally acquainted with the rigours of prison discipline.—This week's obituary of Frenchmen also includes the names of M. Lorédan Larchey, librarian at the Arsenal, a journalist and author of repute, who was born at Metz in 1831; and of M. Paul Avenal, a minor poet and song-writer, who was a member of the Société des Gens de Lettres, in his eightieth year.

THE following Parliamentary Papers have just been issued: Education, Scotland, Training of Teachers, Reports, &c. (5d.); Education, England and Wales, List of School Boards, &c. (9 $\frac{1}{2}$ d.); and Abstract of Accounts for the University of Aberdeen for the Year ended September 15th, 1901 (4d.).

### SCIENCE

#### GEOLOGICAL LITERATURE.

*The Anthracite Coal Industry.* By Peter Roberts, Ph.D. (Macmillan & Co.)—A glance at any geological map of North America will show in the eastern part of Pennsylvania a kind of archipelago of long narrow islands of coal-measures, all aligned roughly in a north-east and south-west direction. Each of these islands is a small coalfield, separated from the rest by denudation in the same manner as the whole of them are separated from the main mass of the great Appalachian coal region to the west. This limited area—the thirteen or fourteen basins of the entire cluster are together less than 500 square miles, or some 200 square miles less than our own Newcastle coalfield—is of great economic value, for it contains virtually the anthracite which the United States possesses. There is plenty of good coal in the rest of the



country, but here only is found that hard, bright, black, clear-ringing, almost smokeless and flameless coal, difficult to ignite, but intensely hot, which has become the favourite fuel for domestic purposes in the States and to which it is due that one's shirt collars remain clean so much longer in New York than in London. Each individual anthracite basin is so small and narrow that if the strata of which it consists were lying flat or at a low angle of dip the included coal-seams would soon be worked out. It happens, however, that each field is in the form of a deep fold or series of folds laterally pinched in. The seams are thus bent and packed in such a way as to yield the maximum of coal under the minimum of surface area. This stratigraphical arrangement—due to great earth movements of later date than the coal itself—is indeed a lucky one. Owing to it an output of some 60,000,000 tons of very special fuel may continue for eighty years longer at least and possibly to the end of the century, and that too notwithstanding the fact that about one-fifth of the original coal-contents has already been extracted and consumed. In the interesting book before us Dr. Roberts gives a clear and commendably brief account of all these things. His main object, however, is less to describe the coal and its mode of occurrence (as regards the vexed question of its origin he, indeed, hazards no opinion) than to consider the social and industrial questions to which its development has given rise. Without going into too much technical detail he explains intelligibly the methods of mining in vogue in the district—viz., by open workings, or, as he calls it, "stripping mining," where the "cover" is removed by steam shovels, known as "American devils," and the coal is wrought out in quarry-like trenches; by "slope mining" or inclined drifts; or, in the ordinary way, by shafts. The great thickness of some of the seams—attaining 100 feet in extreme cases—and the ever-varying dip due to their folded condition are the causes of the different systems of coal-getting. 'Capitalization' and 'Transportation' occupy two important chapters, in which the history of the gradual growth of contrivances to bring the coal from its rock-bed to its market is well told. The difficulties of getting people to buy the coal in the old days are touched upon, but less fully than we might have wished. We should have liked more illustrative stories such as that of Col. Shoemaker, who, after hauling anthracite over a hundred miles to Philadelphia and giving most of it away, had to beat a hasty retreat, pursued by a writ charging him with being a knave and a scoundrel for having palmed "stones" on the good Quakers for coal. More also might have been told of the long trains of "arks," or strings of box-like rafts, which once carried the coals down the Lehigh and Susquehanna rivers, and were broken up and sold as lumber at the port of arrival. From such early transport it is a far cry to the eleven railways—or "railroads," as the Americans prefer to put it—which now do the work, and which are rapidly being merged into one great concern "by the financiering of J. P. Morgan." This great syndicate is also the owner of nearly all the mines. Dr. Roberts has a great deal to say respecting it, and in general approval of well-managed "Trust" operations of the kind. One even is led to wonder whether his book would have been written had the syndicate not existed.

Other chapters deal fully with 'Mine Management and Inspection,' 'Workmen and Wages,' 'Profits of Operators,' 'Accidents,' 'Strikes,' 'Unionism,' and 'Reclaiming the Waste.' One headed 'Reflections' concludes the work. The subject of the mining population is remarkable, and well worth the attention of statesmen and political economists. Since the early seventies a constant importation of foreign labour has been going on. There are now 140,000 men employed in and about the mines.

Of these a large and increasing number are Poles, Little Russians, Austro-Hungarians, and members of other nationalities, including many Italians. There are 100,000 of these foreigners in the immediate neighbourhood of the anthracite workings, representing some 35,000 miners and their dependents. The author, for convenience, lumps them all as "Slavs." They live their own lives, speak their own languages, learn little or no English, and, in Dr. Roberts's own words, "have come to stay." In 1897, out of 59,823 persons employed in 150 pits, 23,402 were native-born, 13,521 native citizens, and 22,860 aliens. In some collieries (chiefly in the open workings) not a single English-speaking *employé* is engaged, except the foremen. One result of this foreign invasion is that the region suffers from surplus labour. The average miner's wage is \$1.50 a day, but there are great inequalities. "In some places," we are told,

"men actually do not work more than two or three hours a day, and draw \$55.00 or \$60.00 in wages for twenty-one or twenty-two days; others work from eight to ten hours a day and only draw \$35.00 or \$40.00 for twenty-one or twenty-two days."—P. 122.

The foreigners are willing to work nine or ten hours a day, the native American hardly spends more than five hours in the mine. These and other facts like them are significant. On the whole, we can recommend this carefully written and thoughtful book to all interested in labour questions and in the future of mining. Its value is much enhanced by numerous statistical tables and explanatory diagrams of all kinds.

*The Student's Handbook of Stratigraphical Geology.* By A. J. Jukes-Browne. (Stanford.)—About fifteen years ago Mr. Jukes-Browne brought out the forerunner of this work under the title of a 'Handbook of Historical Geology.' By that expression he obviously meant a work on the history of the earth throughout the geologic ages; but as there was the bare chance of misapprehension—some people having a suspicion that it referred to the history of geology—he has been led to abandon the old title in favour of one more familiar. The volume, however, is fuller than the present title suggests. It not only tells the story of the strata, but it includes a review of the successive forms of life which have tenanted our planet, and a record of the physical changes which from time to time have swept over its surface and modified the distribution of land and water. "Palæogeography" has always been a strong point with Mr. Jukes-Browne, and his attempts to restore the physical features of our country at each great period of geological time are full of interest. No two geologists, however, are likely to agree about the details of such restorations. Although much of the earlier work may be detected here and there in the present volume, the book has been so greatly modified that it may, broadly speaking, be regarded as a new work. A swift-stepping science like geology makes much progress in the course of fifteen years, and this advance finds faithful record in Mr. Jukes-Browne's pages. As an officer of the Geological Survey for many years, the author acquired an intimate acquaintance with certain formations; whilst respecting others he was in a position to obtain accurate information from his colleagues. Using these privileges to advantage, and keeping pace with the continued flow of geological literature, Mr. Jukes-Browne has produced an excellent compilation on stratigraphy, which it is not too much to say is at present our best text-book on the subject. It might have been well, however, to give fuller information with regard to the economic products yielded by the several formations. The nature of the scenery characterizing each group of rocks is also worth more notice. Mr. Jukes-Browne's knowledge of the upper cretaceous rocks is exceptionally wide and accurate, and we turn with confidence to that part of his work which

deals with this series. Following the practice introduced in his Survey Memoir on the 'Gault and Upper Greensand,' he includes these deposits, which to some extent may be regarded as different facies of the same formation, under the convenient term "Selbornian"—a term borrowed from Gilbert White's Hampshire village, where such strata are exposed. For the lower greensand the author adheres to the name "Vectian," which he suggested long ago as a suitable designation for this stage, in consequence of its typical development in the Isle of Wight. Mr. Jukes-Browne was always rather fond of coining new words, but he has given up his "Hantonian" and "Icenian" in favour of "Palæogene" and "Neogene" respectively. The term "Dyas," which, in accordance with widespread continental practice, he formerly employed for the Permian system, he now discards, substituting for it the term "Permian," so much more familiar here, though a good deal may be said against its use. A welcome feature in Mr. Jukes-Browne's volume is the introduction of a number of geological maps of different parts of England and Wales, in which the outcrops are shown by differences of shading or of symbols. A similar set of maps is not to be found in any other text-book. It is true they are not coloured, but the student will find no better exercise than that of colouring them himself. It often happens that uncoloured geological maps, printed in the text, are indistinct; but these maps, issuing from Mr. Stanford's establishment, are characterized by exceptional clearness in the shading and lettering. Another praiseworthy feature is found in the large number of horizontal sections which are scattered through the pages of this hand-book.

#### SOCIETIES.

LINNEAN.—April 3.—Prof. S. H. Vines, President, in the chair.—Mr. H. S. Thompson was admitted, and Messrs. H. H. Haines, E. E. Lowe, and G. M. Ryan were elected Fellows.—Mr. R. Morton Middleton exhibited two letters from Linnaeus to Dr. David van Royen and Mr. Richard Warner, of Woodford, dated respectively April 18th, 1769, and September 29th, 1758, as also a letter from Sir J. E. Smith to N. Wallich on Nepalese plants, written in 1819.—Remarks thereon were made by the Rev. T. R. R. Stebbing, Mr. Carruthers, and Mr. Daydon Jackson.—Mr. R. A. Rolfe, on behalf of the Director of the Royal Gardens, Kew, exhibited a series of specimens of *Pachira aquatica*, Aubl., and *P. insignis*, Savigny, from British Guiana, collected by the late G. S. Jenman, Government Botanist, to illustrate the great variation which exists in the size and shape of the fruits. It appeared that the two species were best distinguished by their flowers, those of *P. insignis* being very large and having broad crimson petals of considerable substance, while those of *P. aquatica* were smaller, and the petals light yellow, narrower, and of more slender texture. No distinguishing character had been detected in the fruit, which, though varying greatly in size and shape, seemed almost to duplicate itself in the characteristic forms of the two species. The shape varies in both from fusiform-oblong and considerably elongated to shortly elliptical, with a series of intermediate forms, as seen in the series exhibited. There was also a certain amount of variation in the leaves and flowers, though in the latter each species retained its own essential character. These trees were common over the great alluvial forest region, extending also to Brazil, and were commonly cultivated for ornament.—Mr. Carruthers deplored the loss which the Society had sustained by the recent death of Mr. Jenman, whose labours in the cause of botanical science, and whose work on the ferns of Jamaica especially, had added much to our knowledge of the subjects investigated by him.—In the discussion which followed Dr. Rendle, Mr. Middleton, and the President spoke.—On behalf of Mr. W. B. Hemslay, Mr. Rolfe also exhibited some specimens illustrating the precocious germination of the seeds of a species of *Dracæna*. Germination had taken place through the pericarp while the berries were still hanging on the plant.—Mr. Spencer Moore read a paper entitled 'A Contribution to the Composite Flora of Africa,' in which he described a number of new species in the Herbarium of the British Museum. He found that the north-eastern tropics, especially British East Africa and the neighbouring parts of Somaliland and Southern Abyssinia, had yielded most of the



novelties, the chief collectors having been Mr. Scott Elliot, Prof. Gregory, Mr. F. J. Jackson, Lord Delamere, Dr. S. E. Hinde, Mrs. Lort Phillips, Dr. Donaldson Smith, the Rev. W. E. Taylor, of Mom-basa, and Prof. Mackinder. From the southern tropics he described some plants collected by the late Mr. John Buchanan, Mr. Crawshaw, and Mr. T. G. Een.—A new gnaphaloid genus (*Artemisiopsis*) was characterized, and, *inter alia*, species of *Veronia*, *Erlangea*, *Helichrysum*, *Coreopsis*, and *Senecio*.—A discussion followed, in which Dr. Rendle, Mr. Middleton, Mr. N. E. Brown, Mr. Carruthers, Mr. Rolfe, and Dr. A. S. Woodward took part.—Prof. F. E. Weiss read a paper, illustrated by lantern-slides, on a biserial halonial branch of *Lepidophloios fuliginosus*. The branch in question, about 7 in. in length, was found in a large nodule by Mr. George Wilde at Haugh Hill, near Stalybridge. Dr. Scott, in a preliminary communication to the British Association in 1898, had identified it with the plant described by Williamson as *Lepidodendron fuliginosum*, now generally included in the genus *Lepidophloios*. Prof. Weiss supported this identification, and brought forward several instances of halonial branches of *Lepidophloios* which possessed only two rows of tubercles, instead of the more usual quincuncial arrangement of the tubercles. The specimens referred to, of which photographs were shown, were from the British and Manchester Museums, and instances were also cited from Williamson's published memoirs. The second part of the paper consisted of a detailed account of the anatomy of this well-preserved specimen, which went to confirm Dr. Scott's previous identification of it.—In the discussion which followed remarks were made by Mr. Carruthers and Prof. F. W. Oliver.

METEOROLOGICAL.—April 16.—Mr. W. H. Dines, President, in the chair.—Capt. D. Wilson-Barker delivered a lecture on 'Clouds.' After some remarks on the composition and the height of the atmosphere he said that until recent years comparatively little scientific attention had been paid to the subject of clouds. This he largely attributed to the lack of a simple practical classification. The French naturalist Lamarck was probably the first to formulate one, but Luke Howard, a London merchant, about 1802, introduced the first practical classification—one still in use among many observers. Clouds are formed by one of two causes—viz. (1) the mixing of two masses of moist air of unequal temperatures; or (2) through changes occurring in the atmosphere, where expansion and consequent loss of heat take place, causing condensation of moisture. Capt. Wilson-Barker said that a simple primary classification is best arrived at by a two-fold division of cloud types, viz. (1) "stratus," or sheet clouds, and (2) "cumulus," or heap clouds. The former may be roughly considered the cloud of a settled, and the latter of an unsettled, state of the atmosphere. He showed by means of lantern-slides a number of cloud-pictures illustrating certain varieties of both main types. Under stratus he included fog stratus, high stratus, cirro-cumulus, cirrus, nimbus, and scud; and under cumulus he included the ordinary cumulus, the shower cumulus, the squall cumulus, and the roll cumulus. In conclusion, Capt. Wilson-Barker referred to various optical phenomena associated with clouds, such as coronæ, halos, sun-pillars, rainbows, and also the colour of the sky.

PHILOLOGICAL.—April 8.—Mr. H. Bradley, President, in the chair.—Mr. Richardson and Dr. Simons were elected Members.—The President made his yearly report on the progress of the Society's 'Oxford Dictionary.' Ill health had prevented Dr. Murray working as fast as usual, and the words *on* and *of* (the latter takes up nearly nineteen printed columns) were very stiff ones; still, Dr. Murray's last proof included the word *onion*. Mr. Craigie has nearly all *Q* in type or prepared, as well as some of *R* in forwardness. Last April *lead* was Mr. Bradley's last word; now *liquid* is in proof, and copy is finished to *little*; two hundred pages of *L* were done in the year. As the second section of it went from *lap* to *leisurely*, much good-humoured chaff was scattered over the editor on these words representing his method of work. Valuable helpers had been Mr. H. Chichester Hart; M. Caland (of Holland), whose foreign eye often noted distinctions passed over by Englishmen; the Rev. W. H. R. Wilson (of Dollar); Dr. W. Sykes for medical words; and Lord Aldenham, Canon Fowler, and Mr. W. H. Stevenson, who had each read the *L* proofs. Of old readers for words Dr. Furnivall was the chief. The word *lie*, two verbs and two substantives, and the verb *lay*, took up a large space. One reviewer said that to "lay something in one's dish," to charge a man with a fault, was not in the 'Dictionary,' but it was. The spelling of *licence*, sb., and *license*, vb., had given trouble; but the analogy of *practice*, sb., *practise*, vb., *prophecy* and

*prophecy*, advice and advise, showed that *ce* should be used for the noun and *se* for the verb; and the majority of good writers adopt this view. Of the non-published words Mr. Bradley dealt with the following: 1. *Lieutenant*, which is "lieutenant" in England, "lu-tenant" in the United States, the Old French *lief* for *lieu* accounting for our former "lieutenant." 2. *Life* takes nine columns; branch 3, course, condition, is interesting in its development of meaning: "nothing in life," in the world, to see "life," to be "settled in life"; then a biography. 3. *Lift*, vb., and *lift*, sb., sky: the sb. comes first; *lift* is the upper region; to *lift* is to raise a thing towards the lift; the Bible use of the word—to lift up one's eyes, arms, head, heart, &c.—is due to the Hebrew original. 4. *Light*, sb., is from a pre-Gothic *loukaton*, a participle of *louk*, to shine; *L. luna* for *lokna*, &c., *E. lait*, lightning; *leam*, day, &c.; it is difficult to define and to divide its meanings. Its scientific use was illustrated, and the curious history of the Scotch Old and New Lights given; eighteen splits at last resulted in union. 5. *Light*, adj., has twenty-two senses, the first being "bright or shining": light fire, light angels. 6. *Lignum* (vite, &c.) was an Australian corruption of *polygonum*. 7. *Like*, adv. and vb., was very difficult: new senses of it had turned up for which no quotations had been sent in. Its root was O.E. *galic*: *ga*=con, *lago* is shape or body; *galico* is parallel to *L. conformis*. *Ga* turned to *y*, and then dropped. *Like*, prep., is from "like to" ("like to an eagle," 1580, Lord Berners). *Like*, conj., is from "like as" ("Like as the hart desireth the water-brooks"), and is treated by Sidney Walker in the second volume of his works; it is used by Shakespeare and his successors to Southey, Shelley, Darwin, William Morris, &c., though ignorantly objected to by some modern writers. No English dictionary has the sense "how do you like so-and-so?" and for the meaning "wish to have" the only instance available is in Shelley's 'Faust' ("would you like a broomstick?"). The suffix *-like*, as in M.E. *gredilice*, was different from the Sc. *greedylike*; *circelike* occurred in 1420, *Godlike* in 1513; Bailey has sixty compounds with *-like* in his 'Festus'; *Londonlike* is found in 1574, and *un-Goldsmith-like* in 1823. 8. *-ling*, though sometimes a double diminutive, was connected with the root of *long*, and mixed with the endings *-ing* and *-ung*. Mr. Bradley dealt also with 9. *Liliputian*, used by Fielding the year after 'Gulliver's Travels' were published in 1728; 10. *lily of the valley*; 11. *limb* in its different senses; 12. *limber*, supple, 1565; 13. *limbo*, "in limbo inferni"; 14. *lighten*, alight (upon us), &c. He was warmly thanked for his report and his great services to the 'Dictionary.'

INSTITUTION OF CIVIL ENGINEERS.—April 15.—Mr. C. Hawksley, President, in the chair.—The paper read was 'Locomotive Firebox, Stays,' by Mr. F. W. Webb.

MATHEMATICAL.—April 10.—Dr. Hobson, President, in the chair.—Prof. C. J. Joly, Gamesh Prasad, and Miss Lilian Whitley were elected Members.—The President (Dr. J. Larmor *pro tem.* in the chair) communicated a note on 'Divergent Series.'—Prof. Love next stated results he had arrived at in connexion with stress and strain in two-dimensional elastic systems.—Discussion followed upon both communications.—The President gave the titles only of the following papers: 'Further Applications of Matrix Notation to Integration Problems,' by Dr. H. F. Baker; 'On the Convergence of Series which represent a Potential,' by Prof. Bromwich; and 'On the Groups defined for an Arbitrary Field by the Multiplication Tables of Certain Finite Groups,' by Dr. L. E. Dickson.

PHYSICAL.—April 11.—Prof. S. P. Thompson, President, in the chair.—Dr. R. A. Lehfeldt exhibited an "electric heater."—Mr. Watson gave a list of liquids which he had found suitable for boiling electrically.—Mr. Grant exhibited and described 'An Apparatus for Vapour-Pressure Measurements.'—Mr. J. T. Morris showed an experiment illustrating the use of cathode rays in alternate-current work, and an experiment 'On the Growth of Electric Currents in an Inductive Circuit.'—Mr. Croft showed some apparatus and devices useful in teaching.

#### MEETINGS NEXT WEEK.

- Mon. Institute of British Architects, 8.—'Tradition in Architecture,' Mr. A. N. Paterson.
- Society of Arts, 8.—Glass for Optical Instruments, Lecture II., Dr. R. T. Glazebrook.
- Tues. Royal Institution, 3.—'Recent Methods and Results in Biological Inquiry,' Lecture III., Dr. A. Macfadyen.
- Institution of Civil Engineers, 8.—Discussion on 'Locomotive Firebox Stays.'
- Wed. Folk-lore, 8.—Bride-Lifting, Mr. W. Crooke.
- Institution of Civil Engineers, 8.—Metallurgy in its Relations to Engineering, Sir W. C. Roberts-Austen. (James Forrest Lecture.)
- Society of Arts, 8.—Opto-technics, Prof. S. P. Thompson.
- Thurs. Royal Institution, 3.—'The Oxygen Group of Elements,' Lecture III., Prof. Dewar.
- Royal, 43.

- Thurs. Institution of Electrical Engineers, 8.—Discussion on 'Problems of Electric Railways'; 'Form of Model General Conditions for Use in connexion with Contracts for Plant, Mains, and Apparatus for Electricity Works.'
- Fri. Institution of Civil Engineers, 4.—Repetition of the James Forrest Lecture.
- Physical, 5.—'Exhibition of a Mechanical Break for Induction Coils,' Dr. Dawson Turner; 'A Temperature Indicator for use with Platinum Thermometers, in which Readings are automatically reduced to the Gas Scale,' Mr. R. S. Whipple; 'Note on the Compound Pendulum,' Mr. S. A. F. White.
- Royal Institution, 9.—'X Rays and Localization,' Mr. J. M. Davidson.
- Sat. Royal Institution, 3.—'British National Song,' Lecture III., Dr. W. H. Cummings.

#### Science Gossip.

THE biological establishment for research concerning fish at Munich has published an appeal to pisciculturists, asking them to forward either the results of their observations on the malignant growths from which salmon and allied fish suffer or specimens of diseased fish. Dr. Marianne Plehn has given an interesting account in the *Allgemeine Fischzeitung* of her investigation of the disease, which she has found to be of the same nature as cancer.

THE eclipse of the moon on Tuesday next, the 22nd inst., will be total from 6<sup>h</sup> 10<sup>m</sup> to 7<sup>h</sup> 35<sup>m</sup> (Greenwich time) in the evening. The moon does not rise at Greenwich until 7<sup>h</sup> 5<sup>m</sup> (almost exactly sunset), half an hour after which the totality will cease, so that only the latter part of the eclipse will be seen in this country, but the whole in Eastern Europe and Western Asia. At the middle (6<sup>h</sup> 53<sup>m</sup> Greenwich time) the moon will be vertical over the Indian Ocean, nearly due south of Bombay.

It may be worth while to point out that the full moon of next week is, by the old Julian style of the calendar, the paschal full moon this year, since by that calendar the 21st of March (taken as the vernal equinox by the Council of Nicea in A.D. 325) is the day we call the 3rd of April, the next full moon after which is that of next week (April 22nd), so that in Russia and the Eastern Church generally the following Sunday (April 27th by our reckoning, April 14th by theirs) is Easter Day.

PROF. MAX WOLF announces (*Ast. Nach.*, No. 3784) the discovery of a new small planet at Heidelberg on the night of the 10th ult. No. 472, which was discovered by Dr. Carnera on July 11th, 1901, has been named Roma.

MR. STANLEY WILLIAMS, of Hove, Brighton, has detected the variability of a star in the constellation Lyra, to be called var. 5, 1902, Lyræ; its period is probably about two-thirds of a year, and a maximum of brightness (about the tenth magnitude) would seem to be due in the month of July next.

THE REV. T. E. ESPIN publishes in the *Ast. Nach.*, No. 3784, a list of seventy-two new double stars observed by him at Tow Law, near Darlington, during the year 1901. In the same number Mr. R. G. Aitken gives a fourth list of new double stars discovered and measured with the 36-inch and 12-inch telescopes of the Lick Observatory; seventy-one of these, including a number of the closest pairs, were discovered with the smaller telescope, but nearly all the measures were made with the 36-inch.

THE *Berliner Astronomisches Jahrbuch* for 1904 has been published. As with the *Connaissance des Temps* for the same year, recently noticed in the *Athenæum*, no further change has been made in the data employed in the formation of the tables. Elements of the orbits of the small planets are given up to No. 472, now called Roma (as mentioned above), and opposition-ephemerides for twenty-eight of these which come into opposition during the present year.

THE death is announced of Prof. Alfred Cornu, whose experiments on the velocity of light perfected the method of Fizeau, and who was the author of several important works. He was born on March 6th, 1841, and studied successively at the École Polytechnique and the École des Mines. He was nominated Professor of Physics at the former school in 1867, and eleven



years later succeeded the elder Becquerel at the Académie des Sciences. His published works include the following: 'Sur un Nouveau Polarimètre,' 1870; 'Le Renversement des Raies Spectrales des Vapeurs Métalliques,' 1871; 'Sur le Spectre de l'Aurore Boréale du 4 Février, 1872'; and 'Extension des Résultats au Mode Mineur,' 1873. The Royal Society of London awarded him a large medal in 1878.

## FINE ARTS

*A Manual of Greek Historical Inscriptions.*  
By E. L. Hicks and G. F. Hill. (Oxford, Clarendon Press.)

THE republication of Mr. Hicks's excellent manual is too important to be noticed merely as a new edition. The original work, though published twenty years ago, still holds its own as a practical book, and thoroughly sound, in spite of the competition of several similar works. But these are either too voluminous or too specialized to serve as general introductions to epigraphy. The present volume is admirably suited for the highest school forms and for university work, being at once elementary, judicious, and accurate. Mr. Hicks has called to his aid Mr. Hill, already well known as the editor of historical inscriptions, and also the eminent Austrian scholar Dr. Adolf Wilhelm, whose help not only adds valuable material, but also implies the respect in which he holds the original work. Its special merit, as compared with the vast collections of Michel, who supplies hardly any notes, and Dittenberger, who gives very scanty (though excellent) hints, is that a brief and clear account of the circumstances of each text is appended. Thus the student who is not master of the intricacies of Greek history need not have recourse to the bibliography at the head of each article, and then to some library to solve his difficulties. It is indeed questionable whether Mr. Hicks should have given this elaborate bibliography in the present book. A reference to Dittenberger would have told the reader where to look for all this learning. But except for the purposes of research it matters little, provided we have the first and the last editions, whether eight, ten, or twelve scholars have handled any text. The first great master of epigraphy, August Boeckh, is always worth reading in his monumental 'C.I.G.', and it were well if his successors had been as liberal as he in exegesis. It may be worth while to add as a curiosity that the earliest English attempt to edit inscriptions as an aid to historical knowledge came from a Fellow of Trinity College, Dublin, cast away in a remote Donegal rectory, Kennedy Baillie, who published in the forties texts illustrating the condition of the Seven Churches of Asia ('Fasciculus Inscriptionum Græcarum'). It was noted not long ago in these columns that some of his originals, long considered as lost, are in the possession of that enlightened patron of learning Lord Amherst of Hackney. But though such books are now old-fashioned, we still prefer them to Mr. Hill's high and mighty printing of historical inscriptions, without a word of help to the baffled reader. In the present volume we may note the fragment of the document quoted by Thucydides (v. 47) as edited in exactly the right way.

The text is given almost in facsimile; there is no transcript added, for every reader can turn to his Thucydides. There he can find by comparison the variants between Thucydides's version and the original stone, and can estimate the amount of good sense, or the opposite, in the criticisms drawn from them regarding the author's accuracy. Mr. Hicks indicates the right conclusion. Substantially the historian is accurate; only to a German, brought up in the belief in his verbal inspiration, is his free copy a proof of terrible negligence. We notice with satisfaction in the introduction a wise estimate of the great value of Grote's history to every student. That work has never been replaced as the proper groundwork of all thorough study of Greek political life, though there are, of course, many positions in it which are now abandoned. Ever since Prof. Mahaffy's article destroyed the authenticity of the Olympian Register, that basis for early Greek chronology has been abandoned, and Mr. Hicks is of the same opinion. It is a minor matter, but still worth mentioning, that he does not adopt the same critic's abrogation of another pet phrase with little meaning, "the age of the Despots" (or tyrants). There were despots, and plenty of them, at every age of historical Greece; probably ten times as many in Hellenistic days as in the sixth century B.C., though historians have ignored them.

We pass on to notice a few details on which we hesitate to agree with Mr. Hicks. On the very first page we are told that the Greeks learned the art of writing from the Phœnicians not later than the ninth century B.C., and probably as early as the twelfth. We should prefer to say that though the use of some kind of writing on clay tablets was probably as old as the twelfth century, this script had no resemblance to the Phœnician alphabet, which may have replaced it as early as 800 or 900 B.C. The *ῥεῖοί* are not salt "streams," but *lakes* beside the road to Eleusis, fed by great springs and discharging under the road into the sea. A word of commentary should have been provided on the metre in No. 56 (the Xanthian stele), where hexameters and pentameters are shuffled about in curious disorder. The text on the Athenian tenure of Lesbos (61) is very interesting. It proves that the Athenian landlords lived at Lesbos. The proverb *εἰς Ἀθήνας πλεῖν* (our "levanting") implies a long withdrawal from Athens, and might have been here quoted. Mr. Hicks regrets that limits of space prevented him from quoting more fully from the quota-lists and inventories which have made Köhler's name so famous regarding the finance of imperial Athens. We are inclined to regret that he has given so much of this material in a book which excludes the early Hellenistic epoch for want of room. Mere specimens of these lists are quite enough for the general student; far more valuable would have been historical texts reaching down to the battle of Ipsus (301 B.C.) through a period so wretchedly represented in our extant Greek historians. We cannot think that Thucydides's statement that the murder of Phrynichus was *ἐν τῇ ἀγορᾷ πληθούσῃ* means the place and not the time, because another authority

says *by night*. Any one who has seen a market in a Southern town during the full moon—say in Genoa—will know that a full market at 4 A.M. or earlier, and therefore strictly in the night, is quite an ordinary thing. We have the profoundest respect for Dr. Wilhelm, and his reconstructions of texts are often wonderful, but to tell us that the supplements on each side of a thin river of text (138a) are "practically certain" is surely a very sanguine statement. Seeing that both the names of Philip and of the Olynthians are supplied by conjecture from *Ἰππ* and *Ἰων*, we think some suspense of judgment still necessary.

We will add but one more bit of criticism. When Mr. Hicks tells us that the great Alexander's edict restoring the exiles throughout Greece to their respective cities "was a wise exercise of despotic power, in the interests of peace," we differ wholly from this judgment; and the facts immediately added by Mr. Hicks go to prove that he is wrong. Of course, such an edict must necessarily have produced an agitation and disturbance without parallel, and Alexander knew Greece so well that he could not have ignored these consequences. It seems to us rather a policy of retribution than of justice. He had done all he could to enlist the sympathies of the Greeks in his vast schemes; he had endeavoured to rule them *ἡγεμονικῶς*; but they were irreconcilable. They undoubtedly urged his Macedonians to rebel against his Persian policy; they wrote tracts and made speeches against absolute monarchy. He was tired of their ill-humour, and disgusted with their want of political sense. Hence he changed his course and gave them a taste of his government *δεσποτικῶς*. He commanded them to recall their exiles, and to honour him as a god. He deliberately threw half the house and landed property of the Greeks into furious litigation.

*Handbooks of the Great Craftsmen: Peter Vischer.* By Cecil Headlam.—*The Ivory Workers of the Middle Ages.* By A. M. Cust. (Bell.)—It was a rash act on the part of an Englishman to plunge into such a bed of nettles as the Vischer controversy without acquiring immunity from the stings of criticism by reading the most recent literature on the subject. No item in Mr. Headlam's bibliography is dated, but we believe it is correct to say that Dr. Seeger's 'Peter Vischer der Jüngere' (1897) is the latest work consulted. Now Dr. Seeger distinguished himself from earlier writers on the Vischers by attributing, without documentary evidence, many of the finest works of their foundry to the younger Peter. The chief of these are two of the four reliefs on the substructure of the shrine of St. Sebald (why, in an English book, need we read of the "Sebaldusgrab"?), the 'King Arthur' at Innsbruck, and the Tucher monument at Regensburg. The best recent German critics are convinced that Dr. Seeger went much too far in his endeavour to exalt the younger Peter Vischer, and to define his position as the real leader of the family industry from the time (about 1510) when the Renaissance style began to prevail in their works in bronze. Dr. Seeger represents the elder Vischer, in consequence, as a relatively conservative force, not as a pioneer of the Renaissance working on parallel lines with Dürer, and recognizes his handiwork, among the later creations of the foundry, only in those which cling most to Gothic tradition. We cannot but think that Mr. Headlam, had he



studied Dr. Weizsäcker's criticism on Dr. Seeger's book (*Repertorium für Kunstwissenschaft*, 1900) and Dr. Ludwig Justi's more recent 'Vischerstudien' (*ibid.*, 1901), would have followed Dr. Seeger's lead less unreservedly than he does. This is the age of special research, and in addition to a knowledge of books on German art, an acquaintance with such reviews as the aforesaid *Repertorium* and the Berlin and Vienna *Jahrbücher* is indispensable.

But it is not only on the question of the younger Peter's eminence that Mr. Headlam is behind the times. He knows nothing, apparently (as Dr. Seeger knew nothing), of the drawings of Hermann Vischer and his brother Peter in the Louvre, to which Dr. Weizsäcker drew attention in 1891; nothing of the younger Peter's signed and dated medallion of the head of Christ at Gotha, described by the same writer in 1900; nothing of the profile portrait of the elder Vischer in cap and leather apron at South Kensington. This plaque would have made a more interesting frontispiece than the nameless modern drawing that has been used.

The illustrations in general, reproduced from Stein's photographs in Prof. Lübke's publication of Vischer's works, are good and well selected, but one extraordinary oversight has been repeated from that publication, though Dr. Daun drew attention to it explicitly in the *Repertorium* in 1898. The plate (No. 16) which professes to represent the Tucher monument of 1521 at Regensburg is taken, in fact, from a modified repetition of the same subject which was made by Hans Vischer, in 1543, for the Pfalzgraf Otto Heinrich, and is now in the Bavarian National Museum at Munich. This error carries with it its own nemesis; for the inscription of 1543 explains the subject by a reference to Matthew xv., which is fatal, as Dr. Daun explained, to the usual description of it as 'Christ meeting the Sisters of Lazarus.' The group represents the woman of Canaan imploring Christ to heal her daughter. It is to be hoped that Mr. Headlam really had the monument of 1521, and not that of 1543, in his mind when he based on it an argument for attributing to Peter Vischer II. that overpraised wood carving the 'Nuremberg Madonna.' Vischer, like the German medalists, may have made some of his models in wood; but it would be a curious coincidence if so celebrated a work as this Madonna had survived only in the form of a model, whereas no other models by him are known to exist. The original design, by the way, for the shrine of St. Sebald, dated 1488, in the Academy library at Vienna, which Mr. Headlam repeatedly calls a model, is a pen-and-ink drawing. Both the monuments associated, on questionable grounds, with a design by Dürer should have been illustrated, and we should have welcomed a reproduction of the monument of Anton Kress, and a plate containing the three Vischer portrait medals. The Dreyfus plaquette of 'Orpheus and Eurydice' is striking, but the date assigned to it, 1515, is too early. The drawing in the Louvre, much nearer to this than to the other plaquette at Berlin, is dated 1519. The assumption of an interval of ten or fifteen years between the two inkstands in the Ashmolean Museum is no less far-fetched than the interpretation of their symbolism. There are several minor inaccuracies in the list of Vischer's works. Mr. Headlam should know that *Schnecken* means "snails," not "serpents" (p. 135); and the translation of *Auszug* by "epitome" makes nonsense of a remark of Retberg's which is silly enough in the original. Mr. Headlam possibly thought that the "Bishop of Stadion" (p. 139) occupied a see *in partibus infidelium*. Christoph von Stadion, who died in 1543, was Bishop of Augsburg. "The institution of St. Paul" (p. 94) is a very odd description of the celebrated abbey (*Stift*) in Carinthia. None of the reproductions of the Vischer trademark bears any approximate

resemblance to the original, and Mr. Headlam never hints that the latter represents a fish-hook. After all this fault-finding, which might easily be prolonged, it is pleasant to acknowledge that Mr. Headlam has summarized German research, so far as he is acquainted with it, in a very agreeable and readable style, and the subject of his book should win it many readers. If it stimulates, instead of stifling, their curiosity, it will have served its purpose well. But Peter Vischer's countrymen, we fear, will call it *dilettantenhafte*.

Our notice of Miss Cust's book shall begin with a word of warning to the reader who may have based false hopes on a too literal reading of the title. Of the ivory workers of the Middle Ages, individually or collectively, he will learn next to nothing. One of them, Jehan Nicolle, put his name to a box; another, Jehan le Braellier, is rescued from complete oblivion by an inventory; there our knowledge of the workers ends and inference from their works begins. Inference it is, and not romance, for Miss Cust's book is nothing if not scientific. In spite of her title, works in ivory, and not their makers, are the subject dealt with. The extant ivories of the period 400-1400 are intelligently classified, and typical specimens are described and figured, with a special liberality—fully justified, no doubt, by their great historical importance—in the case of the Byzantine plaques and diptychs. If we have any quarrel with Miss Cust's method, it is that she dwells too much on particular examples, and omits to give any connected account of technique or any explanation of such a condition of the existence of the art as the supply of ivory. A great merit of the book is its historical setting—the account, to name one instance, of the ups and downs of iconoclasm; another is the recognition of continuity in art and of the solidarity of its several branches in an age when craftsmen had not cast off the reasonable service of tradition for the licence of caprice. Ivory workers, it may be inferred, were conservative folk—witness the pagan survival of a river-god in fig. 24, a work of the ninth century; and in ages of progress and innovation they lagged behind, when miniature painters, for instance, were abreast of the times. Miss Cust is quick to notice the successive dependence of ivory on monumental sculpture in the late Roman age, on *repoussé* work in silver, on illumination, and once more on sculpture, in the glorious era of French Gothic art. She explains, too, sufficiently the purposes, official, ecclesiastical, domestic, to which ivory carving was adapted, from the consular diptych to the episcopal throne, from the liturgical comb to the lady's mirror, from the pyx to the chessman. The illustrations are clear and well chosen, and such examples as the early Byzantine angel of the frontispiece, the Veroli casket (fig. 15), the 'Earthly Paradise' in the Bargello (fig. 6), the Christ of the reign of Romanus IV. (fig. 20), and certain French fourteenth-century carvings (figs. 31 and 33), suffice to prove that this species of *Kleinkunst*, which can lend itself with fatal ease to triviality, is also capable of grandeur and elevated beauty.

Miss Cust makes no pretensions to original research, and her indebtedness to foreign scholars, and in particular to M. Émile Molinier and Dr. Graeven, is frankly avowed. Her study of the French critic betrays itself in certain odd Gallicisms among the proper names, such as Lupicien, Mopsueste, and Didier; the same explanation may account, perhaps, for the curious use of Barnaby, in application to a saint, presumably the companion of St. Paul, and not to any person of the name of Rudge. Such a lapse as Porphyrogenitus (pp. 84, 122) is less excusable. The style is clear, but not distinguished. "It was about the only thing he did do" (p. 84), and "The panels.....is an example" (p. 99), are vile phrases; while two sentences, at least (pp. 136, 140), lack verbs. On p. 148 Miss Cust has confused the misadven-

tures of Aristotle and Virgil, two of the typical sages who were fools in love. There is an index of names and places, but not of subjects; a list of museums where good ivory is to be seen will be useful; and the bibliography shows that the writer has consulted the recent volumes of the chief continental art reviews. A book that it does not mention is Mantuani's 'Tuotilo und die Elfenbeinschnitzerei am Evangelium longum zu St. Gallen,' Strassburg, 1900. The paucity of English items in the list of authorities is a proof that such a book as this was needed.

DR. GLÜCK ON 'DER WAHRE NAME DES MEISTERS D \* V.'

ONE of the most interesting personalities among the engravers of the Netherlands in the sixteenth century is that of the master known to collectors and students from time immemorial as Dirk van Staren or van Star. He must rank below Lucas van Leyden by reason of the slightness of his output, but his excellent taste in ornament, his originality in choice of subject, and his variety of resource in technique place him far above his other contemporaries of the Low Countries. Nineteen engravings and etchings and two woodcuts bear his mark, the initials D.V., separated by a five-pointed star. A plausible interpretation of the mark has been current for at least a century and a half, probably longer, for there is nothing to show that J. F. Christ invented the explanation which is to be found in his dictionary of monograms published in 1747. The hypothesis that V denotes "van" and the star the surname of the artist must now give way before the conclusive proof adduced by Dr. Glück that the engraver was Dirick Jacobssone Vellert, or Velaert, glass painter, who became a master of the Guild of St. Luke at Antwerp in 1511 and dean in 1518 and again in 1526. The year last mentioned was a notable one in our artist's life. It is the date of his two woodcuts, one of which, in combination with an admirable engraving of the same year, 'St. Luke painting Our Lady's Portrait,' has given the clue to his identity. The woodcut in question is of heraldic character, and represents a winged ox supporting an escutcheon on which are three small shields of the same shape. The motto, "Wt Ionsten versaemt" (assembled by inclination or by community of taste), is added at the foot of a richly decorated frame, which contains the arms of the Empire, of Flanders, and of the city of Antwerp. Nothing could be more obvious than that the ox is that of St. Luke and that the arms are those of his guild at Antwerp. It is hardly to the credit of iconographers that nobody had ever thought of this very simple explanation before. They may plead in excuse the extreme rarity of the print, and the inaccuracy of Passavant's description, by which alone it was known to most. It was supposed till recently that only one impression existed, in the University Galleries at Oxford. Last year, however, shortly before the publication of Dr. Glück's essay, a second impression turned up, in a collection of book-plates which was offered to the British Museum. The treasure was promptly secured. This impression, more perfectly preserved than that at Oxford, bears on its margin the inscription "H. D. N. 1626," which proves that a reprint was issued, for some reason unexplained, on the centenary of the first appearance of the woodcut. The condition of the block proves beyond a doubt that the Oxford impression is of the same date.

Now this woodcut tallies delightfully with the record in the "Liggeren" of the Guild of St. Luke that in 1526 the dean, Dieric Jacobssone, made a neat device (*een ardiche devyse*), which was printed on paper of quarto size. This coincidence, together with the fact that the Master D.V. engraved a 'St. Luke Painting' in the same year, a most appropriate subject for the dean to select, and in addition the



certain knowledge, derived from Guicciardini, that the surname of this Dirick was Felaert (as he writes it), leave no further room for doubt that D.V. and Dirick Velaert are one and the same. His own orthography is preserved in a glass-painting of 1517, published by Dr. Glück for the first time, signed Dirick Velle(rt).

The records concerning Vellert extend from 1511 to 1540, and one belated engraving, 'The Deluge,' his largest work, bears the date 1544. After that he disappears, and the year of his death is unknown. All his other engravings bear dates, usually given with minute accuracy, ranging from 1522 to 1526, and his only other extant woodcut, a delightful picture of the interior of a mixed school for girls and boys, is also dated 1526; it exists only in a single impression in the British Museum. During the remainder of his life we must suppose that he was fully occupied in glass-painting. Unfortunately no signed work on glass has been discovered, with the single exception already mentioned. Dr. Friedländer, of Berlin, has seen some glass which he is inclined to attribute to this painter in what he too vaguely calls "the chapel at Cambridge." No other place, except Oxford, abounds to the same extent in chapels, and we must therefore commend this utterance to the *dilettanti* who frequent them, in moments of relaxation from their more exhausting studies. About a score of designs for glass by the hand of Vellert are, fortunately, preserved, nearly all signed and dated with his usual accuracy, the day and month being given as well as the year. They are chiefly at Berlin, Vienna, and Weimar; the British Museum has one, perhaps the least interesting of the number. Almost all these designs are reproduced in Dr. Glück's well-illustrated monograph, with the omission of certain drawings in the Albertina already published elsewhere. Since the appearance of the essay Mr. Strong has published another drawing, attributed with great probability to the same artist, in part iii. of his reproductions of the drawings at Wilton House. A triptych, painted in oil, in Dr. Lippmann's collection is also believed to be by Vellert.

In addition to the criticism of the whole known work of Vellert, Dr. Glück's essay contains an admirable account of the rise of the Antwerp school of painting. This is but the first of a series of studies of that school, and we look forward to its successors with much interest, for the author, one of the officials of the Imperial Gallery at Vienna, combines sound learning with a clear style and a real appreciation of the merits of a work of art.

It should be added that Dr. Glück's essay forms part of the annual volume of the most important of the Viennese reviews, the *Jahrbuch* of the art collections of the Imperial House of Austria. The articles which appear in this review, by a convenient arrangement which came into force in 1901, are sold separately, and such *Sonderabdrucke* are no longer exclusively the property of the author's privileged friends. The excellence and abundance of the reproductions add greatly to the value of this publication.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 10th inst. a collection of engravings by Bartolozzi and engravers of his school. The following were the principal prices: By Bartolozzi: The Seasons, after F. Wheatley (set of four), 55*l.*; A Lecture on Gadding, after J. R. Smith, 28*l.*; Countess Spencer, after Reynolds, 34*l.*; Lady Smyth and Children, after the same, 84*l.*; Jane, Countess of Harrington, and Children, after the same, 68*l.*; Peniston Lamb and his Brothers, after the same, 37*l.*; Miss Farren, after Lawrence, 30*l.* By Bartolozzi and Gardiner: The Months, after W. Hamilton (set of twelve, including six proofs), 92*l.* By P. Simon: Miss Kerr Gordon (Angels' Heads), after Reynolds, 65*l.* By C. Wilkin:

Lady Andover, after Hoppner, 42*l.*; Viscountess St. Asaph, after the same, 37*l.*; Lady Charlotte Duncombe, after the same, 35*l.*; Lady Langham, after the same, 30*l.* By T. Burke: Lady Rushout and Child, after A. Kauffman, 38*l.*

The following works by the late T. S. Cooper were sold on the 12th inst. by the same auctioneers. Drawings: A Cow and Two Sheep, 54*l.*; A Herd of Cattle by a River, 96*l.*; A Flock of Sheep, 89*l.*; Tonford Manor, Kent, 183*l.* Pictures: A Bull and Two Cows under a Tree, 131*l.*; A Herd of Cattle by a River, 115*l.*; Driving Home the Herd, 126*l.*; Noonday Rest, 141*l.*; On a Farm at Noon, 283*l.*; The Drovers' Sweepstake, 168*l.*; Fording above the Fall, 241*l.*; A Relic of the Lords Marchers, Shropshire, 225*l.*; A Halt in a Glen on a Misty Morning, 210*l.*; The Storm, 231*l.*; Early from Old Smithfield Market, 1832, 162*l.*; Rain Coming On, 183*l.*; Separated, but not Divorced, 210*l.*; Pushing off for Tilbury Fort, 588*l.*

## Fine-Art Gossip.

YESTERDAY the press were invited to view the works of French and English painters of the eighteenth century which make the show at the Guildhall this year; also studies and designs by Mr. Briton Riviere, at the Fine-Art Society's rooms, and a second collection of portraits by Raeburn, made by Messrs. Forbes & Paterson, at 5, Old Bond Street.

TO-DAY Mr. Robert Denholm holds the private view of his drawings of 'Bits of Highland Scenery,' &c., in silver point, at the Continental Gallery; and there is an exhibition till the 26th of drawings in black and white, chiefly of Westminster Abbey and Old London, by Mr. Hanslip Fletcher, at 28, Brook Street.

THE Ridley Art Club opens its sixteenth annual exhibition to-day at the Grafton Galleries and closes on April 26th.

WE learn with great regret of the death of the famous picture-dealer Ernest Gambart, which took place at Nice on Saturday last. Not only did he exploit such great artists as Sir L. Alma Tadema and Rosa Bonheur, but he was also the means of making known in England many distinguished foreign painters. During his long career he was himself a collector of no little importance. He will be greatly missed by the art world, in which he had made many friends.

THE internal dissensions of the Société des Artistes Français may probably result in the establishment of a third Salon. The Société has received nearly one thousand canvases fewer this year than hitherto, a considerable number of the younger men refusing to send anything. The *atelier* Cormon is entirely excluded, and his scholars, led by M. Cormon himself, are now organizing a third Salon in conjunction with the more distinguished of the "refusés." In the midst of all this artistic storm in a teacup M. Cormon has had the misfortune to be suddenly taken seriously ill.

M. JULES DALOU, the distinguished French sculptor, died on Tuesday from cardiac affection. He had been before the public for over forty years. He was born in Paris in 1838, and studied under Carpeaux and Duret. He first exhibited at the Salon in 1867. There are several of his monuments in Père Lachaise, notably one to Victor Noir, and another to Blanqui; one of his finest conceptions, 'Mirabeau répondant à M. de Dreux-Brézé,' is in the Palais Bourbon, and the 'Triomphe de la République' is in the gardens of the Luxembourg, where is also a monument to Eugène Delacroix; his 'Lavoisier' is at the Sorbonne; and the Duke of Westminster owns at least one example ('Berceuse,' 1873) of his work. Dalou was implicated in the Commune, and fled to London, where he remained until 1873. He returned to France after the amnesty of 1879.

THE British Section of the Karlsbad Jubiläums Ausstellung has attracted much favourable

criticism, notably the contributions of Mr. Walter Crane, Mr. Walton, Mr. John Lavery, Mr. Priestman, and Mr. Greiffenhagen.

AT the last International Congress for Art-History, which was held at Lubeck two years ago, Innsbruck was chosen as the seat of the next Congress. Prof. Hans Semper, of Innsbruck (to whom offers of papers, &c., and applications for membership should be sent), announces that the Congress will meet there this year from September 9th to 12th. An exhibition of ancient and modern Tyrolean art will be open during the time of the Congress.

MR. A. R. GODDARD writes:—

"In the report of the last meeting of the British Archaeological Association, in your issue of the 12th, there is a typographical slip which will perhaps puzzle those who may chance to see it. I fancy no one has yet found an example of a 'Maiden-Bush,' and yet there is only one letter at fault. The word should be 'Maiden Burh,' or 'Maiden Burhs.' Perhaps you would be kind enough to insert a line of explanation."

IN Lord Cromer's Report on Egypt for 1901, just published (price 8*½d.*), there are a couple of pages on antiquities, and a further note as to difficulties with the Kopts, who appear to be a fine old-fashioned body of Conservatives who will not allow such of their churches as are historical monuments to be repaired for them by the authorities. The antiquities proper that are alluded to are the temples of Abydos and Luxor, and the tombs at Thebes, where there has been a burglary of boats by the sides of royal mummies, in connexion with which several persons have been arrested on suspicion. The robbing of mummies is of respectable antiquity, there being a record of it in B.C. 1000. The annual submersion of the temples at Philæ, which has been alluded to on former occasions, is further considered. Those of the temples which do not rest on solid rock are being underpinned.

## MUSIC

## THE WEEK.

BECHSTEIN HALL.—Mlle. Sandra Droucker's Pianoforte Recital.

QUEEN'S SMALL HALL.—Mr. G. A. Clinton's Chamber Concert.

BECHSTEIN HALL.—Mr. Kelley Cole's Vocal Recital.

YESTERDAY week Mlle. Sandra Droucker gave a pianoforte recital at the Bechstein Hall. The first part of the programme included familiar music, but, with the exception of a Brahms Rhapsody, there was not one piece in which the pianist really satisfied us. In Handel she was too modern; in Beethoven, thoughtful yet not convincing; while her renderings of a Chopin Nocturne and Polonaise lacked true feeling and charm. In spite of these drawbacks there was much to praise. Mlle. Droucker has excellent technique, and her readings show intelligence. Whether thought overrides feeling, or whether the music of the first half of the nineteenth century appeals to her less than that of the second, we know not; anyhow, she was heard to far better advantage in pieces by modern Russian composers. Neither a 'Dumka' (Russian scene) by Tchaikowsky, though based on a characteristic theme, nor a Scherzo by Arensky proved very exciting; more interesting were a cleverly written Nocturne (for left hand) and Étude by Scriabin, and a Thema with some showy yet refined variations, an Op. 1, by Kryjanowsky, quite a new name.

On Monday evening the first of three chamber concerts, under the direction of Mr. George A. Clinton, was given at the Queen's Small Hall. A 'Petite Suite Gauloise' in G by



Gouvy was heard for the first time, according to the programme, in London. The music of this French composer, who died in 1898, is little known here; it is thoroughly sound, but, so far as we are acquainted with it, it shows the strong influence of Mozart, and it is, therefore, music of the past rather than of the present. The suite, for woodwind and horns, contains a clever, quaint, humorous 'Ronde de Nuit,' which was encored, and a lively Tambourin. The programme also included a Serenade in D, Op. 44, by Dvorák, for a peculiar combination of instruments (oboes, clarinets, bassoon, three horns, 'cello, and contra-bass), in which the Tempo di Menuetto is the most distinctive movement. The concert ended with Mozart's great Serenade in B flat, composed in 1780. The excellent artists who took part in these works were Messrs. Griffiths, Malsch, Davies, Draper, Anderson, Mills, Parker, Borsdorf, Vandermeerschen, Busby, Livsey, Wotton, James, and Conrad. The vocalist was Miss Ethel Henry-Bird. Mr. Clinton promises a Sextet, Op. 7, by Thuille, and a Quintet, Op. 79, by Klughardt, both for wind instruments, at his second concert on May 5th.

Mr. Kelley Cole, at his vocal recital at the Bechstein Hall on Tuesday afternoon, sang some new songs by Mr. Reginald Somerville, of a light character, showing faintly the influence both of Wagner and Grieg, but tastefully written. The best, to our thinking, was the second, with the somewhat prosaic title 'With You'; the music, spontaneous and refined, has true feeling. The writer, Daisy McGeoch, of three of the poems in 'A Ballad of Kisses' shows that she thoroughly knows her Shelley. The songs were exceedingly well sung by Mr. Cole, and in them he was accompanied by the composer. The vocalist was also heard to advantage in songs by Tschaiakowsky, Schubert, Jensen, and Hermann. From among a group of songs by English and American composers we would single out the unpretentious yet beautiful 'Long Ago,' by Mr. E. MacDowell, the distinguished American musician. We would also note a sympathetic performance of Brahms's Sonata in A, for piano and violin, by the Misses E. V. Cave and Ernestine MacCormac.

#### A NEW AUTOGRAPH OF BACH.

WHEN the German Bach Society published Bach's 'Wohltemperirtes Clavier' in 1866 some manuscripts of the fugues of the second part in the Berlin Library, supposed to be autographs, were used for the text of the corresponding fugues of that part; for the remaining fugues recourse was had to the best manuscripts. Spitta afterwards decided that those Berlin fugues, with the exception of the one in A flat, were not autographs. However, in the year 1889 an article in Grove's 'Dictionary of Music and Musicians' by Frederick Westlake described autographs of twenty of the fugues of the second part then in the possession of Eliza Wesley, daughter of Samuel Wesley, which had formerly belonged to Clementi. Miss Wesley bequeathed them to the British Museum, which acquired them at her death in 1895. Now in the following year Prof. Prout, in the *Monthly Musical Record* (March and April, Nos. 303 and 304), wrote at far greater length than F. Westlake, showing all the new and important readings; and in 1897 the German Bach Society incorporated them in

a special appendix to their forty-fifth volume. At the time when he wrote, the Prelude and Fugue, No. 9, one of the missing four, was in the possession of Mrs. Clarissa Sarah Clarke, from whom it was afterwards purchased by the British Museum. Another autograph (of No. 15) has now come to light; at any rate, it has been examined by an expert who has every reason to believe it genuine. It is written on similar paper to the No. 15 of the "Wesley" autographs, and in the same manner—i.e., the prelude on the outside, the fugue on the inside pages, to save turning. Now in the first of the articles by Prof. Prout to which reference is made above he expresses his strong belief, for reasons into which we cannot now enter, "that Bach made three copies of at least a part, if not of the whole, of the collection" (i.e., of the second part of the 'Wohl. Clavier'); and this appearance of a duplicate autograph of No. 15 confirms his opinion. Some day, perhaps, the other twenty-three numbers may be discovered; or twenty-two, if, perchance, the Berlin A flat belong to the same set. Mr. W. Westley Manning is the possessor of this newly recovered autograph.

#### Musical Gossip.

DR. EDWARD ELGAR'S 'Coronation Ode,' which he has composed for the Royal Command night at Covent Garden in June, is thoroughly British in character. The poem has been written by Mr. Arthur Christopher Benson. The soloists will be British born, and it is hoped that Madame Melba will represent the colonies. One hundred and sixty voices, selected by ballot from Dr. Coward's splendid Sheffield choir, will take part in the Ode and also in the National Anthem.

IN connexion with the Royal College of Organists Dr. F. J. Sawyer will deliver three lectures on 'Musical Extemporization,' the first on the 19th inst., the second on the 26th, and the third on May 3rd. The art of extemporization is often spoken of as a "lost" art, but Messrs. Alcock, Barnett, Creser, Prout, Silas, and Turpin, and other musicians have promised to give practical demonstration to the contrary. There is no doubt, however, that extemporization, both in public and in private, was formerly more practised than it is at present. Beethoven, Mendelssohn, Hummel, Liszt, and Samuel Wesley are a few of many great extemporizers of the past. Liszt, by the way, extemporized at his first appearance in public in 1822, when eleven years old, and three years later the programme of a concert at Manchester, at which he played, announces "an extempore Fantasia on the Grand Pianoforte by Master Liszt, who will respectfully request a written Thema from any person present." Dr. William Mason and Mr. Dudley Buck, the distinguished Americans, are also adepts in the art. Dr. Sawyer, we may add, has written an able primer on the subject.

DR. W. H. CUMMINGS delivered a most interesting lecture on Handel before the members of the Incorporated Society of Musicians, at 20, Hanover Square, on Saturday evening. Lime-light pictures, portraits of the composer, his birthplace, will, watch, &c., were exhibited. In the course of his remarks Dr. Cummings mentioned the remarkable circumstance that the same oculist operated both on Handel and on Bach. This is supposed to have been John Taylor (1703-1772). Now in the 'History of the Travels and Adventures of the Chevalier John Taylor, Ophthalmiator,' published in 1761, we find in vol. i. p. 25, speaking of the "sovereigns and great personages" whose sight he was the means of restoring, the following:—

"Leipzig, where a celebrated master of music, who had already arriv'd to his 88th year, received his sight by my hands; it is with this very man that the famous *Handel* was first educated, and with whom I once thought to have had the same

success, having all circumstances in his favour, motions of the pupil, light, &c., but upon drawing the curtain, we found the bottom defective, from a paralytic disorder."

We presume, in spite of the age given, and of the statement that he was the teacher of Handel, that the "celebrated master of music" was Bach. Handel's only teacher was Zachau, who died long before Taylor went to Germany. With regard to the latter it is pathetic to note that he who restored the sight of many is said to have himself become blind towards the close of his life.

DR. WILLIAM CROTCH, the first Principal of the Royal Academy of Music, died at Taunton in the year 1847, and was buried there. A tablet in Bishopshall Church contains an inscription to his memory, but until recently the composer's grave, together with the headstone, in the churchyard, had almost disappeared. A marble headstone has now been placed by the professors of the Royal Academy at the head of the grave, their attention having been called to its neglected state by Mr. H. A. Geboult, the Taunton representative of the Academy. And thus due honour has been paid to an able musician and honourable man.

IN the *Athenæum* of February 1st special mention was made of the two-hundredth anniversary of the Philharmonic Society of Laibach, to be celebrated this year. The *Musikalisches Wochenblatt* of April 10th gives the list of the principal works to be performed under the direction of Herr Zöhrer: the 'Meistersinger' Vorspiel, the Brahms Violin Concerto, Strauss's symphonic fantasia 'Aus Italien,' and Beethoven's Ninth Symphony.

THE late impresario Signor Lago will be remembered for having revived Gluck's 'Orfeo' in London, with Mlle. Giulia Ravogli in the title rôle, and produced Mascagni's 'Cavalleria Rusticana' and Tschaiakowsky's 'Eugene Onegin.'

#### PERFORMANCES NEXT WEEK.

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| MON.   | Miss Helen Henschel's Vocal Recital, 3, Bechstein Hall.                         |
|        | Mr. Arthur Hartmann's Orchestral Concert, 8, St. James's Hall.                  |
| TUES.  | Hegedus's Violin Recital, 3, Bechstein Hall.                                    |
|        | Mr. W. Higley's Concert, 3, Steinway Hall.                                      |
|        | The London Trio, 3, Suffolk Street, Hall Mall.                                  |
|        | Mr. Percy Such's Concert, 8, St. James's Hall.                                  |
|        | Mr. Percy Grainger's Recital, 8, Steinway Hall.                                 |
|        | Misses Edith Clegg and M. Jay's Vocal and Violin Recital, 8.15, Bechstein Hall. |
| THURS. | Philharmonic Society's Concert, 8, Queen's Hall.                                |
| FRI.   | Madame Macfayre and Mr. G. Hast's Vocal Recital, 3.15, St. James's Hall.        |
|        | Orchestral Concert by the Normal College for the Blind, 3, Queen's Hall.        |
| SAT.   | Joachim Quartet Concert, 3, St. James's Hall.                                   |
|        | London Ballad Concert, 3, Queen's Hall.   |
|        | Miss F. Allen's Concert, 3, Bechstein Hall.                                     |

#### DRAMA

*Souvenirs de M. Delaunay de la Comédie-Française.* Recueillis par le Comte Fleury. (Paris, Calmann Lévy.)

To those whose memories of the Parisian stage go back to the middle of the last century, now necessarily a small and rapidly diminishing body, these souvenirs of M. Delaunay—extracted from him by the Comte Fleury, his neighbour at Versailles, accompanied by a well-executed portrait of the artist in his great character of Fortunio, and introduced by a sympathetic preface from his latest manager, M. Jules Claretie—will come as one of the most attractive of theatrical memoirs and recollections. The book begins better than it continues or concludes. Overflowing at the outset with warm friendship and enthusiastic recognition, the recollections narrow into a species of annotated chronicle. Without keeping a diary, which in the case of a man of genius and kindred temperament might have been of highest value and interest, M.



Delaunay has apparently recorded the particulars of each day's performance at the "Maison de Molière." These he has, with some signs of haste, concluded with his definite retirement on May 16th, 1887, from the stage. For thirty-nine years a member of the Comédie Française, he was for thirty-seven years of that time a *sociétaire*. Including as it did the siege of Paris and the Commune, as well as other troublous events and experiences, the period during which he was a mainstay of the institution was not one of unvarying success. More than once, indeed, the Théâtre Français seemed at the point of collapse. At a representation of 'Charles VII. chez ses Grands Vassaux' and 'Le Bonhomme Jadis,' the receipts were scarcely more than a hundred francs, and a reference is made to another occasion, unspecified, when they were less than half that amount. Artistically the company, which included Samson, Regnier, Bressant, Delaunay, Worms, Rachel, Madame Allan, Madeleine Brohan, Madame Arnould-Plessy, Madame Favart, Croizette, and, in later days, Sarah Bernhardt, Mlle. Reichenberg, the Coquelins, Mounet-Sully, and many others, was at its best, though comparisons between these actors and their predecessors, whom no one has seen, are naturally futile. Attempts to compare with the Comédie Française the leading German companies have been made, but inspire no profound conviction, and most of the actors named have known little serious rivalry. In that galaxy Delaunay was one of the principal stars, and in his own way unique. During a score years he and Madame Favart played at the Français the lead in comedy, though his career, so far as regarded juvenile parts, overlapped and enfolded hers. He was unequalled as a young lover to the end of his acting, and though he retired at a comparatively early age, he might almost be considered a later and masculine counterpart of Ninon de l'Enclos. In the comedies and proverbs of Musset he has known no equal. With his retirement works such as 'Le Chandelier' and 'On ne badine pas avec l'Amour' became almost impossible. Pieces of George Sand, such as 'Le Marquis de Villemer,' may be said to have died with him, and the plays of Émile Augier and Édouard Pailleron have had no such exponent.

Recognition was Delaunay's from the first, and honours arrived safely if tardily. On his consenting to postpone for three or four years his threatened retirement from the stage, he was made Chevalier of the Legion of Honour, being the first actor so honoured as simple *sociétaire* of the Comédie Française, not, like his associates Samson, Got, &c., as professor at the Conservatoire, like Febvre as vice-president of the French Société de Bienfaisance in London, or like others as directors of theatres or for military or civil services. M. Delaunay, who still lives in Versailles, supplies none of the particulars we advance, but is pardonably proud of the distinction involved in being the first actor decorated as such. His book compares favourably with almost all works of the class in England, not only in possessing a note of refinement and distinction, and in an avoidance of the attempt to boast of the celebrity of his acquaintance, but also

in the ungrudging tribute paid to his associates. To Bressant even, who in the rôle of *père noble* had a supremacy kindred with his own as a young lover, he does justice, in spite of temptation to a contrary course; to Got, Coquelin, and Mounet-Sully, to Madame Favart, to Mlle. Reichenberg, Mlle. Jeanne Samary, and others he is most friendly; and with the Brohans he is frankly and charmingly affectionate. As becomes a loyal *sociétaire*, he has a little grudge against Madame Sarah Bernhardt, who, in spite of the lion's share of honours awarded her—perhaps on account of it—was scarcely loyal to the Comédie. Of the dramatists of whose works he was the interpreter he speaks pleasantly, with the single exception of Léon Laya, who was a "crank" and seems to have affected his nerves. The one respect in which he shows the petulance and narrowness seemingly inseparable from his profession is in regard to his critics. Of what he had to complain we know not. From the days when Théophile Gautier, whom it is, perhaps, heresy now to count the most inspired of French critics, hailed him with delight and prophesied his future fame to the time when "Uncle" Sarcy deplored his retreat, French critics of authority awarded him full recognition, and for the others he need not have cared. His declared inability to reach the sustained distinction of Bressant, although he had more grace, youthfulness of appearance, and fantasy, drew from him almost the only ungenerous words in his volume, words that make us ask, in Virgilian phrase:—

Tantene animis celestibus iras?

One is also surprised to find in M. Delaunay's volume the scantiest references to the first visit of the Comédie Française to London, and no reference whatever to the complimentary banquet given to it at the Crystal Palace. No similar honour has been paid it in Paris or elsewhere, and none in London, so far as we recall, has been accorded to any other institution. Its influence on the fortunes of the Comédie was immense, reinstating it in French estimation, and disposing, according to the personal avowal of Got, of all risk of the collapse which had seemed scarcely remote. M. Delaunay's own reception was specially friendly, and his parting words of enthusiastic recognition still linger in English ears. Some mention of this unique festival should have been made, in the interests of decorum, if any thought of gratitude is out of the question.

Delaunay's recollections of the Brohans—Suzanne the mother, and her daughters Augustine and Madeleine—constitute the earliest and, as has been said, by far the pleasantest portion of his book. For Madeleine, a superbly handsome woman—subsequently the wife of Mario Uchard—an actress who created an unusually favourable impression both in France and England, but whose promise was never quite fulfilled, Delaunay felt a strong passion, to which he replied with a calm and constant friendship. On her *début* as the original Marguerite in 'Les Contes de la Reine de Navarre' of Scribe and Legouvé, he supported her as Henri d'Albret, and conceived a fervour more than artistic for his queen. The portrait of her mother, which he preserves and cherishes, bears, in the handwriting of

Suzanne, "A l'idéal des gendres, sa vieille admiratrice et belle-mère manquée." Madeleine was quick in repartee. Marshal Canrobert, approaching her in the *foyer des artistes* when she was ill at ease, being on the point of appearing in a new part, asked her what she ailed. She replied simply, "J'ai peur." The marshal appearing not to comprehend, she said, regaining her assurance, "C'est vrai vous ne comprenez pas. Vite, un dictionnaire pour expliquer au maréchal le mot *peur*." When teased about a prospective and an imaginary marriage between her mother, then aged eighty-seven, and Chevreul, who was over a hundred, she pretended to take the matter seriously, and, after some affectation of reticence, said:—

"Eh bien oui, puisque vous me forcez, je l'avoue. C'est vrai, il en a été question, fortement question.....Ah, vous voyez bien.....mais? Faut-il vous le dire? Je vous en prie—Eh bien, au dernier moment, tout a craqué.....les parents n'ont pas donné leur consentement."

Concerning 'Rosemonde,' a tragedy of Latour de Saint-Ybars, which Rachel failed to galvanize, the following clever distich of Samson is quoted:—

Pourquoi donc appeler sa pièce Rosemonde?  
On n'y voit point de rose, on n'y voit point de monde,

which collectors may care to preserve with other verses written on the *Rosæ mundi*.

We have marked numerous passages for extract, but those we have quoted will serve to introduce a pleasant and readable book.

## THE WEEK.

WYNDHAM'S THEATRE.—'The End of a Story,' a Drama in Four Acts. By J. Dudley Morgan.

THE motive Mr. Morgan has selected for his new drama at Wyndham's has been a favourite of late. It is that of the conduct to be shown, or the influence to be exercised, by the girl who, pure herself, is the daughter of a mother impure or infamous. Two or three modern dramatists have regarded the play from different standpoints. In his 'Degenerates,' produced three years ago and this week revived, Mr. Sydney Grundy shows the mother regenerated by the influence of the child. More rigorous and implacable, Mr. Morgan exacts the suicide of the woman as the price of her daughter's redemption. Between the two stands Mr. Bernard Shaw with what we cannot but hold the most wholesome, albeit the most cynical lesson of the three. For a moment Vivie Warren, in 'Mrs. Warren's Profession,' is disposed through loyalty to espouse her mother's cause, and front with her a world which is hard on women. When, however, she finds that, instead of being the victim of masculine oppression or deceit, Mrs. Warren is following, of her own choice, a remunerative and shameful occupation, she simply drops her, and with her all thought of masculine association, and sets to work to earn her own livelihood as she has done before. The three women selected as types of dishonouring maternity are of varying degrees of infamy. Mrs. Warren is the most cold-bloodedly nefarious in practice. Madame Sumont, in 'The End of a Story,' is the victim of her own vanity



and ambition, and of a solitary but inextinguishable offence; while Mrs. Trevelyan, in 'The Degenerates,' is a rather unscrupulous divorcee. A little reflection might bring to the recollection many plays similar in character, the situation being, indeed, bound to arise. Of the writers with whom we deal Mr. Morgan is, as has been indicated, the most relentless, and we are loth to accept his theory without qualification. Let him who is without sin cast the first stone against her is the teaching of the inspired Legislator. We doubt whether a woman such as Madame Sumont is capable of the action assigned her; and concerning its inexpediency and the cruelty of the pressure which forces her to it we have no doubt whatever. Her death at her own hands enables the daughter, who has an instinctive mistrust of her mother's calling, to marry the youth she loves, who as the heir presumptive to an earldom brings her social position; and it also, which is more than she bargains for, enables her husband, who for twenty-five years has shown no sign of consciousness concerning her, to marry the rich and charming girl who has patiently angled for him. A prevision of this result might, indeed, have altered her views as to the expediency of suicide. Mr. Morgan's moral code does not then commend itself to us. In other respects his work, though crude, has promise. The conventional requirements of the theatre are fulfilled. Mr. Wyndham, on whom by common consent has fallen the mantle of Charles Mathews, is, like his predecessor, "everybody's friend." He is not, however, like his predecessor, an "agreeable rattle," endowed with so much common sense that people who trust to him are not likely to go far astray. He is one whom monarchs may consult with advantage, and on whose fiat the fate of empires may depend. This eminence and distinction Mr. Morgan assigns the comedian, and with it so much of good looks and vivacity as justifies his winning the affection of a girl of less than half his age. For Mr. Charles Wyndham and for Miss Mary Moore, who is his preordained consort, and on whom, as a second Psyche, Jove has bestowed immortal youth, Mr. Morgan has catered successfully. With such exponents he could not well do otherwise. In regard to the false wife he has been no less fortunate. The strongest scenes are those in which the poor erring creature is hounded to death, and in the presentation of these Mrs. Bernard Beere shows how great a loss to the stage has been her long and enforced absence from it.

### Dramatic Gossip.

WITH the engagement of Mr. George Giddens for the part of Sam Gerridge the preparations for the production at the Haymarket of 'Caste' are completed. The revival will take place on the afternoon of Saturday, the 26th inst., so as to avoid clashing with the reopening of the Lyceum with 'Faust,' which is fixed for the evening of the same day.

ON Mrs. Langtry's revival on Thursday at the Imperial of 'The Degenerates' of Mr. Grundy, the first production of which dates back to August, 1899, it was prefaced by a one-act play by Mr. Bernard Espinasse, entitled 'Her Good Name.'

ONE result of the dalliance of our stage with religious subjects is the announcement of a play by two persons of whom we have not previously heard, called 'The Voice from Calvary.' The days when we can dispense with the censure seem remote.

MR. GILLETTE's occupancy of the Lyceum Theatre ceased on Saturday last, and the actor and his company appeared on Monday in Edinburgh in 'Sherlock Holmes.'

'THE NEVER, NEVER LAND,' Mr. Wilson Barrett's Australian play, was given last week for copyright purposes at the Victoria Theatre, Salford.

MR. FROHMAN announces a speedy revival at the Duke of York's of 'The Gay Lord Quex' of Mr. Pinero, with Mr. Hare and Miss Irene Vanbrugh in the principal parts.

MISS OLGA NETHERSOLE will appear at the Adelphi on the 1st of May in an adaptation by Mr. Clyde Fitch of M. Daudet's 'Sapho.'

'A MODERN MAGDALEN,' by Mr. Haddon Chambers, produced on the 29th ult. at the Bijou Theatre, New York, is an adaptation of a play by a Danish dramatist named Jonas. It is known in Germany as a translation by G. Hoyer, entitled 'Die Familie Jensen.'

IN consequence, it is said, of alarm concerning the outbreak of bubonic plague in New South Wales, Mrs. Patrick Campbell has abandoned her proposed Australian tour. Her reappearance in London is shortly to be expected.

THE production by Mr. Charles Hawtrey of 'The President' is fixed for the 30th inst.

THE "prize play" of Miss Netta Syrett, shortly to be produced at the St. James's, has been named 'The Finding of Nancy.'

MR. STEPHEN PHILLIPS has undertaken to write a new poetic play for Her Majesty's. A drama founded by Mr. Hall Caine on his own 'Eternal City' will, however, precede it.

A COLLECTION of drawings by W. Telbin, T. Grieve, and other artists, illustrative of the Shakespearean and other productions of Charles Kean at the Princess's between 1851 and 1859, has been given to the Victoria and Albert Museum by Mrs. F. M. Paget, a niece of Mrs. Kean, and will shortly be on view. In the gift is included a portrait of Mrs. Kean by Sir William Ross, R.A.

TO CORRESPONDENTS.—H. J. D. A.—C. M. D.—J. D.—E. S. D.—received.

J. C. W.—Book duly received.

G. A. N.—We cannot increase our list.

F. G. S.—Many thanks.

No notice can be taken of anonymous communications.

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HENRY COPELAND, Agent-General for New South Wales.

April 17, 1902.

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JOHN E. WILLIAMS, Secretary and Registrar.

St. Andrews, April 12, 1902.

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SATURDAY, APRIL 26, 1902.

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LITERATURE

*The Beginning of South African History.*  
By George M'Call Theal. With Maps and Plates. (Fisher Unwin.)

It is much to be wished that Dr. Theal would give us a definitive edition of his monumental and laborious 'History of South Africa.' When he began to work at the subject which he has since made so peculiarly his own, more than thirty years ago, hardly any interest was taken by English readers in the intricate and often incomprehensible annals of the settlement of South Africa by the Dutch and the other races who went to the complex fashioning of the Boers. Recent events have changed all that. We no longer regard South Africa as an unimportant and even useless colony, which had better "cut the painter" at the first opportunity, and we are still engaged in our most costly and determined war of the past half century in order that it may be retained within the empire. That fact alone is enough to give the average English reader a paramount interest in the earlier history of the country. It is important, too, that our countrymen should form an adequate idea of the processes and efforts which have gone to the formation of the South Africa of to-day. The comprehension of a land's past history is the best possible preface to an understanding of its present needs and its probable future. Therefore we hope that Dr. Theal, who, with all his faults, is by far the best authority on the history of South Africa, will recast his great history, and bring it down to the most recent date with which the historian can deal—which one might fix as the eve of the Jameson Raid, where the future historian of the Boer war may take up the "wondrous tale." Hitherto Dr. Theal has contented himself—perhaps in consequence of the exigencies of publication—with issuing the various instalments of his work in a somewhat disconnected form. The volume now before us, for instance,

represents at least the third attempt which Dr. Theal has made to issue a "first volume" of his work, and combines a recension of matter that has appeared in at least two previous volumes with a great deal that is new. At the same time it brings the history of Portuguese South Africa down to our own day, and thus includes a certain number of pages which are out of place if one regards the book—as its author desires—in the light of the first volume of the 'History of South Africa.' Dr. Theal has now completed the last piece of original research which was essential, and we are confident that if he would revise the whole work, and issue it in a cheaper and more uniform edition, it would be bought with eagerness as the classical authority on its subject by a very large number of readers who have hitherto only known it by name.

In the meantime, we are grateful for the present volume, which narrates the history of South Africa from the earliest times to the first Dutch settlement in 1652. We are apt to forget the debt which the world owes to the Portuguese in discovering the Cape of Good Hope and the sea-route to India. Five or six years ago Dr. Theal produced a small but interesting book on 'The Portuguese in South Africa'—what Beetle would have called "a giddy parergon"—in which he expanded the brief summary of the Portuguese voyages provided in the opening chapters of his 'History of South Africa,' but was still content to work on the basis of printed histories. The Cape Government—to whom Dr. Theal is official historiographer—

"took a different view of the relative interest of the Portuguese occupation, and considered it advisable that deeper research should be made into the particulars of their intercourse with the native tribes south of the Zambesi in the sixteenth, seventeenth, and eighteenth centuries. I therefore came to Europe,"

says Dr. Theal,

"in October, 1896, and the greater portion of my time since that date has been devoted to collecting Portuguese manuscripts and early printed books relating to South-Eastern Africa, translating them into English, and publishing the original texts and the translations. Some Dutch and English manuscripts have also been included. The series, termed 'Records of South-Eastern Africa,' prepared and printed at the cost of the Cape Government, can be seen in the principal public libraries of Europe and the British colonies throughout the world. The volume in the reader's hands is an abstract of the documents and printed matter thus collected."

Dr. Theal, who combines the functions of the historian of South Africa with those of its antiquary, has thus repeated the process which he followed in basing his history of the Dutch settlers on the archives which he first collected and published. It need not be said that his narrative is full, accurate, and luminous. He has a fascinating story to tell in the adventures of the gallant Portuguese sailors who carried out the behest of Prince Henry the Navigator, and by discovering the sea-route to India laid the foundation of our own vast maritime trade and empire. The first quarter of the book, dealing with material that has been previously available, but never so well and lucidly summarized, is hardly less interesting, dealing as it does with the his-

tory of South Africa before Christian men landed on its shores.

Of the earliest prehistoric inhabitants of South Africa we know, in spite of such researches as those of Mr. McKay or Dr. Hillier, little more than Zadig was able to learn of metaphysics. Such evidence as can be drawn from kitchen-middens and deposits of palæolithic instruments shows, however, that man passed through the same primitive stages as in Europe. The Bushmen, now almost extinct, appear to represent the South African aborigines. The first immigrants—or Outlanders—whom induction provides were the Hottentots, who arrived at a comparatively recent period, though they were already established in a fringe along the sea coast and the chief rivers of South Africa when the first white men sighted its shores. The origin of the Hottentots is still purely speculative, though the best authority—where all is shadowy—regards them as the descendants of invaders from the north of Africa, probably crossed with the Bushmen whom they dispossessed. The next great wave of immigration was that of the Bantu tribes of Central Africa, who gradually found their way across the Zambesi and ever further south, until in the year 1500 they had reached the Vaal River. The next arrival in South Africa was that of the gold-seeking immigrants from a higher state of civilization, who left behind them the remarkable ruins and excavations so thickly scattered over Rhodesia. Dr. Theal touches lightly on this interesting problem, and does not attempt to decide between the theories which respectively ascribe a Phœnician and an Arabian origin to these intruders. In the new edition for which we have ventured to hope he will, no doubt, take due notice of the labours of Mr. Keane, which we considered the other day. So far we look to archaeology and its allied sciences for our light. History dawns with the next invaders, the Mohammedan Arabs and Persians who sailed down the east coast of Africa and studded it with settlements from Mombasa to Sofala. Dr. Theal has told their story in a lucid and interesting chapter, and points out that the easy conquests of the Portuguese were due to the constant warfare between all these little trading communities, which were mostly planted on islands—like Zanzibar—and were dependent for their very existence on the sea. We next come to the arrival of the Portuguese, who first doubled the Cape of Good Hope in 1486-7, and in 1505 inaugurated at Sofala the European occupation of South Africa. Dr. Theal narrates at length the gallant exploits of the Portuguese in their great age—exploits which are as thrilling as anything in Hakluyt. He draws timely attention to the debt that the civilized world owes to the Portuguese seamen, who not only discovered the Cape and the sea-route to India, but also helped to save Europe from the Turks by diverting a great part of their power to the Eastern seas, where the Portuguese threatened to take them in flank. The passage in which he explains the failure of Portugal to continue in the road thus entered, and her supersession as the dominant power in South Africa and India, is so good in itself, and so curiously applicable to the more recent failure of the Transvaal Republic to hold its own, that



one may quote it, if only to show how little foundation there is for the belief which is commonly entertained that Dr. Theal is a "Pro-Boer":—

"Upon a conquering nation rests an enormous responsibility: no smaller than that of benefiting the world at large. Was Portugal doing this in her eastern possessions to such an extent as to make her displacement there a matter deserving universal regret? Probably her own people would reply that she was, for every nation regards its own acts as better than those of others; but beyond her borders the answer unquestionably would be that she was not. Rapacity, cruelty, corruption, have all been laid to her charge at this period, and not without sufficient reason. But apart from these vices, her weakness under the Castilian kings was such that she was incapable of doing any good. When an individual is too infirm and decrepit to manage his affairs, a robust man takes his place, and so it is with States. The weak one may cry out that might is not right, but such a cry finds a very feeble echo. India was not held by the Portuguese under the only indefeasible tenure: that of making the best use of it; and thus it could be seized by a stronger power without Christian nations feeling that a wrong was being done."

Dr. Theal's new volume is a welcome contribution to the history of South Africa; but we shall not be content until he rounds off his long and laudable labours by a definitive and more accessible edition of his great work.

*A History of the House of Douglas.* By Sir Herbert Maxwell, Bart. 2 vols. (Freemantle & Co.)

THIS may be reckoned among the many good results of the Historical Manuscripts Commission. It is proposed, we learn from the prefatory note of Mr. W. A. Lindsay, Windsor Herald, to issue a series of histories of those families which have principally contributed to the development of Great Britain and Ireland. Such a history will deal with more than bare genealogy; many judgments upon men and events may be modified by the publication of the mass of private documents in which most of our great houses are so rich. "The importance of this minor evidence is invaluable," says Mr. Lindsay, "for state papers were usually intended to conceal or pervert the truth" (the leading case of John of Hardyng and his forged writs might have been cited in support of this); "whereas family papers were primarily intended as direct confessions of motive, and were rarely written with the idea that they would be published to the world."

Sir Herbert Maxwell ingenuously confesses that he had no notion of the extent of the task before him when he undertook the memoir; for the subject for some centuries is co-extensive with the history of Scotland. Shortly reckoned, the principal stems are as follows: the old Douglas of Douglasdale (the Black Douglas), illustrious in the War of Independence, dear to poetry for the old *chevauchées* of Otterburn, where a dead man won a field; the senior cadet branch, the line of Morton, whose claims on remembrance are so largely bound up with the fortunes of Queen Mary; the house of Drumlanrig and Queensberry, which came to its zenith with the "Union Duke"; and that of Angus, the Red Douglas,

which, after overthrowing the elder stock at Arkinholm, played much the same part between England and Scotland as its kindred of the Black, nearly underwent the same collapse, but emerged and is still extant under the titles of Hamilton and Home.

We may say at once that the author has on the whole executed his task clearly and well. He gives a valuable table of important names in all the branches at the beginning of the work, and is accurate in his presentment of a most complicated pedigree. Yet lucidity would have been gained, and undue repetition often saved, if the text had been adorned, in addition to its excellent illustrations, with some tabular concordance synchronizing the different branches with one another and with the reigns in which their actions were achieved.

Among the features of the book are numerous and well-executed shields of arms, which, with reproductions of coats from seals and monuments, throw much light on the alliances of the house. The fesse chequy of Stewart, the cross-crosslets of Mar, the three piles gules of Wishart, the lion of Galloway, all have their bearing on the family history. The royal heart appears soon after the death of Bruce. We need not hesitate to follow the legend of Douglas throwing the heart before him in the charge, repeated by Godscroft from a fifteenth-century writer. But we do not understand the statement that the first Marquess of Douglas was also the first to crown the heart in his arms. The crown appears as early as the fourteenth century in the coat of Douglas of Nithsdale. One of the most interesting inferences of an heraldic sort is deduced from the azure and three stars argent of "Moray of old," and the chief azure and three stars argent which appear on the earliest coat of Douglas. Sir William Fraser first in modern times suggested the connexion of the families which Wyntoun hints at, and Sir Herbert Maxwell has adduced other reasons, as the similarity of Christian names and the number of Murray families in the Douglas district who bear the three stars in chief, in favour of the Flemish origin of the Douglasses, as well as of Freskin de Moravia. This possibly may be so, or the chiefs might be Celts, and the arms a coat of patronage. Neither theory need spoil old Godscroft's derivation of the name Sholto Douglas (quasi "Seall do [m fear] dubh, glas?"), "see yon dark grey man," but the surname is probably territorial. In Hume's favour it may be said that there is a correspondence between the period of the later Donald Ban (the last half of the twelfth century) and that of the first written record of the name of William de Douglas. At any rate, Sholto, it may be presumed, will not go out of fashion as a name in the family.

The earliest known seat of the parent stem was in Douglasdale, and the first recorded chief was father of a bishop of Moray (bishops in those days were powerful nobles, and Brice of Douglas was of sufficient note to be excommunicated in life and canonized after death by the Pope) and one of the courtiers of William the Lion. His eldest son, Archibald, carried on the line, and there is every reason to believe that from Archibald's second son, Andrew,

descended the celebrated knight of Liddisdale and the historic house of Morton.

Their descendants are the subjects of the first volume. The story of the Bruce's wars and the stormy days of David II. is told with much vivacity. The "good Sir James" left a successor to his name, young William, who died at Halidon, under the command of his uncle Archibald, the right "Tineman," if Bower is correct. The first Earl of Douglas cannot, in face of the documents cited by our author, be absolved from intrigues with England, in which King David Bruce was himself involved, in order to thwart the succession of Robert the Steward. Sir Herbert Maxwell rejects the story of the Douglas claiming the throne on David's death, through his supposed mother Dornagilla. But might he not have claimed the throne, as he acquired the earldom of Mar, in right of his wife, whose mother was Isabel Balliol? The same first Earl of Douglas was the father—by an incestuous adultery, we think it must be admitted—of George, first Earl of Angus.

On the death of him of Otterburn, the second earl, we are presented with the strange fact that the chiefs of both the Black and Red Douglas were born out of lawful wedlock. Nothing is more startling in these annals than the laxity both in Church and State with regard to the marriage tie. We have perpetual divorces, often arising, no doubt, from the practice of the betrothal of infants, and we find a document quoted here in which a man covenants to do his best to divorce his wife and marry the daughter of the covenantee. Hardly sufficient emphasis has been given, in this connexion, to the dynastic side of such incidents as the murder of James I. No doubt he was a heavy-handed reformer, and as such made enemies among the nobles, but his assassination was perpetrated in the interest of the Grahams, the descendants of Robert II.'s second and undoubtedly lawful wife, Eupham Ross. The parliamentary title of the children of the first marriage (our reigning family, and for centuries the type of hereditary kingship!) was always in jeopardy from the line of Strathearn. Let it be remembered, also, that the mother of the hapless boys who were executed by Crichton in their early teens, William, sixth Earl of Douglas, and David his brother, was the daughter of Sir Patrick Graham and Euphemia of Strathearn. These facts are never sufficiently brought out, and our author does not emphasize them. The Douglas and the Stewart had intermarried twelve times before the close of the fifteenth century, but the loyalty of the one to the other was not what it might have been.

From the days of Henry III. to those of Henry VIII. and Elizabeth the Douglas held himself almost independent in his relations with England, and on several occasions aimed at a sovereignty in the Lowlands, just as, under the same English protection, the Lord of the Isles endeavoured to re-establish in the north his independence of the Scottish crown. The treaty of Arbroath in 1462 is a signal instance of the co-operation of the Gaelic potentate, and should have been mentioned in the text. We are glad that Sir Herbert does not credit



Boece and Pitscottie in their evidence as to Herries and Maclellan of Bombie. The eighth earl rather draws one's sympathy as a spirited chief. The band with Crawford and Ross was the proximate, and his immense possessions, in his own right and the Maid of Galloway's, the ultimate cause of his undoing, unless we reckon the exertions of Bishop Kennedy of St. Andrews, "who cursed" him "solempnitly with myter and staf and buke and candill continually a yer," according to the 'Auchinleck Chronicle.' His slaughter by the king's own hand threw his brethren into open rebellion, and in three years from that date, 1455, the battle of Arkinholm submerged the standard of the Black Douglas for ever. The first volume concludes with a memoir of the house of Dalkeith, or Morton. Of that line the celebrated Regent (of whom a fine portrait is supplied as frontispiece) is, of course, the culminating figure. We cannot say that much fresh light is thrown on his enigmatic character, though Sir Herbert may be right in holding that his leaning to a union of the crowns was a fault on virtue's side. His heartless abandonment of Kirkcaldy was the darkest blot on his career. He may be acquitted of personal avarice, as our author shows.

Margaret Stewart, Countess of Angus in her own right, and widow of Thomas, Earl of Mar, was zealous in establishing the fortunes of George of Douglas, whom she bore to her brother-in-law, the first earl of that name, in the lifetime of his wife. Not only did he obtain the Angus earldom, but the hand of Robert III.'s daughter Mary and the large possessions to which James Sandilands of Calder, ancestor of the Lords Torphichen, was entitled as heir general (in right of his wife) to Isabel, daughter of the second Earl of Douglas, the last legitimate chief of that line.

The fourth Earl of Angus commanded at Arkinholm for James II., and, obtaining the forfeited lordship of Douglas, thenceforth stood the representative of the ancient house. With the power much of the policy of the old chiefs descended to the line of Angus. Ties of blood and recent obligations did not bind the Red Douglas to the Crown more than his predecessors. Witness the conduct of the fifth earl, the celebrated Bell-the-Cat, whose career is pronounced by the author to have been "in most of its features deplorable, and in none of them glorious." Certainly his intrigues with Albany and his rebellion against James III. are not the less black for the *coup d'état* at Lauder Bridge, and other picturesque things he did.

Of Bell-the-Cat's third son, the poet bishop Gawain, who, according to Scott, showed

In his meek and thoughtful eye  
But little pride of prelacy,

we get an amusing glimpse, as he stands a siege in the castle of St. Andrews, of which he desires the archbishopric, and, missing that, writes earnestly to his friends to promote his candidature for Dunkeld, and thwart the opposition of "yon wykket Byschep of Morray." The sixth Earl of Angus, son of George the Master who died at Flodden, married Margaret Tudor within a year of her royal husband's death. The chequered story of his life makes a large

part of that of his time. It must be admitted that he owed little love to James V., of whose cruelty to his house the notorious burning of Lady Glamis was perhaps the culmination. The Angus who played a leading rôle on the Protestant side in the early days of James VI. was eighth of Angus and sixth of Morton. Of him Melville wrote that he was "fellon weill myndit, godlie, deuot, wyse and graue," and our author rates him not unfairly as one of the best of his race. The part he took in politics was at any rate the outcome of sincere convictions. It was time some such principle should dignify the actions of the family, which are not, like those of the chartered libertines of the earlier line, seen through the glamour of ancient chivalry, or condoned for the memory of national heroes. His death would nowadays be attributed to the marvellous treatment of "his Phisitian," but the sapient James detected witchcraft, and was personally present at the torture of some poor old women, one of whom was duly "wirriet" (strangled) and her body "burnt in assis." On the death of this earl Morton went to Douglas of Lochleven under the Regent's entail, and is now represented by the twentieth earl. The tenth Earl of Angus was the Catholic earl, and involved in the strange treason of the "Spanish blanks." His son, who became the first Marquess of Douglas, is perhaps best known as the father, by his second wife, Lady Mary Gordon, of that Earl of Selkirk who became Duke of Hamilton. This Douglas, who married Anne, Duchess of Hamilton in her own right, was President of the Convention, and father of the duke whose irresolution at the time of the Union controversy caused in his nationalist followers grave suspicions of treachery. His tragic death in the duel with Lord Mohun cut short a career which was not very worthy of the great part he had to play. The elder line of the house of Angus was carried on by the grandson of the first Marquess of Douglas. He was the miserable hero of the "ballad of Jamie Douglas."

O wae be unto thee, Blackwood,  
And aye an ill death may ye dee;  
Ye war the first and foremost man  
That parted my gude lord and me.

The "auld son," whose birth the ill-starred Barbara Erskine remembers as the time of her lost happiness, became the gallant Angus who raised the Cameronian regiment, and whose statue by Mr. Brock, erected at Douglas, is shown in one of the admirable illustrations of this book. When he fell at Steinkirk his half-brother succeeded him. The first and last Duke of Douglas it is charitable to suppose was an imbecile. His only sister, who made a clandestine marriage with Col. Steuart of the Grandtully family, died of grief at the obduracy of her brother, who refused to see her and her twin children, the survivor of whom was the defendant in the famous Douglas cause. On the duke's death the marquessate of Douglas and earldom of Angus passed to the Duke of Hamilton, as male heir. But the result of the long litigation, during the progress of which Thurlow, afterwards Lord Chancellor, fought a duel with the agent on the opposite side, was to leave young Steuart-Douglas in possession of the estates. He is now represented in the

female line by the twelfth Earl of Home, Baron Douglas.

Remains the house of Queensberry, descended from one of the two illegitimate sons of the hero of Otterburn, James, second Earl of Douglas. To William Douglas his father gave the barony of Drumlanrig. Our author tells us enough of the early lords to exhibit them in an agreeable manner as strenuous fighters and negotiators, "with no more stains upon their characters than was becoming to feudal barons." Sir James, the seventh lord, must have had an Irish strain in him. Captured by the laird of Wormeston, and not knowing whether his son was also taken prisoner or not, he writes:—

"Willie, thou sall wit that I am hail and feare. Send me word therefore how thou art—whether deid or levand. Gif thou be deid, I doubt not but friendis will let me know the treuth, and gif thou be weill, I desire na mair."

The house which was raised to the peerage by Charles I. reached its historical zenith in the time of the first and second Dukes of Queensberry, the first the zealous but honest minister of Charles II. and James VII. in "killing time." Some of the letters of Claverhouse to this duke indicate a belief that matters were being pushed with far too high a hand against the "phanatikks." The second duke played, in our author's view, a nobler part. As Lord Drumlanrig he was the first Scotsman to join William of Orange in England, and later, having succeeded his father, he bore as Commissioner of the Parliament the burden of steering the State to the harbour of legislative union. His resolution was in great contrast to the vacillation of his kinsman and opponent, Hamilton. It is remarkable that at this climax of their country's history two Douglas chiefs, and they, curiously enough, representing the Black and the Red, should lead the opposing forces. Sir Herbert Maxwell describes with much enthusiasm how, in face of an angry nation, smarting with the Darien disappointment, torn by Jacobite and Cameronian, the factions otherwise at deadly enmity all joining in opposition to England, the Union Duke manipulated his majority in the estates. We do not care to speak of "old Q." and the decadence. At present the Duke of Buccleuch and Queensberry represents the heir of line, and the Marquess of Queensberry the heir male of Douglas of Drumlanrig.

To sum up, there is no accounting for tastes, and we believe that to the average reader, who knows little of the history of Scotland and cares less, the excessive detail of this book, its wealth of dates, and, we must add, frequent repetitions may prove tiresome. To the Scot who knows his country's history it will be a valuable work of reference, well printed, though the double accent on *ἀνθρώπειον* in the preface has a horrid aspect. Some may resent its resemblance to a desultory history of Scotland, but the history of this family, if it was to be written, could not but take that form. The author has the gift of an easy narrative style, and his conclusions are sound in the main, though his estimate of the Angus race is more favourable than we should have anticipated. His facts are, for the most part, "chiels' at winna ding, an' downa be disputed."



*The Origin and Significance of Hegel's Logic: a General Introduction to Hegel's System.*  
By J. B. Baillie. (Macmillan & Co.)

THE difficulty of Hegel's logic is proverbial, and it was a good thought to try to remove some of it by giving an account of the origin of the system in the mind of its author. In this task Mr. Baillie has been not unsuccessful. Like all original philosophies, Hegel's system cannot, of course, be fully explained by tracing out its definite points of contact with earlier ones. Indeed, such points of contact, when closely examined, are found to be rather slight. We have no facts, the author remarks, to show in detail how Hegel's view of dialectic arose from Plato's. And so far as Fichte, almost his immediate predecessor, is concerned, no record of detailed influence is left us. Yet Hegel was himself, as he said of every one else, the child of his age; and in a general way it is possible to show how he sprang from it, and from what individual thinkers the influence came to him to speculate as he did. In his own mental history, before he entered on the line of thought determined by his predecessors, may be traced a way of regarding life and the world which was not strictly philosophical, but was "a crude blend of philosophy and theology, much more allied to mysticism than to clearly developed systematic thinking." Theological phraseology seems to have been a result of the conviction he always retained that the thinker must start from a basis of "immediacy" in the experience and feeling of men in general. At this early stage he had greater personal sympathy—sometimes strongly expressed—with the religion of Greece and Rome than with Judaism or Christianity. The human value of classical religion and life seemed to him at first only another form taken by Kant's principle of the dignity of the free individual. Afterwards he came to perceive the antithesis of the principles of individuality or subjectivity and of universality or objectivity; the former characterizing Protestant Europe, as the latter characterized the civic life of antiquity. His further philosophic development was an effort to reconcile these two principles. Fundamentally, however, he remained always Hellenic in spirit.

For Hegel, philosophy and system were synonymous. Yet, though always aiming at system, he could not proceed without finding it necessary to recast his thought. In his early logic, while there is much that was characteristic also of his later system, much had to be altered. And if there is system—though it may not be definitive—from the first, he is far from clear in the beginning as to method. All that can be claimed is that it was his unhesitating presupposition that there must be a discoverable connexion in things, to be determined by some one method that is alone philosophically valid. Already, "ultimate reality is spirit," but at his first stage he has not discovered that the method of determining the connexion of one expression of spirit with another is "development." Now, as always, he diverges from Kant in holding that there is "no initial problem regarding knowledge." We learn to swim, as he put it, by going into the water. So far as he accepts Kant's principles of knowledge,

"they are viewed not as principles necessary solely to knowledge of the real, but principles in and of the real itself; they are not simply forms of reality, they are reality itself." It is interesting to note that "his idealism at this stage was monastic idealism; reality is thinking beings, not, as later, reality is thought (logical idealism)."

In his attitude to "theory of knowledge" he from first to last took the side of Fichte and Schelling as against Kant:—

"Kant's logic ceases altogether to be regarded merely as a subjective human apparatus for putting the tangled complexity of the world into harmonious order, and becomes essentially constitutive of reality, because at once objective and immanently determinant of it."

On Fichte, Hegel's criticism was that his idealism, beginning as it does with the *Ego* subjectively conceived, is purely "formal." "It is not true knowledge; this must begin from the Absolute; and the Absolute is not an abstraction, nor incomplete, nor a part." His disagreement with Kant and Fichte "is based upon principles which he consciously holds to be in harmony with those of Schelling." The divergence from Schelling was in respect of method. It is the lack of development—that is to say, of transition from lower to higher, and ordered involution of the later with the earlier steps in the process—which he finds to be the primary defect in Schelling's system. Moreover, he came to see that mind is higher than, and not merely on a level with nature, as it had the appearance of being in Schelling's conception of an "indifferent union of opposites."

Having thus put the reader at the right point of view, Mr. Baillie proceeds to describe the evolution of Hegel's mature thought. The supreme error of romanticism, as Hegel had seen, was its repudiation of system. For the construction of a system it was necessary to ascertain "the absolute method of philosophy":—

"The method of truth is dialectic, because History, Nature, and Experience are one and all dialectic to the core. Hence the identification of Logic and Metaphysic which is the absolute system of truth, and the most perfect (i.e., freest) expression of self-consciousness."

Hegel's philosophy, in short, proceeded from an unwavering confidence that the immanent reason in things must, because of its identity of nature, be intelligible to human reason. That his own system was the adequate expression of this reason Mr. Baillie, with Hegel's later disciples, does not seek to maintain. Following Mr. Bradley and others, he raises objection in particular to the identification of "Reality in its essence" with "a process of knowledge." Experience, which is ultimate reality, is more than knowledge, and "Knowledge is not construction but reconstruction of experience." Nor can individuality be transcended in the logical development of the method, as Hegel thought. A system remains in the end the work of an individual thinker, and is subject to his limitations. Yet Hegel's logic retains its value in spite of all objections, justifiable and other. Its principle that "Experience is fundamentally a spiritual unity" is true.

"Only on such a view as Hegel's, we may admit, can knowledge and all that it means be explained. What we have insisted on is simply that the process of science must not for a moment be taken to be equivalent to the fullness of the life of Experience itself, and therefore the complete realization of the nature of the Absolute must remain for knowledge even at its best an impossible achievement.... But this none the less does not convert our knowledge into mere symbol or guesswork, nor does it make our efforts to render the Absolute intelligible of none effect."

We do not propose to add to this brief sketch of Mr. Baillie's appreciation of Hegel any systematic criticism of the general view. He is, as must be evident, a sober-minded admirer. He hardly claims, indeed, for Hegel's dialectic method validity as a general organon in the sense in which it might justly be claimed for the Aristotelian logic. His claim, on examination, will be seen to be something more and yet less than this. The most important point to note is the commendable clearness with which he has brought out Hegel's thoroughgoing rationalism in every sense of the word. That a different impression has sometimes been given is no doubt due to Hegel's use of traditional terms of Christian theology to express philosophical doctrines of his own—a circumstance which, like his habit of proceeding in his logic from those "general terms which are the current coin of ordinary communication," has increased the difficulty of understanding him. The latter element of difficulty is indeed greater than the former, being an extreme expression of that which often baffles outsiders in the effort to penetrate the meaning of a philosophical system—namely, the attempt to convey highly abstract and peculiar meanings without the aid of a set of terms that bear on their face the mark of a technical vocabulary.

*George Washington.* By Norman Hapgood. (Macmillan & Co.)

*Israel Putnam.* By William Farrand Livingston. (G. P. Putnam's Sons.)

THERE is at present a strong and healthy taste in the United States for biography, especially for biography which bears on the life of the nation. Lives of Washington, Lincoln, and the lesser men of the two great American epochs are "thick as autumnal leaves that strow the brooks in Vallombrosa." Mr. Norman Hapgood, who is, perhaps, best known as one of the ablest and most conscientious of dramatic critics in the United States, is also making himself a reputation as a writer of concise biographies. To his books on Lincoln and Webster he now adds a very able life of Washington, which is the best thing of the kind that we have seen since Mr. Henry Cabot Lodge published his contribution to the series of "American Statesmen." The chief novelty of Mr. Hapgood's book consists in its reproduction of extracts from Washington's diary and State papers in facsimile of his autograph, which will appeal to the growing taste for what may be called "personal illustration." The most interesting of these is a list of the surviving revolutionary officers which Washington made for the Cabinet in 1791, in order to guide their



choice of a commander and staff for the Indian war. One may quote the comment on General Wayne ("Mad Anthony"), who was actually selected as commander-in-chief:—

"More active and enterprising than judicious and cautious.....No economist it is feared..... Open to flattery.....easily imposed upon..... and liable to be drawn into scrapes.....Too indulgent (the effect perhaps of some of the causes just mentioned) to his Officers and Men. ....Whether sober.....or a little addicted to the bottle, I know not."

Mr. Hapgood professes to add little that is new to the extant knowledge of Washington, but he gives us at least one characteristic story which does not seem to have appeared in print before, and which we are glad to possess:—

"When Louis Philippe was an exile in America he was a guest at Mount Vernon. Noticing his host's voluminous correspondence, the exile asked the retired leader whether he did not fear that some of his words or deeds would come up in judgment against him when the historian was making up the estimate of his career. General Washington answered that he had never said anything or written anything which he cared to recall, nor had ever done anything which he regretted. It was a strange statement to be able to make, after years of war and years of statesmanship; and yet, even in the face of the relentless modern criticism, it still wears the face of truth."

This story was told by the late Duc d'Aumale, who had it from his father, to Mr. C. M. Depew, who passed it on to Mr. Hapgood. Thus the evidence for it is fairly good, and it is in keeping with what we know of Washington's admirable but slightly superhuman nature.

We may quote a passage from the conclusion of this excellent biography as showing the author's conception of Washington's place in history:—

"He has the enduring confidence of mankind. He won it by talents which were rare, but which were in no wise so great as the probity with which he used them.....If Washington's name is as great as any in the annals of political history, it is because of deeds which the world values now even more than it did a hundred years ago. His was a noble nature, with a sanity, a balance, a power of endurance, seldom rivalled; but his glory is not mainly personal. It is not primarily the effulgence of some rare and individual superiority. It is universal. It is the concentration in a man of those merits which are most needed in the rulers of mankind. It is the triumph of integrity, of patience, of courage, of loyalty, at the service of his country. It is because he was with constancy for the right, and so powerful in its service, that he has such honour from the world. Only great talents could have accomplished what Washington accomplished, but no genius alone, however prodigious, could fill that place in the world's history which is held by Washington's clearness of view and unbending moral strength."

Few soldiers of the American Revolution had a more adventurous life than Israel Putnam, the hero of a number of stories which have been incorporated with the nursery tales of America, and the ranking officer on the famous day of Bunker Hill. Mr. Livingston has had access to some original sources of information, and is able considerably to supplement the biography of Tarbox:—

"These documents include his [Putnam's] official reports as a ranger or scout in the French and Indian War; the diary which he kept on his voyage to the South; his General Orders in the Havana Campaign and the American Revolution; and letters by his own hand or dictated by him at different periods of his life. His holograph writings, characterised as they are by a greater number of defects than was common even in those days when men spelled incorrectly, punctuated carelessly, and used capitals with lawless frequency, plainly show that he had little training or inclination for composition."

Mr. Livingston is clearly in love with his subject, and presents a lively full-length portrait of the bluff and energetic Major-General. Putnam's earlier career as a pioneer and Indian fighter is as full of moving incidents as a Leatherstocking novel; indeed, it is only in fiction that one expects to meet with such an episode as that which occurred to our hero after the failure of the attack on Ticonderoga in 1758. He fell into the hands of the Indians, and was actually tied to the stake with the fire kindled around him!

"His hands were so tied that he could move his body. He often shifted sides as the fire approached. This sight, at the very idea of which all but savages must shudder, afforded the highest diversion to his inhuman tormentors, who demonstrated the delirium of their joy by correspondent yells, dances, and gestures."

Just as Putnam had given up all hope the gallant Frenchman who commanded the combined expedition, and who had accidentally heard of the American prisoner, dashed through the flames and snatched the victim from his savage allies—quite in the Fenimore Cooper manner. The scene of the wolf-hunt, again, in which Putnam was lowered into the she-wolf's cave for a hand-to-hand combat, might have come straight out of 'The Pioneers.' For other of Putnam's exploits it is less easy to find a precedent in fiction—his famous escape from the British cavalry by riding down the almost precipitous Horseneck height has passed into a household word in the States. Why, by the way, does Mr. Livingston say that the pursuing dragoons "fired their revolvers at him"? It is the only slip that we have detected in his able and fascinating book. The vexed question of the command at Bunker Hill is treated with good sense, and full credit is awarded to Putnam for his gallant efforts without undue depreciation of his colleagues. It is with peculiar interest that one reads, at the present moment, that thrilling story of the way in which the discipline and unflinching gallantry of the British army finally triumphed, at a cruel price, over the stubborn courage and fine marksmanship of the rebels. Mr. Livingston records the curt orders which Putnam gave his men as he awaited the advance of the bayonet-tipped line that broke twice before the murderous fire of his raw levies:—

"Powder is scarce and must not be wasted." "Fire low." "Take aim at the waistbands." "You are all marksmen and could kill a squirrel at a hundred yards." "Reserve your fire and the enemy will all be destroyed." "Aim at the handsome coats." "Pick off the commanders."

Putnam's whole character is expressed in the reply that he sent to Sir Henry Clinton's threat of taking exemplary ven-

geance if a spy who had fallen into the hands of the Americans were executed. The flag of truce returned with this answer:—

"Edmund Palmer, an officer in the enemy's service, was taken as a spy lurking within our lines; he has been tried as a spy, condemned as a spy, and shall be executed as a spy, and the flag is ordered to depart immediately. P.S. He has been accordingly executed."

Putnam was an admirable specimen of the men who freed their country, and we are glad to have this interesting life of him from the publishing firm which his grand-nephew founded.

*Early Christianity and Paganism, A.D. 64 to the Peace of the Church in the Fourth Century: a Narration mainly based upon Contemporary Records and Remains.* By H. Donald M. Spence, D.D., Dean of Gloucester. (Cassell & Co.)

DEAN SPENCE is unquestionably an able scholar. He has also done excellent work in the treatment of early Christian writings. He is an earnest thinker, and the spirit of his books is lofty and elevating. He has thus many of the qualifications which are necessary for the historian of early Christianity and paganism. Yet he has not succeeded in making his present work satisfactory. It seems as if he had trusted too much to his past acquirements. Taking, apparently, only a few, and not always the best, books as the sources of his information in regard to modern research, and perusing not too carefully the old authorities, he appears to have thrown off chapter after chapter, not turning back to compare one part with another, and the result is that the repetitions in the book are endless. The same ideas, the same arguments, and the same facts recur again and again. It is impossible to convey a notion of these repetitions here—for this could be done only by quoting page after page. But we may take one insignificant point which shows the tendency. On p. 82 he says: "Irenæus, one of the ablest of the Christian writers of the second century, who became Bishop of Lyons in A.D. 177." On p. 83 he states: "Irenæus, whom we have just quoted, became Bishop of the important Gallican see of Lyons in A.D. 177 in succession to the aged Pothinus." On p. 212 he uses the words: "Irenæus, who succeeded the aged martyr Pothinus as Bishop of Lyons." On p. 226 he varies the information: "The most prominent Christian in the Gallic Churches after Pothinus, the bishop, was Irenæus, who succeeded Pothinus as Bishop of Lyons, A.D. 178." In another passage he sets down "the days of Irenæus of Lyons" as "circa A.D. 170-180," but elsewhere they are set down as "circa A.D. 170-190" and "circa A.D. 177-190." And it is quite likely that we have not exhausted the references to Irenæus and his date.

Are we mistaken further in finding evidences of bias, though Dr. Spence declares that he has endeavoured to speak the whole truth? We shall adduce instances in proof of our assertions, but we are compelled, through the limits of our space, to notice only such points as can be treated briefly.

The account which the author gives of Callistus seems to us characteristic of the



treatment which he has accorded to Christians generally. St. Hippolytus thus narrated the history of St. Callistus. We quote from Bishop Chr. Wordsworth's translation:—

"He [Callistus] was a servant of a certain Carpophorus, a Christian of Caesar's household. Carpophorus entrusted him, as a Christian, with a considerable sum of money, professing that he would bring him gain from the occupation of a banker. He set up a bank in the *piscina publica*, and in course of time many deposits were entrusted to him by widows and brethren, through the influence of the name of Carpophorus. But Callistus embezzled them all, and became bankrupt. And when he was in this plight, tidings did not fail to reach Carpophorus, who said that he would call him to account. When Callistus perceived this, and apprehended the danger which threatened him from his master, he ran away, taking flight toward the sea."

Further on Hippolytus tells us that when Callistus was brought before a Roman magistrate, Carpophorus

"hastened to the tribunal of the Prefect, and exclaimed, 'I entreat thee, my Lord Fuscianus, do not believe him, for he is not a Christian, but seeks an occasion of death, having embezzled much money of mine, as I will show.'"

Here is what this history says of Callistus:—

"The story of the feud is as follows (we give it from Hippolytus' own narrative, contained in his recently discovered 'Refutation of all Heresies,' book ix. chap. vii.). In the reign of the Emperor Commodus, Marcus' son and successor, there lived in Rome a Christian slave named Callistus. His master was one Carpophorus, also a Christian, and an official in the Imperial palace. Apparently Callistus was an able business man, for Carpophorus entrusted him with money, and set him up in business as a money-changer and banker. In this calling he evidently for a time was successful; for many Christians and others were in the habit of depositing money with him. Then came on a period of difficulty, and Callistus lost all his capital, and, fearful of his master's anger, attempted to fly; but was arrested at Portus and brought back to Rome. The angry Carpophorus at once dispatched his unlucky slave to the 'pistrinum,' or prison where refractory slaves were sent for punishment by their masters."

Dean Spence makes no mention of the embezzlement which Hippolytus attributes to Callistus, and smooths down the other vices which the saint attributed to his brother saint and bishop.

A table is provided of the chronology of the Acts. In recent times there has been much discussion as to the date of the birth of Christ. But the Dean seems to know nothing of Prof. Ramsay's lucubrations on Bethlehem, or Harnack's investigations. And he prints a chronology which he must have got out of some old text-book, based on the idea that Christ was born in the year 1. He wisely prefaces the chronology with the words, "But it must be borne in mind that the *exact* chronology of this period, especially in the earlier portion, is somewhat uncertain." But most scholars, we think, agree that whatever uncertainty there may be, it is well-nigh certain that his chronology is wrong.

Sometimes the author makes absolute statements which are directly contrary to the truth. Thus he says, in regard to the correspondence between Pliny and Trajan,

"This correspondence has been pronounced by the universal verdict of scholars and critics as undoubtedly genuine." The fact is that from the day on which it was published to the present time there has been a continuous series of scholars who have impugned the genuineness of the letters. Doubts arose even before the first complete edition was printed. In the preface to that edition the printer of it, Aldus Pius Manutius, writes of the "*Decimi libri, quæ scribuntur ad Trajanum Imperatorem.....sunt qui non esse Plinii putant.*" And he then proceeds to indicate briefly the reasons assigned for rejecting them, and more fully his own for accepting them. If Dean Spence had consulted the last elaborate defence of them by C. G. I. Wilde, S.J., published in 1889, he would have had some notion of the various arguments which have been employed against them in our own times. Or if he had glanced over Platner's bibliography of the younger Pliny he would have seen indicated occasionally the circumstance that the authors of the dissertations noticed in the catalogue disputed the genuineness of the letters of the tenth book, especially of the letters referring to Christianity.

Sometimes when the subject demands fuller reference Dean Spence assigns some reasons for his opinions, but almost invariably it becomes evident that he does not know the latest discussions. Thus he says about the book '*De Mortibus Persecutorum*': "Some doubts have arisen respecting the authorship of this treatise." He then defends the ascription of it to Lactantius, and ends with the statement, "Allard, the French scholar, the most recent historian of the period, in his great and exhaustive work on the persecutions, makes copious use of it as a book 'dont l'authenticité n'est plus contestée.'" Allard is a Roman Catholic writer whose liberal tendencies are worthy of all praise, but his judgment is far from unbiased and his claims to being a critic small. Dean Spence ought to have known that the text of the '*De Mortibus Persecutorum*' was in an unsatisfactory state and that a new edition was promised by the Vienna Academy. The editor appointed for this new edition wrote a dissertation against the authorship of Lactantius in 1891, and followed this by several treatises in subsequent years. In 1897 the new and only trustworthy text appeared. The book is separated from the works of Lactantius and ascribed to another. Dean Spence has made use neither of the new text nor of the numerous treatises which have appeared on its authorship within the last ten years.

So, too, with his treatment of the narratives in regard to the martyrs. We take the case of Symphorosa, which is dealt with as follows:—

"Modern criticism dealing especially with internal evidence has branded the recital with grave doubts respecting its genuineness; but the more conservative spirit which has lately prevailed, by subjecting the Acts to a searching critical examination, has largely disposed of these objections, and has shown effectually that none of the circumstances connected with the charge made against S. Symphorosa and her seven sons, or with the trials that ensued, or with the martyrdoms which closed this stern, sad episode, are any of them improbable, or in any way liable to the imputation of being

unhistorical; while the discoveries resulting from recent researches conducted by scientific antiquarians have gone very far to establish the substantial truth of the 'Acts' in question."

Modern criticism is best represented by Prof. H. Achelis, whose work '*Die Martyrologien, ihre Geschichte und ihr Wert*' (Berlin, 1900), discusses fully and fairly the authenticity of the various narratives. The conclusion he comes to in regard to the martyrdom of Symphorosa is that it is pure fiction. His arguments are very strong. Dean Spence has not touched on them at all.

Want of familiarity with recent research is also evident in archaeological matters. Thus he says:—

"It is no baseless thought that the presence, the long-continued presence, according to the immemorial tradition, of such a one as Peter had helped to fan the flame of devotion which Paul found burning so brightly when, as a prisoner, he was lodged in or near the great Prætorian barracks or camp outside the wall to the north-east of the city, hard by the modern Via Nomentana."

He adds in a note:—

"The site of the Prætorian barrack or camp is well known to the modern English traveller. It is a little to the south of the Porta Pia and the present English Embassy (A.D. 1901)."

If he had carefully studied Prof. Ramsay's '*St. Paul the Traveller*,' published in 1895, as well as the '*Church in the Roman Empire*,' to which he refers several times, his chronology would have been improved and he would have found mention of a discovery that renders it very likely that St. Paul's abode in Rome was not near the Via Nomentana, but on the Cælian Hill. This opinion is supported by Lanciani and other Roman antiquaries. In connexion with this subject we may point out that the book contains three views of the Roman Forum, taken from photographs, and that these views exhibit houses and a church which have disappeared, and do not exhibit the Basilica Emilia or Maria Antiqua, which have been unearthed.

Dean Spence makes continual appeal to immemorial tradition, as if that were evidence of truth. He does not seem to have reflected that modern experience of tradition (and ancient must have been the same) is that it is most frequently the tradition of pure fiction, or of fact combined with fiction, but very rarely, if ever, of pure fact.

#### NEW NOVELS.

*The Lady Paramount.* By Henry Harland. (Lane.)

ADMIRERS of '*The Cardinal's Snuffbox*' have been awaiting Mr. Harland's new novel with a good deal of interest. The many who waxed enthusiastic over the other pleasant little Italian comedy ought to be well pleased with '*The Lady Paramount*.' But the public is nothing if not capricious, and one never knows whether it may not cheerfully burn what the day before it adored. For ourselves, we certainly find the book delightful. Like '*The Cardinal's Snuffbox*,' '*The Lady Paramount*' has for its setting Italy and the Italians. The hero is again an Englishman. This connotes a good deal of sameness in situation and cir-



cumstance. But, again, What's in a setting? The manner here, as there, is light and vivacious, and the dialogue fully as brisk and amusing—if not more amusing. It is, of course, easy to foresee that a continued supply of such material, good as it is, might grow insipid. But Mr. Hatton has, in all probability, other qualities to come and go upon. Every now and then he makes an amusing reflection or gives forth an illuminating comparison. Willes, the musical land-agent (who never does any music or any business either), is good of his kind. He is not wholly original, being a blend of people we have met in and out of novels, but he is very successful in his particular way. The style of writing is easy and well fitted to the matter in hand. One or two small inelegances of phrase are only conspicuous because they are unexpected. 'The Lady Paramount' contains pretty descriptions of some not too obvious moods of nature and human beings, without going much beneath the surface of either.

*Those Delightful Americans.* By Mrs. Everard Cotes. (Methuen & Co.)

It would be impossible to give a thorough idea of this undoubtedly shrewd and lively comparison of many features of British and American sociology and character without unfairly multiplying quotations, and thus giving away those good things which should be discovered by the readers of the novel. Mrs. Cotes, to use the name not yet so familiar as that of Sara Jeannette Duncan, describes the journey of a young English couple to the States, their entertainment there by rich and friendly Americans of different types, and a double love affair, in which a British wooer endeavours to pursue Transatlantic methods in his courtship, and an American to adopt for the same purpose an English manner. The result is unexpected, for the pairs change partners in the end, to the infinite surprise of the young matron from England who tells the story with zest and acumen. But the narrative, good as it is, is but the thread on which experiences and studies are strung. The humour of young Mrs. Kemball's observations is always genial, and the characterization and conversations natural and true. Amidst a good deal that is necessarily superficial there is plenty of sagacity in the treatment of the contrasted nationalities.

*A Vision of Beauty.* By Joseph Hatton. (Hutchinson & Co.)

It is a dangerous experiment on the part of a writer to make his hero the author of a wonderfully successful novel and then to tell the reader that the book which he is handling is that hero's second story. This is what Mr. Hatton does in his latest work, and we certainly are given sufficient reason to doubt whether, in view of the qualities of 'A Vision of Beauty,' Horace Bertram could have written such a book as 'The Little City' is described as being; we are concerned, however, with the actual and not the supposititious novel, and this may be described as a pleasant blending of sensationalism and sentiment, such as is likely to please the majority of regular novel-readers. The story is of a clever young

provincial journalist, who migrated to London, fell in with an adventuress, and then, after varied experiences, returned to his native city and his first love. Many readers will regret that certain villains do not meet with a fitting reward, and will feel a distinct disappointment in there being no clearing up of the mystery of Julia, the supposed daughter of a mysterious financier. Mr. Hatton is overfond of such verbal exuberances as "the electric-lighted and encyclopædic rooms of a London daily," and in two instances forgets the names which he has given to a house and a peerage and invents new ones.

*The Shadow of the Rope.* By E. W. Hornung. (Chatto & Windus.)

THIS is not so much the story of a murder as a narrative of the experiences of a woman who was acquitted after trial for murder. It covers the year which elapsed between the time of her trial and the day upon which her honour was vindicated by the discovery of the real murderer. Yet it is not a detective story, and the author's work is above the level of his material. As bearing upon that fact the following paragraph, taken from this novel and dealing with one of its characters, has a certain interest of its own:

"The novels of Charles Langholme were chiefly remarkable for their intricate plots, and for the hope of better things that breathed through the cheap sensation of the best of them. But it was a hope that had been deferred a good many years. His manner was better than his matter; indeed, an incongruous polish was said by the literary to prevent Langholme from being a first favourite either with the great public or the little critics. As a maker of plots, however, he still had humble points."

The public thought Mr. Hornung's heroine guilty of the murder, and resented her acquittal. Hoots and yells rang in her ears as she left the Old Bailey. She was without a friend in the world; she had a proud, sensitive nature, and was the kind of woman who earns the name of lady. What becomes of such characters, sentenced to life instead of to death, in this censorious scandal-loving world of ours? Mr. Hornung's story is a fairly successful attempt to answer the question.

*A Meeting of Greeks.* By George Manville Fenn. (Bousfield.)

THIS nautical and highly melodramatic story is a good deal spoilt by its miserable opening chapters. The death-bed of a woman perishing of a broken heart and the systematic torture of her child by his cruel stepfather are scenes too sordid and sickening for their realism to be other than oppressive. When Mr. Fenn makes the wretched boy jump out of the window and swim off to sea to be picked up by a comic sailor he is more like our old friend the caterer for youth. "Once aboard the lugger," there is fine miscellaneous incident provided—the distressed damsel, villains of all degrees of turpitude, mutiny and murder, the triumph of virtue in the persons of the illused stepson and the beautiful daughter of the wicked stepfather, and the final overthrow of the principal and subordinate villains. All this is good—of its kind.

*The Marriage of Lydia Mainwaring.* By Adeline Sergeant. (Hutchinson & Co.)

MISS SERGEANT'S story, which involves much tragedy, has the merit of a cleverly postponed dénouement. The parentage of Kathy comes as a surprise at the end, and solves a difficulty which appears till then to be insurmountable. For the rest, the narrative is that of a practised writer, and the characterization rather above the usual level. The journalist Corsellis seems too much of a brute to have won the affection of such a gentle creature as the wife he does to death, or to have retained that of his supposed daughter Kathy. Much of the plot turns on somnambulism, and the author scores a point when she makes her villain turn political renegade for the sake of an editorship. There are some marks of haste or imperfect proof-reading here and there. "Between Alexandria to London," "In a good position and a large income," "Pelt along the dusty road along the quay," are ungraceful, if venial slips.

*Graustark.* By George Barr McCutcheon. (Grant Richards.)

ITS author calls this "a romantic story of modern life"; and, to be sure, there is a princess in it. She is the Sovereign Princess in Graustark, and there is a young gentleman of means from Boston, whom she more than once calls her "ideal American." The ideal American—a variant of the eternal Rudolph of romances of this particular order—has for friend and travelling companion another young American, who marries a countess at the Court of Graustark. There is a Black Michael "to" the story, as its author might put it; there are plots and counter-plots, murder, a foiled abduction of the royal lady, and a honeymoon journey by express train to wind up with. 'Prince Otto' was the parent of the school to which this book belongs, 'The Prisoner of Zenda' its most popular example. 'Graustark' is a little more merrily impossible than the most of its fellows, inasmuch as its handsome hero actually weds the princess. It is entertaining and not at all ill-constructed, though it makes no pretensions of any sort and is not important.

*Ludus Amoris.* By Benjamin Swift. (Wellby.)

WE like Benjamin Swift's new novel better than that which immediately preceded it, although our liking is a little lessened by his seemingly morbid taste for disease—two cases of cancer in one story unpleasantly "pile up the agony," although it must be admitted that they are made to serve definite ends. The story as a whole admirably serves the purpose for which it may be assumed stories are primarily written—that is to say, we are really interested in a certain series of happenings to a certain set of folks, and await the dénouement with some measure of excitement. The hero, Vincent Woodbridge, the second (and disowned) son of a stiff-necked baronet, has got heavily into debt, and determines to take any work he can get, and thus finds himself, under a false name, attendant upon the horses of Lord Barfield, whose daughter has rashly engaged herself to Vincent's lumpish brother. Complications promptly



occur, giving rise to some pleasant comedy, ending as the seasoned novel-reader readily guesses. All is not comedy, however, for some of the best scenes are set about Covent Garden Market, in lodgings where Vincent's uncle and godfather, a very rich man, lives in seeming penury, with as neighbours a professional young thief, a market-porter poet, and a chimney-sweeper. These London scenes are at times capital in the indications of character and atmosphere, while those in the country are more in accordance with the traditions of the ordinary novelette. Irish dialect, we may mention, is not suggested by spelling *domain* with a final *e*, or by making *painful* "paneful."

*Sarita the Carlist.* By A. W. Marchmont. (Hutchinson & Co.)

MR. MARCHMONT'S methods and style are, we believe, already familiar to the considerable circle which supports him. This, his latest production, is typical. The relation of its characters to the men and women of real life is remote, but they are on terms of affectionate intimacy with the most assiduous patrons of fiction at the circulating libraries. *Sarita*, besides being the maddest kind of Carlist (and as a fact the sect numbers some remarkably eccentric persons among its followers), is a beautiful Spanish maiden. She is fortunate in the possession of an English cousin, the second son of a peer, the handsome, heroic type of young Englishman whom novelists generally refer to as an Anglo-Saxon—a practice, by the way, which must be confusing to philologists, if philologists read modern novels. The same young man, upon whom we think the mantle of Ouida's guardsmen may be said to have descended, figures prominently in every romance manufactured upon the lines of 'The Prisoner of Zenda.' In the present instance he becomes attached to the British Embassy at Madrid, at the time that his beauteous cousin is in the thick of her maddest and most inconsequential Carlism. They play pranks with the young king; there is a powerful, middle-aged villain; arrests and revolutions cheer the way, and "Good-bye again," came in a whisper, as the boy king closed the door softly behind me, and opened up at the same time all the new smiling love-life that lay ahead for us two."

*By Bread Alone.* By J. K. Friedman. (Heinemann.)

THE matter and manner of this industrial romance suggest to the practised reader the untried excursionist in the fields of fiction, and even more strongly the American writer not at home with English as it is spoken on this side the Atlantic. Odd expressions and fantastic diction are likely to come under the notice of all readers of to-day. But we seldom light on such a mine as here. The grammar, even, is wild at times, the author's methods of dealing with the subjunctive and the historical past being quite his own. His love of lengthy Latin derivatives is marked, and grandiloquence is frequently followed by bathos. The *leit-motif* is a prolonged struggle between capital and labour "out Chicago way." We note a good deal of originality and force

here and there. The newest American slang alternates with extraordinary words such as "frenetic," "tristful," "antagony," "aberrate," "obtrusion," and many more. "His thought keyed to the issue of a responsibility"; "another setback retained him in bed"; "crows'-feet were grasping for roost in the corners of his eyes." A blue vein constantly empurples the high forehead of the hero. Yet, with all this, there are descriptions of a violent and vivid kind which tell. Especially at the outset there are remarkable scenes and purple patches painted as it were with blood and fire. Man and machinery in grim revolt are portrayed, with hand-to-hand fights and many gruesome death scenes.

*The Problem of Janus.* By Mrs. J. A. Crawford. (Treherne & Co.)

ALTHOUGH in its opening chapters this story is one of fair promise, long before the reader reaches the end his sympathy will be changed to different feelings, for the writer runs riot in words and images inappropriate and ridiculous. "There ensued a silence heavy enough to have cut up in solid blocks"; "The atmosphere pulsed with alternating odours"; "A very universal practice"—these are a few phrases, copied almost at random, which speak for themselves. The story is one of a freak—we hope that Sir Richard Calmady is not to have a numerous progeny—and is wholly unconvincing as such. Much that is in the book seems like a skit upon the high-falutin' novelettes, much is in bad taste, and much is even unhealthy, for it seems difficult to find a more suitable word for the state of mind which can see in a seller of air-balloons something "distinctly suggestive of the phosphorescent putrescence radiating from a decaying corpse."

#### MILITARY LITERATURE.

*Historical Record of the 14th (King's) Hussars, from A.D. 1715 to A.D. 1900.* By Col. Henry Blackburne Hamilton. (Longmans & Co.)—The story of a distinguished regiment is interesting not only to those who can claim service, personal or ancestral, therein, but also to all students who care to learn from the British army of the past lessons that have a bearing on the military problems of the present and the future. In the 'Historical Record of the 14th (King's) Hussars' Col. H. B. Hamilton has edited, with the patience of a student and the care of a commanding officer, the annals of a fine regiment, which, beginning life as Dormer's Dragoons in 1715, became a corps of Light Dragoons in 1776, and of Hussars in 1861, and possesses a list of distinctions surpassed by only two other cavalry corps. Of the Peninsular War, in which the regiment became especially renowned for its admirable work in reconnaissance and in combat, some most valuable reminiscences are now given, taken from the MSS. of General Sir T. W. Brotherton, G.C.B., at that time serving as a captain in the 14th. There is a simple chivalry about these notes not unworthy of heroic days, as the following excerpts may serve to show:—

"A staff officer, a German, whose name I shall abstain from mentioning, placed himself in perfect security behind a rock, and with a rifle, with which he piqued himself on being an unerring shot, kept picking off French officers and soldiers by way of amusement! I remonstrated with him on his barbarous conduct, and shamed him out of it, but not before he had hit several poor fellows who were actually employed at the time in burying their dead

(it was a working-party sent out for the purpose). The remembrance of such conduct makes my blood curdle in my veins even at this time."—P. 73.

"On the retreat of the army to the famous lines of Torres Vedras, when in command of the rear-guards, a whole convent of nuns came running out of their convent, as I passed by it, and implored me to save them from the French..... I resolved on the expedient of placing these poor distracted creatures (twenty-two in number) *en croupe* behind as many dragoons. They had uneasy seats, but clasped the dragoons tightly round their waists, and we brought them safe into the lines of Torres Vedras, to their great joy and to the great amusement of all those who saw my convoy—such an one as had never before, I suppose, been escorted in this manner by dragoons."—*Id.*

"I shall never forget his good-humoured, fine countenance during the whole time we were engaged in this single combat, talking cheerfully and politely to me, as if we were exchanging civilities instead of sabre-cuts..... The cut I received on the forefinger of my bride-hand proved a great grievance for some time, as it prevented me from playing the violin for weeks—a great deprivation, as I always played in bivouac at night."—P. 107.

The regiment was not at Waterloo, as it had been sent off to serve in North America, but one of its officers, Major the Hon. H. Percy, brought the famous Waterloo despatches from the Duke of Wellington to Earl Bathurst. In the Indian Mutiny the 14th won fresh honours in a multitude of engagements (pp. 251-326); and the words addressed to the regiment by Lieut.-General French at Bethel in October, 1900 (pp. 420, 421), show that the old steadiness in action and efficiency in outpost duty have been fully maintained in South Africa, where, be it noticed, the regiment spent eight months in 1881. The volume is embellished with excellent examples in colour of the uniforms worn at different periods—scarlet (1715-84, 1831-40), blue, and khaki; with portraits of colonels and commanding officers; with maps and regimental music. The casual reader may care for none of these things, and cavil perhaps at the bulkiness of a book in which details of routine necessarily play a predominant part; but surely accuracy is commendable, and in fact indispensable, in what is intended primarily to be a book of regimental reference.

*The Northumberland Fusiliers.* By Walter Wood. (Grant Richards.)—This is the second of the series of "British Regiments in War and Peace." It is pleasantly written, but contains little, save with regard to the last four or five years, that was not familiar to readers of military history. Nor is compensation to be found in many anecdotes of personal exploits, though in their long and eventful career the Northumberland Fusiliers have had numerous stories of daring to their credit. The 5th, a title preferred to the territorial designation, were raised for the Dutch service in 1674, and in 1689 were permanently placed on the British establishment. One of the most glorious episodes in the history of the regiment was the battle of Wilhelmsthal in 1762. On that occasion they took the lead of a force which attacked a division of eight French battalions. Of these, six, numbering 2,732 of all ranks, surrendered. The name "Wilhelmsthal" is borne on the colours. Close on half a century later, during the Peninsular War, the successors of the heroes of that battle proved that the valour of the regiment was as great as ever. The exact date was September 25th, 1811, the scene El Bodon, near Ciudad Rodrigo, the siege of which town the French sought to raise. The attack was begun by a column of French cavalry, who captured two of our guns. These, however, did not remain long in their possession, for the 5th marched steadily up to within a few paces, brought their bayonets to the charge, and literally pushed the enemy down the hill, recapturing the guns. Lord Londonderry, in his account of the affair, wrote: "This is, I believe, the first instance on record of the charge of the bayonet being



made upon cavalry by infantry in line." We believe that it is not only the first, but the last instance, though at Balaklava, when the Russian cavalry advanced to attack the 93rd Highlanders, the men, without orders, brought down their rifles to the charge, and would have advanced to meet them had they not been checked by Sir Colin Campbell with a "Damn all that eagerness, 93rd." El Bodon testified not only to the daring of the 5th, but also to their resolute, sturdy discipline. In the subsequent retreat in face of vastly superior numbers the 5th and 77th, two weak battalions, formed themselves into a single square and repeatedly repulsed the charges of the French horsemen. The Duke of Wellington was not wont to be lavish in commendation, but in his dispatches on this occasion he warmly praised the 5th and 77th. On many a field since the 5th have proved their prowess, having since the Peninsular War distinguished themselves in the suppression of the Indian Mutiny.

*Regimental Badges worn in the British Army One Hundred Years Ago.* By Edward Almack. (Blades, East & Blades.)—"Not long ago," says Mr. Almack in the preface, "I happened to buy a volume in manuscript, which has been the private note-book of some old manufacturing silversmith." The silversmith in question was a Mr. Goetze, and his account-book is brought down to March 25th, 1809. The book contains pen-and-ink sketches of the badges of regiments with instructions for making them. The result is a series of archaeological notes on each badge which are interesting. There is not much that is novel in these notes, and little in them to call for remark, save that in the case of some regiments the author is more complete than in others. He is also a little inexact. For instance, in dealing with the Royal Scots, he says: "Without harping upon the tradition that Highlanders composed Julius Cæsar's bodyguard," &c. As a matter of fact, the story is that this ancient regiment was Pontius Pilate's bodyguard, and furnished sentries over the sepulchre. In the note on the 15th Hussars no mention is made of the celebrated charge of the regiment at Villers en Couche, where the officers won the cross of Maria Theresa from the German emperor. In the brief note on the 87th Regiment no mention is made of the fact that at Barrosa, under the command of Major, afterwards Lord Gough, they captured a French eagle, and in consequence the men of the regiment speak of themselves as "The Aigle Catchers." An interesting fact mentioned by the author is that the 2nd Battalion, now 2nd Battalion Loyal North Lancashire Regiment, and previously the 81st Regiment, were raised at Lincoln in 1793, when the whole of the Lincoln Militia volunteered and were incorporated in the corps. We cannot see what relevance the portrait of George III., an illustration of H.M.S. Marlborough, and a likeness of the late Mr. Edward Marjoribanks, head of Messrs. Coutts & Co., have to the subjects of these notes.

*Cashiered, and other War Tales.* By Andrew Balfour. (Nisbet & Co.)—The scene of all these tales is laid in South Africa, and therefore the book possesses a special interest at the present time. The story called 'Cashiered,' which gives the book its title, is both clever and touching. The bravest men have been known to have a *moment de peur*, and want of nerve caused by illness has often been mistaken for cowardice. This is also the theory of the author, and he illustrates it in a powerful manner, causing the central figure first to display great courage, then, under the influence of malarial fever, to exhibit equal cowardice, and subsequently to redeem his character by a deed of heroic and fatal daring. Among the other stories the best is 'The Power of the Vrouw,' told with vigour and pathos. This tale concerns a weak, worthless young English-

man and his Dutch vrouw, and will not make the reader in love with South African women not of English blood. Three other tales, named respectively 'A Tale of the Rails,' 'The Merry Mauser,' and 'Brindle, the Son of Bellow,' are excellent. In them a locomotive, a rifle, and a draught ox are made to tell their own experiences of the war, and very realistically they do it. Altogether this book is just the thing for any one wearied of serious study to toy with.

#### BOOKS ON THE CORONATION.

*The Coronation of a King.* By M. F. Johnston. (Chapman & Hall.)—*Crowning the King.* By Arthur H. Beavan. (Pearson.)—Two Coronation books of genuine merit and value have recently been noticed in these pages. More at a cheap price are now offered to the public. There is no reason, however, why books at such a price should not be accurate, or, at all events, carefully compiled from the best sources. Mr. Johnston's book is the superior of the two now before us. The account of the Crown jewels is pleasantly done. The description of the institution and rise of the Knights of the Bath, an order for a long period closely associated with the festivities that accompanied a coronation, will be read by many with interest and surprise. Some of the curious series of pictures in Dugdale's 'Warwickshire,' illustrating the initiation of the knights, are reproduced. There are other suitable copies of old prints, but their insertion is on some fickle or incomprehensible plan. Why, for instance, should part of the coronation procession of Charles II. be supposed to be a suitable illustration for the hallowing of Richard I.?

Mr. Johnston's pages open with a tall piece of writing about Westminster Abbey. It is observed that when the troubled lives of our kings were over, many were carried to the pile that they had passionately loved, "and they are lying here now, taking their long rest, while successive generations of Englishmen gaze curiously on their tombs." Mr. Johnston is apparently unaware that Englishmen have done far more in the past than gaze curiously on royal tombs. The remains of English sovereigns have done anything but rest within the Abbey walls. Their actual dust, without exception, has been curiously and irreverently gazed upon and usually coarsely handled, through the morbid taste or reckless permission of those who ought to have been the special guardians of the national shrine. We are told that after the unction and the crowning the king is directed by the ritual to kiss both the archbishops and all the bishops; but that from Charles I. onwards the archbishop is directed to kiss the king's left cheek, and the bishops to do the like. This was changed at Victoria's coronation to the queen's hand. However the earlier rubrics may be worded, this part of the ceremony is the kiss of fealty from the first estate of the realm rendered to the anointed sovereign. Another odd mistake is the statement that Richard II. was the first to take the coronation oath in Latin, it being asserted that it had previously been in French. The fact is that from the eighth century down to 1603 the questions of the archbishop and the answers of the king, which constitute the oath, were all in Latin.

Among other numerous inaccuracies is the statement that the ceremony of the presentation of the Bible in the ritual first occurred at the crowning of Edward VI.; the truth is that this rite was first introduced at the crowning of William and Mary. The account of the ampulla or small eagle for the reception of the consecration cream and the coronation spoon is wrong both as to traditions and facts, and this is the more inexcusable as accurate descriptions have of late years been printed. The old ampulla and spoon were "totally broken and defaced"

by order of the Parliament in 1649. The description of the coronation vestments of Queen Victoria is full of faults. No one who had seen the dalmatic could possibly say, unless colour-blind, that "the roses, sham-rocks and thistles were all carried out in exquisite pale shades of silk"; and it only requires a glance at the photographic reproductions given elsewhere of the pallium to know that it was not "embroidered with four golden eagles"; numerous eagles, according to previous use, were woven into the actual fabric of the cloth of gold. If elaborate descriptions are supplied they might at least be accurate. It is a great pity that a book which has a creditable appearance, and contains much that is interesting and curious, should be marred by these numerous errors.

Blunders and downright mistakes are unfortunately by no means absent in Mr. Beavan's book. The first chapter, headed 'The Crowning of Kings,' opens thus:—

"Great then should be the exaltation of King Edward the Seventh. Ruler over four hundred millions of human beings, and lord of territories ten million square miles in extent, our sovereign is the impersonation of an Empire widely scattered over the globe, but politically consolidated, and in hourly touch with its Governmental centre—an Empire which has no equal, and is rivalled only by that great realm where the Czar of Russia reigns supreme."

There is nothing in these pages as to the vigil of English mediæval kings the night before the coronation, or of their special preparation for the Holy Communion by the Abbot or Dean of Westminster. Our kings, both before and after the Reformation, were instructed to ponder seriously and deeply on their personal littleness, and to remember the verse of the wise man: "If thou be made a prince, lift not up thyself; but be among them as one of the rest and take diligent care for them." At the outset it is stated that the king is temporarily vested "with maniple and stole worn deaconwise." The maniple is about the only sacerdotal ornament or vestment which has no counterpart in the coronation vestures: the armil or stole is plainly directed, in rubric after rubric, to be worn round the neck; if worn deaconwise it would lose all its quasi-priestly significance. It is stated that "a Eucharistic service, suspended at several stages for the performance of certain ancient rites, the Order of Coronation has always been." The exact contrary is the truth; for from the days of Ethelred II. to those of James II. the whole of the Communion office or Mass came after the coronation ceremonies were completed. The writer professes to have studied Maskell's 'Monumenta Ritualia' and the Westminster 'Liber Regalis' of the fourteenth century, and yet he tells us that the latter "speaks of the rite of *extreme unction* and the anointing as most important parts of the ritual." After this it is scarcely surprising to find that the author—who at this important juncture of national history is professing to give us accurate details as to coronation ritual—actually states that Queen Elizabeth kissed "the pax or wafer" at the close of the coronation Mass. It is a gross and irreverent blunder to confuse the pax and the Host. The statement that the coronation oath, on the establishment of the Stuart dynasty, underwent several changes "tending chiefly towards emphasizing the divine right of kings," is unwarranted. Of the coronation of Charles I. it is remarked that "the sovereign's robe was white, instead of the customary purple velvet," with the conjecture that white satin was merely used because "there happened to be a temporary deficiency of purple velvet in the country just then." The statement, however, is untrue. The king in going to the coronation and during the first part of the ceremony wore a white silk shirt under his Parliamentary robes, instead of the red silk overshirt usual



on such occasions. Neither the Parliamentary robe nor the coronation robe or pallium was white. Mr. Beavan considers that there was "no presentation of a copy of the English Bible" when James II. was crowned, because he was a Roman Catholic; but he could readily have ascertained that the presentation of a Bible did not form part of the ceremony until the next reign. Another blunder is made about the coronation of William and Mary. The writer states that in the original service book, at the point where the crown is laid on the altar and the prayer "O God, the crown of the faithful," begins, a curious note on the margin directs that "here the King and Queen must be put in mind to bow their heads." Mr. Beavan's sapient suggestion is that this was "a necessary reminder to Lutheran King William." He might have known that a similar reminder to Catholic James II. occurs in the order of his crowning, and that it is a rubric which is supposed to have come down from the days of Egbert. A multitude of other blunders have been noted, but we have said enough to show what the book is like.

*The English Coronation Service: its History and Teaching.* By F. C. Eeles. (Mowbray & Co.)—This small book deserves commendation, for it deals accurately and thoughtfully with a great historic service and ceremonial. There is no flippancy about it, nor are there any cheap illustrations or hackneyed coronation gossip; but it can be most cordially recommended to thoughtful people who may desire to spend a shilling on sensible information as to the origin and purport of the exceptional function of next June. The preface gives satisfactory references to the Henry Bradshaw Society's publications and other good and costly works.

*Scottish Coronations.* By John, third Marquess of Bute. (Paisley, Gardner.)—There is something wanting in the editorial management of this volume. A prefatory note, without heading or signature, informs us that the first three papers here printed appeared originally in the *Scottish Review*, 1887-8. It should have been added that they there appeared anonymously. A fourth paper is printed for the first time, and it seems to have been the author's intention to have added a fifth, which was to have a conjectural restoration of the Scottish coronation ceremony as in use from the time of David II. "This intention," we are told, "his Lordship was unfortunately never able to carry out." But we are not told by whose authority the papers are issued in their present form, or whether Lord Bute himself had projected their publication as a whole without the fifth paper, the lack of which is indeed regrettable, seeing that it would have given a *raison d'être* for the others, which seem to lead up to it, but which, taken by themselves, have lost much of their freshness since the publications on the same subject by the Henry Bradshaw Society. To these more recent publications the anonymous editor should have made some reference. In the first paper, on 'The Earliest Scottish Coronations,' and in the fourth paper, which treats of 'Three Illustrative Coronation Rituals'—i.e., the mediæval English form, the French form, and that of the Roman Pontifical—the author has much to say which is interesting and suggestive on the independence of the Scottish rite and its origin and evolution. The papers on the coronation of Charles I. at Holyrood and of Charles II. at Scone are of a more controversial character. The author is especially carried away with his indignation at the ignorance, carelessness, and "wretched fatuity" of Charles and of Laud as displayed in the peculiarities of the function at Holyrood, "the only Scottish coronation performed with the rites

of the English Church." The king is said to have succeeded, "with perverse ingenuity," in "thrusting upon his subjects any needless mediævalism that could irritate, and omitting any mediævalism that was beautiful and good." Instead of passing the eve of coronation day in retirement and prayer, he gave a huge banquet. Instead of proceeding on foot in semi-religious fashion a short way to the church, he spent the night at the castle in order to march in a grand equestrian procession through the city. Before the delivery of the regalia or the unction the king sat on his throne,

"in direct violation of one of the clearest and most fundamental rules that the sovereign should not occupy the throne until he is solemnly inducted into it at the enthronization."

Again, the use of the canopy as a sign of dignity during the unction is, according to the author, "utterly repugnant to pre-Reformation feeling." Charles and Laud were apparently "in absolute ignorance" of the real origin of the use of the canopy, which was to serve as a veil to cover the king when undressed, for Charlemagne was anointed when stark naked and Richard II. was stripped at least to his shirt. But is the author right in denouncing the attitude of Charles in *sitting* to receive the unction as "an outrageous violation of all precedent"? The anointing seems, he adds, to have been regarded as a kind of homage of a piece with the enthronement. But Dr. Wickham Legg, in his 'Three Coronation Orders,' gives good reason for believing that in the early Plantagenet coronations "the king of England was anointed sitting in a chair," though later on, in the days of the Tudors, it seems most likely that the king was anointed kneeling. He remarks, "It does not seem certain whether James I. was anointed kneeling or sitting." It is a pity that these interesting papers were not carefully edited, with such notes and explanations as they now require.

*The Pageant and Ceremony of the Coronation.* By C. E. Pascoe. (Simpkin, Marshall & Co.)—This account of coronations is a well-printed summary of gossip on the subject specially intended for Americans, and issued as an introduction to the new edition of 'London of To-day.' The form and order of the service is a reprint of that used in 1838, but headed on each page with the words 'The Coronation of Edward VII.' This is somewhat absurd, for the service of 1902 is certain to be materially if not considerably altered from that used at the crowning and sacring of Queen Victoria. Even if the ritual alterations are reduced to the smallest limits, the fact of the crowning of a Queen Consort being included in the ceremony necessitates a variety of important changes. We notice a considerable number of the usual mistakes and slips. The illustrations are somewhat attractive; but anything more absurd and impossible than the coloured representations of mitres assigned respectively to archbishops and bishops it is difficult to imagine.

#### BOOKS ON THE WAR.

MR. E. BLAKE KNOX, an army doctor, publishes through Mr. R. Brimley Johnson *Buller's Campaign*, a volume which opens by the sound statement that the Army Medical Department can tell us a good deal about the war, but in which the author somewhat violates his own suggestion that he is going to put before us for the most part that which he has seen himself. The book is padded out by a large quantity of general history of Buller's campaign outside the immediate experience of the author. It is a much better book than would be supposed by the impatient but well-informed reader who carefully read the prologue, and, being deterred by it, stopped and went no further.

There is a grotesque overstatement of the numbers of our opponents at the beginning of the book, which spoils it for those who are well read in the history of the war. We are quite unaware where the author has found what he calls "the most recent and probably most correct official account respecting the combined Boer army as it existed on or about January 1, 1900." The only British official estimate of total numbers with which we are acquainted is contained in the repeated statements that the information supplied by the Intelligence Department before the war proved substantially accurate—and the figures of the Intelligence Department estimate have been published. The Boer official statement is smaller, but the difference is easily accounted for by the large number of men who in the early stages of the campaign used to take leave home. The Boer statement gives the average numbers present, or the total numbers present on any one day, and agrees fairly with our official view. Our author's table adds up to 81,000, but extensions are added to four out of six of the items of which it is composed, giving, in two cases as an outside figure, and in two cases as a probable figure rather than the smaller one, additions which increase the total by 22,000 men, making, therefore, in all 103,000 as the total of the Boer forces. This so-called official statement is a ridiculous exaggeration, and vitiates the whole book, because it leads us to doubt the author's industry or judgment. Moreover, on the next page he goes on to say, "Of these" (that is, of the 81,000 at the least, 103,000 at the most, or over 91,000 "probably") "the greater portion were concentrated in Natal at the time of General Buller's arrival there." When he comes, however, to detail Mr. Knox runs away from his own figures, for he accounts only (and this is an exaggeration a little less violent than the previous one) for 5,000 Boers investing Ladysmith, 4,000 patrolling the country or attending to the commissariat, and 30,000 "a mobile force .....ranged along the Tugela." Apart from the Boers investing Ladysmith there never was a force approaching to 30,000 men in front of General Buller. In the later portion of his book the author does not explain the extent to which the far smaller Boer forces in front of Buller were reduced by the withdrawal of large numbers in the attempt to succour Cronje and to oppose Lord Roberts. To any one taking a general view of the campaign the fallacy of Mr. Knox's impressions need not be further demonstrated. He disposes of Lord Roberts's operations by saying of the last attempt to relieve Ladysmith: "It has been also asserted that the Boers were disheartened before this battle by the news of Cronje's disaster.....and this had warned them that they must draw in from Natal." But he triumphantly dismisses this view by saying that, "Cronje or no Cronje"—in other words Lord Roberts or no Lord Roberts—Buller would inevitably have forced his way "in triumph." This is partisanship; it is not history.

After all deductions, however, for the matters we have named, there remains an interesting mass of personal experiences by Mr. Blake Knox which we can recommend to the reader who has patience to find them in the volume. In the first advance of Buller 17,000 fighting men require a baggage train which "end to end extended sixteen miles"; almost a mile of baggage to every 1,000 men. In Lord Methuen's recent defeat, we hear from South Africa, his convoy was six miles long; and, if so, the Buller proportion of baggage train and convoy to men was exceeded in our operations in the Western Transvaal. These facts will unfortunately amuse the survivors of the great French Algerian campaigns. The next noticeable statement is that General Buller informed his troops by a General Order that Ladysmith was surrounded by superior forces. It will be



remembered that our own author puts the forces engaged in the investment of Ladysmith at 5,000, the rest of the Boer forces being, according to him, in front of Buller or scattered about the country. Now the force in Ladysmith consisted of 13,500 men; and it is one of the painful facts of the campaign that we enormously exceeded the Boers in number, and that in the latter part of the siege of Ladysmith the disproportion in our favour became overwhelming. The country was, however, undoubtedly most difficult—so difficult that it is a well-known fact that General Sir William Butler, when he was commanding in South Africa, always declared that the advance must be through the Orange State. Our author saw a great deal of the fighting at Spion Kop, and some of his details differ from the other accounts. His own story, however, is not clear. A truthful diary by any man present at any considerable engagement is, in fact, never clear; so it will be seen that we are not complaining of what is indeed to some extent a guarantee of good faith. He explains two separate Thorneycroft incidents: the first "a nasty 'regrettable incident'" at 1.30 p.m., and the other "an odd incident" before 2 p.m. In all other accounts which we have seen these two incidents are one. According to Mr. Blake Knox, on the first occasion thirty men of various regiments had thrown down their rifles and advanced unarmed towards the Boers in order to surrender. Boers came forth to meet them waving white flags. Thorneycroft ran out and brought back his thirty men, with the strong language which has been quoted in various forms. The second incident, according to Mr. Blake Knox, followed the actual capture of 170 of our men, when the Boers started conversation and led to a belief on each side that the other was about to surrender, which was suddenly ended by the reopening of firing at very short range, leading to many casualties on both sides. There were thus two "white-flag incidents," both of a nature disagreeable to ourselves, about the same time. We fancy that there has been confusion; and neither of the stories here told agrees with the similar stories as previously related. We now have Col. Thorneycroft's own account in the new Spion Kop papers, and he records the incident as though it were one, not two; and as he mentions the fact that the men who put up their hands were of mixed regiments and also the fact that discussion between the two sides took place—points which belong, the one to the first and the other to the second of the supposed two incidents—our view is confirmed. After his account of Spion Kop our author says, "On the morning of the 25th General Buller, finding that Spion Kop had been abandoned in the night, again assumed chief command."

Mr. Blake Knox had the opportunity of observing the Boers working a gun, and it is curious to note that he writes: "Its flash was very small, and it evidently fired smokeless powder, as no vapour was perceptible, but it threw up an appreciable quantity of dust." This description is that of every modern gun of every army without exception, and we cannot quite understand what our author can have been doing never to have noticed the effect of that artillery fire which has been universal in other important armies since 1888, and even in our own army since, we think, about 1895. It is on February 22nd, 1900, that he records his observation. There is an odd commentary on the value of General Orders to be based on an incidental statement by our author. He gives his patients in great numbers water direct from the Tugela, one of the muddiest even of South African rivers, the mud of which, as he himself shows, at all times predisposes to disease. It was probably necessary to do what he did; but there was, we believe, an Army Order stating that all water should be boiled. We cannot but think that

many of these Orders are issued, not with the intention that they should be obeyed, but simply for the purpose of protecting headquarters against criticism. There have, for example, been two comparatively recent Orders in South Africa issued from the staff at Pretoria in 1901, of which the one directs that a gun shall never be taken out by any force of less than 400 men, and the other directs that there shall be no patrol of fewer than 200 men. Neither of these Orders has been acted upon, and it is notorious of both of them that they were not intended to be acted upon, but only to serve as a protection to headquarters when regrettable incidents occurred. We doubt whether our author's knowledge either of war or of war literature is considerable, although he seems to have travelled, as he names Eastern Bokhara, and he has possibly seen previous service in India. He surprises us by attaching overwhelming importance to an isolated case of a few Boers "despoiling dead and wounded, taking off their boots, and emptying out their pockets." There are few armies, if any, in which such incidents have not occurred, and it has never been denied by any one who was present at Elandslaagte that some of our own men behaved in the same way. The taking off of boots when boots are needed is universal. It is the emptying of pockets that is a military crime, and all armies have their black sheep, who will do this when they get the chance. Our author states that on one occasion the Boers deliberately shot some of our wounded men who tried to crawl away. This, of course, is abominable if proved; but proof of such assertions on either side in time of war is difficult. Most of our officers with whom we have conversed agree in the opinion that the present war has been marked by few such incidents on either side. The author quotes for one of his strong statements "a private of the King's Royal Rifles," who states that the Boers said, "Let them die, and give them no water." This is just one of those statements which are made by some private soldiers in their letters home, and investigation generally shows that their blood-curdling stories are ill founded. Apparently the author records of "dawn on the 24th" (at Hart's Hill) that the Boers gave our wounded water. The statement which he afterwards quotes from his private is undated, but the wilful refusal of water to the wounded recorded by him seems to relate to the same day and the same place. It will be better for us all to try to dwell upon the nobler aspects of the war than upon such stories, even if in isolated cases they may happen to be true.

Mr. Grant Richards publishes *The Burden of Proof*, a book dealing with the Buller controversy, by an anonymous writer, who appears to be a not very well-instructed civilian. He probably comes from the west of England, for in his first short chapter, entitled 'Devon to the Front,' he quotes "Devonshire's opinion that Redvers Buller is the foremost general of our time"; "if Devonshire is right, then we can only conclude that Sir Redvers Buller has been the victim of a widespread and malicious conspiracy of slander such as can find no parallel in our age and country." He also thinks that there lies behind the Buller case "cold-blooded scheming and trickery," and that Lord Roberts has criticized the operations in "ignorance of both the country and the enemy," and has, therefore, naturally despised "the magnificent movement of troops planned by the unwearied genius of that master-mind." He dwells on Lord Roberts's "vanity" and "censorious judgments," and declares that Sir Redvers Buller had seen far "more service than himself," which we should have been disposed to doubt. The summing-up is that Lord Roberts is "plainly not fit for his position." Books of this kind are calculated to do great harm, with no countervailing

good; but happily in the present case the deleterious nature of this literature is diminished in effective strength by its very violence. In one point our anonymous author agrees with Mr. Blake Knox, that the Boers did not withdraw many men from Natal to face Lord Roberts. We have already exposed the fallacy of this view, but the present author attempts to prove it by the fact that only a comparatively small force surrendered with Cronje. We have, however, full details as to the composition of the Boer forces from Natal which attempted to relieve Cronje, only they reached his neighbourhood far too late to surrender along with him and were repulsed by our circle of envying troops. The "proof" therefore is, of course, no proof at all.

The widespread recognition of the value of Mr. E. T. Cook's *Rights and Wrongs of the Transvaal War* as a complete handbook to the policy of Great Britain in South Africa has led to a demand for a cheaper edition, which Mr. Edward Arnold is now publishing. It contains four new chapters dealing with the conditions of settlement, and in particular with the reasons for annexation, the Kitchener-Botha negotiations, and the question of amnesty. A considerable number of new references and fresh pieces of evidence have been added, and the book has been most carefully revised throughout and brought up to date.

#### OUR LIBRARY TABLE.

*Westminster*, by Reginald Airy, is one of Messrs. Bell's "Handbooks to the Great Public Schools." An inheritor of a distinguished name, and lately a Queen's Scholar of Westminster, Mr. Airy is well qualified to write of his old school. He devotes three chapters to the history of the school, a skilful condensation of earlier works on the theme. These seem to have been written before Mr. Edward Scott's recent discoveries in the Abbey muniments proved that long before the Reformation there was not only a choir school, but also a grammar school attached to the great monastery of St. Peter's. It may now be asserted beyond risk of contradiction that Westminster looks back over a longer life than Winchester. Not the least interesting point in its early life is the fact that its head-masters were laymen and, at least in some cases, married men. In later years these laymasters found a successor in Camden. Mr. Airy's narrative, though necessarily brief, is interesting throughout. He is mistaken in claiming Thurlow as a Westminster and in describing Elkanah Settle as Poet Laureate. Poor Elkanah was but City Poet. The name given as "Hinchcliffe" should be Hinchliffe, and another Government than Rockingham's usually claims the title of "Ministry of All the Talents." Locke has surely a better claim than South to be accounted one of Busby's two most famous pupils. Of the deeply interesting school buildings Mr. Airy gives an adequate account. He follows Dean Stanley in ascribing the roof of the Great School to the thirteenth century, but there is reason to fear that the present roof is an imitation. Architects are now inclined to ascribe it to Wyatt, who rebuilt part of the side walls about a century ago. The design of the Crimean monument was not Landseer's, but Gilbert Scott's. Mr. Airy's later chapters are devoted to Westminster at the present day, its life in School and in College, its curriculum and prizes, and its games. For the ancient customs he has a fitting respect, with a due sense of their value as discipline. Town boys may, indeed, complain that he is too exclusively a Royal scholar and that he says too little of the inner life of houses other than College. They can claim for their own ranks not a few of those whom Westminster is most proud to honour.



Mr. Airy's account of the customs of College are of great interest, and students of manners will trace in what are called "Declams" a survival of the speeches of the Oxford *Terræ Filius*. In an appendix Mr. Airy gives the prologue and epilogue of the 'Trinummus,' as acted in 1893, with translations from the *Elizabethan*, the school magazine. The prologue is an excellent piece of Terentian Latin, but it is to be regretted that Mr. Airy did not choose an example from the pen of Dr. Rutherford. Of the work which Dr. Rutherford did for Westminster he speaks with knowledge and with enthusiasm, as becomes the pupil of a great scholar and a great personality. The book is profusely illustrated with pictures and plans. Many of the former are from photographs, and most of them are very good. The outdoor ones are not so good as the views of interiors, being a little hard and stiff. That which represents Busby's monument gives little idea of the old man's strange and masterful face. Mr. Seymour Lucas's sketch of Dr. Rutherford has much of the force and greatness of the original.

*Social Control: a Survey of the Foundations of Order*, by Edward Alsworth Ross, Ph.D. (New York, the Macmillan Co.), deals with an interesting subject. Unfortunately, however, it cannot be said to be written in an inviting style. If lacking in original matter, it is evidently the work of one who has studied all the existing literature of the subject. But this, whilst implying great industry and painstaking, also implies a vast number of references to the works of Herbert Spencer and others, involving numerous notes at the bottom of almost every page. A subject such as this requires very careful handling to be made interesting to the general, but intellectual public, and this we do not think has been effected by Dr. Ross. The book is arranged in three parts, the titles of which are 'The Ground of Control,' 'The Means of Control,' and 'The System of Control.' There is a long list of "some of the authorities cited," and we are glad to find an abundant index.

In the Oxford India-Paper Dickens *Martin Chuzzlewit* and *The Old Curiosity Shop* (Chapman & Hall and Frowde) are now to be had.—The two latest volumes of the "Edinburgh Waverley" (Edinburgh, T. C. & E. C. Jack) are occupied by *Kenilworth*, which includes portraits of the Earl of Leicester and Queen Elizabeth, the first from the National Portrait Gallery, the second from Holyrood Palace, said to have been a gift to Mary, Queen of Scots. The same firm's edition of Lockhart's *Life of Scott*, vol. ii., is notable for the great interest of its portraits. John Clerk of Eldin, Scott's uncle Thomas, and Lord Braxfield are all finely presented; Mungo Park is extremely handsome, and Mat. Lewis might stand for a caricature of Keats as a negro. Dugald Stewart and Lady Scott are both wanting in animation.

MR. DOBELL, whose success in literary finds is remarkable, has edited and published a curious medley entitled *A Prospect of Society*, which is the earliest known form of Goldsmith's 'Traveller.' He adds some graceful verses by way of introduction and judicious comment on the changes of diction exhibited in Goldsmith's final issue. He was not able, however, to solve the puzzle of the arrangement of the lines, which Mr. Quiller Couch has pointed out in the *Daily News* run in inverse order.

*Goethes Leben und Werke*. Von Ludwig Geiger. (Leipzig, Hesse.)—This little book, written as an introduction to a recent edition of Goethe's works, is welcome in its present form of separate publication. Dr. Geiger is an acknowledged authority on his subject, and his account of the poet is careful, sensible, and instructive. To the biography proper he devotes only about a quarter of the volume, rightly holding that for the general reader a

knowledge of Goethe's character and convictions is far more valuable than an acquaintance with the minutiae of his private life and affairs: a familiarity with the loves of Jupiter may perhaps be an essential of classical scholarship, but those of the German Olympian do not call for so curious a study. Concise as it is, however, the biography contains a great deal of information, and some of the more vexed questions—for example, Goethe's relations towards Christiane—receive full and excellent treatment. The rest of the book discusses in separate sections Goethe's political views, his religion (an admirable chapter), his attitude towards art, and his various literary performances, ending with a rather lengthy but useful account of his copious correspondence and diaries. We think place might have been found for a brief chapter on his science, about which vague and erroneous ideas are prevalent enough. On points of æsthetic criticism we occasionally feel inclined to dissent from Dr. Geiger, but his opinions are never hasty or extravagant. Somewhat reluctantly we must add that the book is not very attractively written, and will scarcely captivate by its graces of style the reader who does not bring to it a genuine interest in the subject.

THE new volume of the "Euvres Complètes" of M. Paul Bourget (Paris, Plon) contains *La Terre Promise* of 1892 and *Cosmopolis* of the same year. 'La Terre Promise' is the discussion, under the form of the novel, of a problem, and the writer tells us that, if the title had not seemed too ambitious, the book would have been called 'Le Droit de l'Enfant.' "Peut-être jugera-t-on, si l'on veut réfléchir à ces questions," says M. Bourget, "que ce drame de la paternité dans l'adultère demeure un des plus tragiques et des plus humains parmi ceux que présente la vie réelle, et qu'il vaut toujours la peine d'en étudier de plus près les données." 'Cosmopolis' is not the study of a problem, but of a state of society, the state of society which might be studied equally well at St. Petersburg as at Rome. M. Bourget has chosen to study it at Rome, and he has gathered together a somewhat obviously cosmopolitan group of characters, Italian, English, French, Polish, and American. Some of the characters are taken directly from life, and will be recognized by any one who knows Roman society. The tragic adventure which ends the novel is founded on an incident which really happened. But this kind of closeness to life is after all not the best sort of reality. M. Bourget knows the society of which he writes, but he knows it on hardly more than the level of its own knowledge of itself; he knows it as a spectator in its midst, taking notes of what he sees around him, not with that intuition which can sometimes, when it is a Balzac who is writing, do without the note-book altogether.

WE have on our table *The Childhood of Queen Victoria*, by Mrs. G. Gurney (Nisbet),—*Julius Cæsar*, by W. Shakespeare, edited by L. W. Lyde (Black),—*Shakespeare's Julius Cæsar*, edited by J. Lees (Allman & Son),—*Geometric Exercises in Paper Folding*, by W. W. Beman and D. E. Smith (Kegan Paul),—*A Scientific Philosophy, the Harbinger of a Scientific Theology* (Sonnenschein),—*Women and their Work*, by the Hon. Mrs. Arthur Lyttelton (Methuen),—*Ideal Health and How to Attain It*, by A. Bryce (Simpkin),—*Indian Dishes for English Tables*, by Ketab (Chapman & Hall),—*Rifle Shooting made Easy*, by a Musketry Instructor (Gale & Polden),—*The Story of Fish Life*, by W. P. Pycraft (Newnes),—*With Wellington to Waterloo*, by H. Avery (Wells Gardner),—*From Petticoat Lane to Rotten Row*, by E. Wheeler (J. Heywood),—*The Hermit's Cave*, by E. H. Stooke (Gall & Inglis),—*The Idealist*, by G. Johnson (Greening),—*Laura Richmond*, by J. Ingelow (Wells Gardner),—*Lassie*, by the Author of 'Laddie' (Chambers),

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 Hérol (A. F.), Les Contes du Vampire, 3fr. 50.  
 Lemaître (J.), Quatre Discours, 2fr.  
 Longgarde (D. L. de), Jouets du Destin, 3fr. 50.  
 Mandelstamm (V.), L'Amoral, 3fr. 50.  
 Marx (K.) u. Engels (F.), Gesammelte Schriften, 1841-1850, Vol. 2, 6m.

## ANTHROPOLOGICAL INACCURACY.

1, Marloes Road, W., April 21st, 1902.

In the new number (vol. xxxi.) of the *Journal* of the Anthropological Institute is a most interesting paper (pp. 173-213) by Mr. Charles Hose and Mr. W. McDougall, Fellow of St. John's College, Cambridge, on 'Men and Animals in Sarawak.' Among the men "the conception of a beneficent Supreme Being" exists, we are told. Messrs. Hose and McDougall offer their own theory of its origin, and express their inclination to doubt that it is "part of the stock-in-trade of primitive man mysteriously given, as Mr. Lang seems to wish to make believe." For my "wish to make believe" (in the manner of the Marchioness of the 'Old Curiosity Shop') they cite "The Making of Religion" and 'Myth, Ritual, and Religion,' second edition." I look at the latter work, vol. i. p. xiii, and find, "A theory of supernatural revelation to the earliest men I must, in limine, disclaim." Again, vol. i. p. 330, "We make no hint at a *sensus numinis*, or direct revelation." I think that to attribute to me a theory on the authority of a book in which I twice, at least, disclaim it is misleading. If Messrs. Hose and McDougall make such an error in citing an accessible book, our confidence in their reports of what savages say about their beliefs is not strengthened. I entertain no such theory as I am said to "seem to wish to make believe." In 'Myth, Ritual, and Religion,' second edition, vol. i. p. 330, I state my conjecture thus: "Accepting Mr. Darwin's theory that early man had 'high mental faculties,' the

conception of a Maker of Things does not seem beyond his grasp. Man himself made plenty of things, and could probably conceive of a being who made the world and the objects in it....No supernatural or supernormal interference is postulated" by way of "giving" this conception (vol. i. p. 332). My conjecture is set forth more fully in 'The Making of Religion,' second edition, cf. Introduction. As to the hypothesis advanced tentatively by Messrs. Hose and McDougall (*Journal of the Anthropological Institute*, vol. xxxi. pp. 212, 213), I had discussed it in 'Myth, Ritual, and Religion,' second edition, vol. i. pp. 313-5, and had rejected it, as it implies that the Australians are degenerate from a much higher culture than that in which we find them. A. LANG.

## THE HIMYARITES IN RHODESIA AND MADAGASCAR.

A PERUSAL of Prof. Keane's book on 'The Gold of Ophir,' which was reviewed with much ability in the *Athenæum* for March 29th, has accentuated the regret which I have long felt that the study of the Himyaritic language, in which term I include the dialects of Ma'in and Saba, has never attracted the attention of English Orientalists. So far as I know, there has been no serious attempt to pursue this study since I published my notes on Sabæan grammar in the *Transactions* of the Society of Biblical Archaeology some five-and-twenty years ago. This fact has lessened the surprise which I should otherwise have felt at no criticism having been directed at Prof. Keane's book on its linguistic side.

With regard to Prof. Keane's main contention, I hold the same opinion as your reviewer. It is possible that the Himyarites may have visited Madagascar and Rhodesia, and have been engaged in gold-mining operations; it is not even improbable, but Prof. Keane's linguistic speculations go no way towards proving this hypothesis. In order to show that the Himyarites emigrated to Madagascar at an early date he gives the names of the week in Malagasy, with their equivalents in Himyaritic, Neo-Arabic, and Malay. But the so-called Himyaritic names are not Himyaritic at all. They all begin (with two exceptions, in which the article is omitted for some unknown reason) with the article *al*, which does not exist in Himyaritic. I have discovered, read, and translated very many inscriptions, and in none is there any evidence of the definite article, unless the *mīn*ation has some force of that kind. In the facsimile of a Himyaritic inscription which forms the frontispiece of Prof. Keane's book the article *al* is nowhere to be found. Owing perhaps to the fractured condition in which this inscription was discovered, it is not very intelligible, but it seems to have been erected in commemoration of a famous victory, and I may ask in what language, possessing the definite article, could an inscription of equal length and importance be found without a single instance of that part of speech occurring in it?

Prof. Keane's "Himyaritic" days are apparently misspelt Kiswahili, while the words under the heading "Neo-Arabic," by which he means the language of the Koraish, are as far removed from the Arabic of the Koran as is the jargon spoken by the Fellahin of Egypt.

The only real linguistic evidence produced by Prof. Keane to show that the Himyarites were ever in Rhodesia is contained in the fragment of potsherd discovered by Bent at Zimbabwe, on which the Hymaritic characters figured on p. 162 were inscribed. This was really an important find, as although statuettes, bas-reliefs, and incense-burners with inscriptions have been occasionally discovered, I believe there is no instance of inscribed pottery, or, indeed, of any pottery at all dating from Himyaritic times, having been found in South-Western Arabia. As for the inscription mentioned by De Barros, which "some learned

Moorish traders who had been there were unable to read or say what writing it was," I am reminded of an inscription which I once rode twenty miles out of Zanzibar to see, and which I had been assured by several veracious Swahilis was affixed above the gateway of an ancient house hitherto unvisited by white men. On arrival at the spot I found the house was not more than twenty years old, and the inscription consisted of a few well-known verses from the Koran. Being compelled to pass the night in a swamp full of mosquitoes, I carried away with me as a memorial of my visit a malarial fever, which, with brief intermissions, lasted me for the remaining period of my residence on the East Coast of Africa, and which was decidedly genuine, if the inscription was not.

Prof. Keane's book is full of debatable points, but I will content myself with saying that the equation of the Arabic Dhafar with the Hebrew Ophir is a linguistic puzzle which, to any one with a grammatical knowledge of either language, appears to be past solution.

W. F. PRIDEAUX.

## A NOTICE OF MILTON IN ITALIAN.

THE following letter of Lord Chancellor Sommers from Sloane MS. 4061, f. 33, may be added to those published in the *Athenæum* of the 5th inst.:-

Wedn. M.

Sr,—The style of the Person I beg leave to recommend to you to be chosen into the Royal Society is Count Lorenzo Magalotti, Counsellor of State to the most serene Great Duke of Tuscany.

He is not only a great Statesman, who has successively born all the great Employments of his Country both at Home & Abroad; but is a most accomplished universal scholar. In his younger years he gave good proof of his love to philosophical studies, & the progress he had made therein, by his Publication of one of the first & most celebrated books of Experiments, those of the Academy of Cimento.

He is not only a great Lover of England, but a master of the English Language of which there is a very remarkable instance, for notwithstanding his years and multiplicity of business, he has employed some of his leisure hours in translating Milton's 'Paradise lost' into Italian Verse. He has made a great advance in it, & as he is an admirable Poet, so what he has already performed will give to that part of the world a very noble Idea of our English Genius for Poetry.

I do not know whether I am wanting in some point of Form as to the recommending this Count to the Society. If you can supply it I hope you will. But if it cannot be done with great honour and respect I beg y<sup>t</sup> no mention at all be made of it. I spoke to my L<sup>d</sup> Sunderland of what you mentioned to my servant, & his answer was y<sup>t</sup> it was y<sup>r</sup> own fault who never call'd upon him for it.

I am, Sir,

Yo<sup>r</sup> most obedient humble serv<sup>t</sup>

SOMMERS.

EDWARD J. L. SCOTT.

## AMERICAN CLERGY, EIGHTEENTH CENTURY.

Public Record Office, April 11th, 1902.

AMONG some miscellaneous papers of the Exchequer of Receipt, recently arranged, there have turned up a few letters of divers Bishops of London, asking for the royal bounty of 20l. granted to clergymen proceeding to America to defray the cost of their passage out. The following table summarizes the ten letters. The names may be of interest to many readers:-

Name.	Colony.	Date of Letter.
Rev. Thomas Bosomworth	Georgia	July 4, 1743
Rev. Richard Locke	Bermudas	July 4, 1743
Rev. Robert Betham	South Carolina	Oct. 16, 1745
Rev. Thomas Thornton	Maryland	Sept. 22, 1754
Rev. Abraham Immer	South Carolina	Jan. 28, 1760
Rev. James Horrocks	Virginia	Nov. 5, 1761
Rev. Francis Lauder	Maryland	Nov. 24, 1761
Rev. Archibald Dick	Virginia	March 26, 1782
Rev. George Gowndril	Maryland	March 31, 1770
Rev. John Evans	Newfoundland	Jan. 14, 1791

ERNEST G. ATKINSON.



FRANK R. STOCKTON.

THE death is announced of the well-known American author Mr. Frank R. Stockton, at the age of sixty-eight. He deserves to be remembered as the author of two excellent stories of very different styles, 'Rudder Grange' and 'The Lady or the Tiger?' He wrote a number of other things, long and short, but he never succeeded in his attempts to be a novelist, nor did he ever write a second story fit to be compared with 'Rudder Grange.' It was not merely the happy idea of the canal boat that made the fortune of 'Rudder Grange,' for the story maintained an even standard of that peculiar kind of domestic humour, droll without being boisterous, that was the author's best characteristic. 'The Lady or the Tiger?' made a remarkable impression. It is a little story, filling only thirteen pages, written with no great distinction of style, but the problem set before the reader is so ingenious, and so cleverly and fairly stated, that one is completely puzzled both as to what the result would really be and as to what the writer meant it to be. So far as we can recollect, it stands by itself, and it is certainly a capital piece of work. Books like 'Captain Chap' and 'A Story-teller's Pack' came only as a surprise. One could but wonder at Mr. Stockton's uncertain taste, and what seemed like a want of appreciation of his own humour. 'Mrs. Cliff's Yacht' was perhaps better. The comic incidents were told with a sort of guileless simplicity that had its charm. The author's whimsical humour, which led one to expect a scamp in the skipper who turned out to be a thoroughly good fellow, was shown in some others of his many stories, some forty in number, but he was, unfortunately, able to be dull without knowing it.

'The Casting Away of Mrs. Lecks and Mrs. Aleshine,' with its sequel, 'The Dusantes,' was placed by many enthusiasts beside 'Rudder Grange.' It did not deserve this position, though it would have been a notable thing for a man who had done nothing else. The public that reads stories is, as James Payn gratefully remarked, not very discriminating, and remains faithful to a writer who has once pleased it, and Mr. Stockton's popularity perhaps made him careless.

Mr. Stockton was at one time on the staff of *Scribner's Monthly*, and later first assistant editor of *St. Nicholas*. It was a pleasant trait in his character as a writer that he kept up a juvenile gaiety to the last.

### Literary Gossip.

MR. FISHER UNWIN will shortly publish a volume which arises out of the war, but is not a war book in the ordinary sense. It is an effort to show, on his own evidence, what the feelings, thoughts, and experiences of the common soldier are in actual warfare under modern conditions. The materials for this purpose are drawn from the many remarkable personal letters which our soldiers wrote home when the campaign was new, its engagements large affairs, and the fighting man impressionable. What he has to tell of the psychology of battle is grouped, analyzed, and thrown into the form of a light, connected narrative. The volume, which will have illustrations from war sketches, is by Mr. James Milne, who is already known for a memoir of Sir George Grey, the famous Pro-Consul, and for a popular history of the Gordon Highlanders.

THE May *Blackwood* opens with an article describing 'Evening on the Veld,' and 'Linesman,' in 'An Unrecorded Incident,'

presents a realistic picture of the difficulties and dangers attending the march of a column with convoy in bad weather and surrounded by a strong force of the enemy, ever on the alert. An attempt was made to rush the column under the cover of mist, and disaster was only narrowly averted. Other contributions are 'A Ballad of Famous Ships,' by May Byron; 'The Princess and the Monk: a True Story,' by an educated Burman; 'Individualism in Modern Cricket'; 'In the Australian Back Blocks'; 'New Issues,' dealing with English literature through German spectacles, the amenities of criticism, Goldsmith and Lamb, the dignity of authorship, Sir Walter Besant *versus* Thackeray, William Black, and two notable novels; 'Physical Training in Scottish Schools'; and 'British Interests in Siam.' The political article is entitled 'Party Politics and Public Business.'

To the May number of *Macmillan's Magazine* Lieut.-Col. Maude contributes a critical article on 'Our Cavalry in South Africa,' and the Hon. J. W. Fortescue writes on the career of Sir Harry Smith. Mr. Roylance Kent discusses 'The Crisis in the Liberal Party'; the 'Heroine of the Fifteen,' by Mr. C. M. Paine, gives an account of romantic events in the life of Winifred Herbert, Countess of Nithsdale; and 'May Day on the Exe,' by H. T. S., describes trout fishing in the country of Lorna Doone. The number opens with the first chapters of a new serial, 'The Cardinal's Pawn,' a story of Florence and Venice in the sixteenth century.

THE period of 'My Lord Winchenden,' a new story by Graham Hope, the author of 'A Cardinal and his Conscience,' which will be remembered as an unusually successful first novel, is the late seventeenth century. The fair daughter of an old Cromwellian, living in a countrified village where now London's suburbs stretch along the river, is rescued from insult by Lord Winchenden, who bears no good reputation at Court, but falls in love with the freshness and beauty of the girl. Jealousies and intrigues culminate in a scheme to surprise her coach on the way to a relative at Hampstead, and carry her off to Lord Winchenden's country house. It would not be fair to the story to reveal its dénouement.

MR. JOHN ELIOT HODGKIN, F.S.A., is issuing next month by subscription, through Messrs. Sampson Low, Marston & Co., in two volumes, 'Rariora,' being notes of some of the printed books, manuscripts, historical documents, broadsides, engravings, coins, medals, pottery, and curiosa of all sorts collected by him 1858-1900. The work will have 550 illustrations (many of them in colours) of incunabula, &c., and will appeal alike to the antiquary and the bibliophile. Many of the documents illustrate the dawn of typography.

MESSRS. A. & C. BLACK write:—

"In the excellent review of Prof. Nicholson's 'Principles of Political Economy,' vol. iii., in last week's issue you refer to the lack of an index in vol. ii. We may say that this defect has been remedied since that volume was issued, and we have pleasure in enclosing a copy. We shall be happy to supply the index to any one possessing vol. ii. without it."

A MOVEMENT is being set on foot for the further development of economic studies in Cambridge. Prof. Marshall has addressed to the members of the Senate 'A Plea for the Creation of a Curriculum in Economics and Associated Branches of Political Science,' in which he argues his case with his usual ingenuity. He regards the training at present provided by the Historical and Moral Sciences Triposes as insufficient for the adequate equipment of students, and emphasizes the great practical importance of having men of balanced and informed judgments to deal with the problems of modern society, which daily become more pressing. That importance will be readily admitted; but whether the multiplication of triposes be altogether a good thing, and whether the subject of economics has not under present conditions ample provision, are questions on which there is likely to be considerable difference of opinion. There is, of course, the further question as to how far economics, apart from a wide study of history on the one hand and mental philosophy on the other, is a good subject for the education of undergraduates. It is by no means the case that because a subject is in itself worth study it is good material for a tripos. It would appear that in Cambridge there is among many residents too little sense of the distinction between branches of inquiry—useful and, indeed, indispensable in themselves—and subjects suitable for the mental development of those who have but just left school. However this may be, Prof. Marshall's 'Plea,' with its appended scheme, is sure to obtain careful consideration. A strongly signed memorial has been issued requesting the Council of the Senate to appoint a syndicate to inquire into the matter. If this request be complied with, it will probably be a good while before the syndicate will report, so that opponents of the scheme—and they are likely to be neither few nor unimportant—will have plenty of time to muster their forces. We note among the signatories the names of three bishops, four heads of houses, and fourteen professors, besides such well-known students as Mr. Leonard Courtney, Dr. Prothero, Dr. Roby, Sir Frederick Pollock, and Mr. Leslie Stephen.

A VERY strong number of the *Edinburgh Review* contains among other articles one on the latest English 'Life of Napoleon,' in which the author's account of the Treaty of Tilsit and capture of the Danish fleet is severely handled, and the question of the mode of the revelation of the secret articles to the British Government discussed. At the time of the publication of the secret articles the book in which they appeared was reviewed for us by a writer who affirmed in our pages that the secret articles were in fact revealed to the British Government by the Emperor of Russia himself. We are not acquainted with the nature of the evidence on which this discovery or suggestion, damaging to Alexander I., may rest, but the writer to whom we allude had good sources of information.

PROF. ARBER is, we are glad to say, back at bibliography, and at the period of which we know little, 1668-1709. During this time 162 'Term Catalogues' were issued, containing lists of all the books



then published. These catalogues are very scarce. No library in the world contains a complete set of them; no public library in the United States seems to have any of them, though one New York collector has between forty and fifty numbers. Of the 162, one has not yet been recovered. Prof. Arber will print his edition from five different collections, three public and two private. It will be beautifully printed in new bold Caslon type, on vellum paper, in three double-columned quartos, of which the first will be ready next September, and the others will follow at intervals of four or five months. The index will amount to about six hundred columns, eight inches deep, in brier type. The impression is limited in number, and the cost of the small-paper copies will be ten guineas. Subscribers' names should be sent to Prof. Arber, 73, Shepherd's Bush Road, W. This is the most important bibliographical work undertaken since Prof. Arber's print of his 'Transcript of the Stationers' Registers, 1554—1640 A.D.,' and we wish him success in it. These Term Catalogues of new books and reprints were issued four times a year, in the middle of each of the Law Terms, at the price of sixpence each, first by Robert Clavel, and afterwards by the booksellers of London.

WITH 'Wistons' Mr. Fisher Unwin's "First Novel Library" made a remarkable beginning. In 'The Searchers,' by Margaretta Byrde, which will be issued shortly as the second volume of the series, Mr. Unwin believes that he has found a worthy successor. The central figure of the book is a young Anglican priest of noble aims and temperate enthusiasm, who goes through a spiritual crisis and comes out triumphant. The scene is laid partly in a country parish, partly in a large town, and there are sketches of life in a provincial newspaper office.

MESSRS. HORACE MARSHALL & SON inform us that through the negligence of a clerk some copies of Mr. Hammerton's 'J. M. Barrie and his Books' were sent out without being marked "New and Cheaper Edition." This notification, as is suggested, did not reach us, and we gladly withdraw any imputations founded on its accidental absence in the copy sent to us.

THE selected portion of the library of Mr. J. W. Ford, of Winchmore Hill, which Messrs. Sotheby, Wilkinson & Hodge will sell on May 12th and two following days, forms a choice collection. It contains some very rare Americana; Utterson's copy of Dallaway and Cartwright's 'Sussex,' with seventy original drawings in water-colours, sepia, &c.; a long series of books by or ascribed to Defoe; the collection of Faithorne's 'Portraits' formed by William Beckford; the first edition of Mrs. Glasse's famous book on cookery; some rare and interesting first editions of Goldsmith, Pope, and Johnson; and tracts on a great variety of social and other topics.

MR. JOHN C. NIMMO will publish in the first week of May two new volumes of the "Semitic Series": Prof. Archibald Duff's 'Hebrew Ethics and Religion' and 'The Early History of Syria and Palestine,' by Dr. Lewis Bayles Paton. Mr. Nimmo will also issue 'Immanuel Kant, his Life and

Doctrine,' by Friedrich Paulsen, translated from the revised German edition. A new edition of Anthony Hamilton's 'Memoirs of Count Grammont,' illustrated with twelve etched plates, will also be ready at the same time.

IN *Temple Bar* for May Mrs. Clement Parsons, in 'Children at Home,' discusses the theory of education propounded by the Parents' National Educational Union. Mr. Benjamin Taylor finds the solution of the 'Housing Problem' in the removal of factories and workshops to the country rather than in State interference with the builder. Mrs. May Byron describes the scenes and associations conjured up by such simple objects as 'Heather Brooms'; and Mrs. B. Williams takes the reader to a Breton 'Convent of the Bleeding Heart.' The complete stories are 'Two against Fate,' by Miss Kirkby Hill; 'That which was Lost,' by Major W. P. Drury; 'A Jacobin's Romance,' by Mr. Sidney Pickering; and an Indian tale entitled 'The Vision of Abdullah Khan.' The serials by Miss Broughton and Miss Simpson are continued.

DR. FURNIVALL has just been elected an Honorary Fellow of his College, Trinity Hall, Cambridge. It is a distinction that he shares with Mr. Leslie Stephen, Mr. Augustine Birrell, Canon Ainger, and Mr. Justice Romer. His portrait by Mr. Rothenstein, presented by the Furnivall Commemoration Committee, is to be hung in the College.

AN interesting Thackeray item is included in Messrs. Hodgson's catalogue containing the Strawberry Hill Press books referred to in our issue of April 12th. It consists of a copy of Charles Tennyson's 'Sonnets and Fugitive Pieces,' bearing on the cover the autograph signature, "W. M. Thackeray, 1830," and containing three original pen-and-ink sketches by him. One of these is drawn on the half-title, beneath which are twelve lines, "Written in Solitude," and commencing, "I love thee, O thou dim and dreamy feeling!" signed "F." Thackeray, who left Cambridge in 1830, and was at this time only nineteen, may have written them.

WE congratulate Mr. Philip James Bailey on celebrating, last Tuesday, in good health, his eighty-sixth birthday. 'Festus,' written before Queen Victoria came to the throne, has lasted throughout her reign as an exposition of good poetry, and will certainly live, though impatient moderns protest against its length. New editions are constantly required, although we may be permitted to express a preference for the first, and a regret that some raptures in it—audacious, perhaps, but still instinct with youth and poetry—were modified later. Mr. Bailey must be, we think, the oldest living English poet. Long may he live! We have not too many of any age.

AT the last monthly meeting of the Board of the Booksellers' Provident Institution, Mr. C. J. Longman in the chair, the sum of 97*l.* 6*s.* 4*d.* was voted for the relief of fifty-seven members and widows of members.

M. AURÉLIEN SCHOLL, who died last week, was of Belgian extraction, but was born at Bordeaux in 1833. He was one of the most witty and versatile men on the Parisian press. He joined the *Figaro* staff in 1860,

and did as much as any one to make that paper a success and a power. He had already, in 1857, published a volume of verse, 'Denise.' He started two or three periodicals, all of which, however, had a short existence, and nearly all his numerous novels enjoyed an ephemeral popularity, but are now forgotten. Scholl was a friend of Gambetta, Rochefort, and Spuller when they were mute and inglorious. He had lived in partial retirement of recent years, and is said to have been occupied in compiling his autobiography—a work which his friends, as well as his foes, would prefer to see unpublished. A pungent satirist, Scholl spared no one.

THE publication of the older Papal documents undertaken at the instigation of the Göttinger Gesellschaft der Wissenschaften is progressing rapidly. Prof. Kehr has given an interesting report of the work, done chiefly by Prof. Schiaparelli, in the *Journal of the Philological Historical Section of the Society*. The State Archives of Milan alone have yielded more than 100,000 documents, and although many public and private archives have been searched, much remains to be done. Dr. Kehr publishes the text of forty-four Papal documents from 847 to 1195.

THE St. Petersburg correspondent of one of the Paris papers states that Tolstoi, Tchekhoff, and Korolenko—we give the French forms of the names—three living masters of Russian literature, intend to resign their positions as honorary members of the Imperial Academy, as a protest against the annulling of the election of Maxim Gorki.

VOL. VIII. of the Board of Education Special Reports on Educational Subjects, published for the Stationery Office at 3*s.* 2*d.*, contains accounts of education in several European countries, of which Miss Dodd's survey of Hungary is the best; and Vol. IX., on Education in Germany, published at 2*s.* 7*d.*, is most valuable. The writer on primary schools in Rhineland found Shakespeare so popular in Germany that his landlady, when he made some reference to that poet, exclaimed with surprise, "Dear me! Have you also Shakespeare in England?"

IN addition to the Educational Reports already named we note the appearance of the following Parliamentary Papers: Cable Communications, Report of the Inter-Departmental Committee (1*s.* 6*d.*); and the Forty-ninth Report of the Charity Commissioners for England and Wales (3*s.*).

## SCIENCE

### ENGINEERING.

*Civil Engineering as applied in Construction.* By L. F. Vernon-Harcourt. (Longmans & Co.)—This work is certainly one of Messrs. Longman's best examples of their "Civil Engineering Series." It shows signs of careful preparation on every page, and Prof. Vernon-Harcourt deserves all praise for the success achieved. He has been the better able to arrive at this result in view of his numerous professional travels in various parts of the world, giving him an insight into engineering work in almost every corner of the globe. With reference



to the scope of this treatise, Prof. Vernon-Harcourt speaks of it in the preface as treating "primarily of the principles involved in the various branches of engineering construction. It refers to a great variety of works, chiefly with the view of illustrating the methods by which these principles receive their practical application." The author touches only very lightly on any sort of electrical work, notwithstanding that it is this branch of civil engineering which is most to the fore in the present day; and, apparently, telegraphy—land or submarine—he does not recognize as civil engineering at all. Possibly this is owing to the restricted sense in which the term is sometimes used, whereas, as a matter of fact, in this country civil engineering covers all engineering apart from that undertaken by H.M. Corps of Royal Engineers, as is fully recognized—indeed, laid down—by the Institution of Civil Engineers. The illustrations of this book are excellent, and in most part are drawn to a simple fractional scale easily comparable with each other. The index is also highly satisfactory, and altogether we can highly recommend the work alike to the advanced student and the professional engineer, dealing for the first time with a branch with which he has little knowledge or experience.

*The Balancing of Engines.* By W. E. Dalby. (Arnold.)—Within recent years the unbalanced periodic forces of the engines designed for steamers have tended to synchronize with the natural periods of vibration of the hulls of these vessels; and the inconvenient oscillations consequently produced have obliged marine engineers to devote their attention to the balancing of these engines. Moreover all unbalanced machines or engines in motion cause oscillations of their supports, and produce a grinding pressure on their bearings, which can only be obviated by balancing the moving parts to which these results are due. The balancing of locomotives has hitherto been roughly effected by securing uniformity of tractive force by means of hammer blows on the rails; but the introduction of four-cylinder locomotives affords an opportunity of balancing the inertia forces, as already effected in four-cylinder marine engines. The solution of problems connected with the balancing of the inertia forces arising from the relative motion of the parts of a machine or engine is accomplished in this book by a semi-graphical method, the development of which is the chief object the author has in view. The principles, indeed, laid down are intended to enable engineers to deal with the various problems of balancing relating to engines and machinery of every kind; for the balancing of all machines which have moving parts should form an essential element in their design. The book is divided into eight chapters, the first three of which deal successively with the addition and subtraction of vector quantities, the balancing of revolving masses, and the balancing of reciprocating masses and long connecting-rods. The fourth chapter treats of the special subject of the balancing of locomotives, and is followed by a chapter on secondary balancing, and another on the estimation of the primary and secondary unbalanced forces and couples; whilst the two concluding chapters relate to the vibration of the supports and the motion of the connecting-rod. Examples are given in each chapter of the application of the principles described; and numerous exercises, with their answers, are added at the end of the book for students to work out. The problems and examples are illustrated by one hundred and seventy-three diagrams in the text; and a full table of the contents of the chapters, forming the headings of the several subjects, at the beginning, and an index at the end, enable the various matters considered to be readily referred to. The book deals in a practical manner with the various problems involved in designing properly balanced machinery; and it should

prove a valuable aid to mechanical engineers as well as to engineering students.

Vol. XXVII. of the *Professional Papers of the Corps of Royal Engineers*, edited by Capt. R. F. Edwards, R.E. (Chatham, Mackay & Co.), like the rest of the series, can scarcely be recommended as agreeable light reading. Nor does it pretend to be; for the papers of which it is composed are often the lectures delivered to young officers, either by their seniors or by experts not members of the corps, in which amusement, if admitted at all, is strictly and properly subordinated to instruction. Yet in these pages important matters of general interest are discussed, among which automatic signalling on railway lines, largely practised in America, where labour is dear, may be mentioned. The writer, Mr. Malan, remarks, with reference to its introduction here:—

"Seeing, however, that many accidents can be traced to this human element, which is not above losing its head occasionally, and that automatic signalling in the States has been brought to a high pitch of perfection, so that derangements and failures are of rare occurrence, we may, I think, look for its adoption in some form or other on this side too."

Then Col. C. K. Wood describes the work of the corps in Natal, which included ballooning with telephone attached, telegraphs, signalling by electric light, working traction engines, and pontoon bridging, respecting all of which information of interest is given. But more valuable by far are some points which experience on service has led him to commend to his younger brother officers:—

"Remember that energy and cheerfulness have an enhanced value on service, and to that end look after the inner man; there are very few of us that can lay claim to either on an empty stomach..... Try and foresee the wants of an army, and so be prepared with the necessary stores. Be always ready to accept responsibility, a good reason for your action will always cover you. Endeavour not to make difficulties in carrying out proposals, but rather smooth them over."

And there are more, equally sound, which cannot be here quoted. Another subject of wide interest is the development of locomotives, which Mr. C. J. Bowen Cooke describes and illustrates from the days before "Puffing Billy" to the present time, when the Scotch express has travelled 141 miles, in which the Shap incline of 1 in 70 is included, at the rate of 67·2 miles per hour, a performance as yet unequalled. Then the disposal of town refuse, its destruction and utilization (for it is possible to produce steam and light from burnt refuse), are considered, as are the methods of fireproof construction. These are, as may reasonably be supposed, intimately allied to common-sense safeguards from fire. In fact, if the latter are wanting the former must compensate; and if construction be defective, so in proportion must the means for controlling and extinguishing be effective. It is said that the highest development of such efficient service is to be found in Krupp's works, whilst Great Britain is about the most deficient, requiring, in consequence, extensive and expensive fireproof arrangements.

#### FLOWER CULTURE.

*The Culture of Greenhouse Orchids, Old System and New.* By Frederick Boyle. Supervised by Joseph Godseff. (Chapman & Hall.)—There is a very prevalent belief that the culture of orchids is a hobby to be indulged in only by the wealthy. Orchid-lovers know better. Nowadays there are scores, nay hundreds, of orchids which may be purchased at moderate rates. Their cultivation necessitates intelligence and care, but makes no greater demands on the exchequer than are called for by greenhouse plants generally. Quaintness of form, variety of conformation, brilliancy of colour—these are the attributes which appeal to the ordinary orchid-grower. Fashion, rarity of occurrence,

speciality of markings and coloration, form the attractions for the specialist; for these he is willing to pay prices which recall the old tulip mania of a past century. To the botanist the diversity of conformation and its adaptation to particular conditions supply never-ending sources of interest. It is curious to note the interdependence of botany and the cultivation of orchids. Linnaeus knew about fifty species; now at least five thousand are described, by far the larger portion of which have been made known, directly or indirectly, in consequence of the quest by collectors for orchids for commercial purposes. But this is not all. So active has been the pursuit of these plants that signs of exhaustion are becoming apparent. The number of new and "first-class orchids" obtained by importation is rapidly diminishing. In spite of that the appearance of magnificent orchids at our flower shows does not diminish. In fact, hybrid orchids raised in our nurseries or bred by enthusiastic amateurs now much exceed in numbers the importations of new orchids. The hybridization of orchids not only adds to the attractiveness of our orchid-houses, but it furnishes a subject for investigation and study of the highest importance. The orchid-grower, then, is under no obligation to apologize for his hobby. What he wants as a beginner are some plain directions, which will help him till experience teaches him how to rely on his own judgment. Directions of this kind are given in the volume before us—directions supplied or suggested by one of the most celebrated cultivators of the day, enhanced by literary skill, which is generally wanting in such books. The book is pleasant reading and nicely got up, but the illustrations, whether coloured or otherwise, are not so satisfactory as the text.

*Lilies for English Gardens: a Guide for Amateurs.* By Gertrude Jekyll. (Country Life Office.)—With the sole exception of roses, lilies claim the highest place in the regard of the average gardener. They are by no means so easy to grow, although the cottager in a country village often succeeds better with them than does my lord's gardener with all his resources. With a view to lessen the difficulties that would be lily-growers, whether professional or amateur, encounter, Miss Jekyll has compiled this attractive little volume from the communications of her correspondents, and has added some chapters based on her own experience. We should gladly have seen these last extended. Miss Jekyll describes the principal species, following Mr. Baker's classification, and then alludes to various modes of cultivating them in pots, on rockwork, in town gardens, in soils of varied character, and so forth. The book is beautifully illustrated, and will be most welcome to the amateur. In the preparation of a second edition, which may soon be required, the author will have the advantage of the recently published report of the Lily Conference of the Royal Horticultural Society, which contains a fund of information valuable to the lily-grower.

#### SOCIETIES.

ASTRONOMICAL.—April 11.—Dr. J. W. L. Glaisher, President, in the chair.—The Secretary gave an account of a circular of the Astrophotographic Conference by M. Loewy.—In a paper on stationary meteor radiants Prof. Turner considered the possible effect of atmospheric retardation on meteors passing near the earth, concluding that the effect would be so small as to be negligible. Prof. Turner also read a paper on the relative number of star images photographed on different parts of a plate. He found that the region of greatest density of star images lies not in the centre of the plate, but in a ring of 35' to 60' radius, plates from different observatories giving different results. The photographic doublet used for the Cape Photographic Durchmusterung gave sensibly uniform density over all parts of the plate, and it seemed possible that this kind of instrument would be found best for star-charting.—Dr. Rambaut read a paper by Mr. Robinson on the supposed variability of the stars  $\kappa$  Persei and 36 Persei, in which, from a



study of the Oxford photographs, he concluded that variability had been assumed on insufficient grounds. —A paper by Mr. Whitnell was partly read, calling attention to an observation to be made on July 17th, when it will be possible to see a portion of Saturn's surface through the Cassini division of the ring, which will thus appear bright instead of dark. —A paper by Prof. Barnard was read on the proper motion of certain stars in the Dumbbell Nebula, the author concluding that the supposed proper motion is not real, but due to inaccuracies in the earlier measures. —Other papers were taken as read.

ASIATIC. —April 15.—Sir C. Lyall, V.P., in the chair. —Major P. Molesworth Sykes read a paper on 'Historic Notes on South-East Persia.' He first gave a brief description of the geographical features of Kermán and Persian Baluchistan, which provinces constitute South-East Persia. He drew special attention to the isolation of the provinces, the Lut—the great desert of Persia—not only stretching to the north for hundreds of miles, but also separating Kermán from Persian Baluchistan. He then referred to a most important find, consisting of a bronze axe-head, spear, and arrow-heads, and numerous copper vessels. These were unearthed in Khinamán, a district to the west of the city of Kermán, and are the first weapons of the bronze age hitherto discovered in Persia. Another object of historical value was an alabaster unguent vase of Greek manufacture which was found to the south of Kermán in the valley of the Halil Rud, where Major Sykes had already proved that Alexander the Great halted, and where he received the report of wayworn Admiral Nearchus. Major Sykes next spoke of the ancient capitals of the province, proving that the 'Carmana omnium mater' of Ammianus Marcellinus was to be found in the valley of the Halil Rud. The last subject referred to was the discovery of an inscription in Persian Beluchistan which proved that the tombs which are so prominent a feature of the province were erected by members of the Saffar family, which, after being crushed in Sistán, ruled for many centuries in Persian Baluchistan. All the above subjects are fully dealt with in 'Ten Thousand Miles in Persia,' which Major Sykes will bring out early in May. —A discussion followed, in which Sir G. Birdwood, Sir H. Howorth, and others took part.

NUMISMATIC. —April 17.—Sir John Evans, President, in the chair. —Mr. C. Lewis Stainer was elected a Member. —The President exhibited some aurei (recently found in Egypt and in the finest state of preservation) of the Roman emperors Commodus, Diadumenianus, Balbinus, Numerianus, Carinus, Diocletianus, and Maximianus Herculeus. The aureus of Balbinus appears to be the only gold coin known of that emperor. It has on the obverse the bust of the emperor, and on the reverse Victory standing, facing, head to left, and holding a wreath and a palm-branch with the inscription VICTORIA AVGG. —Mr. Augustus Prevost, the Governor of the Bank of England, exhibited a silver medal, by O. Roty, commemorating the centenary of the Bank of France, 1800-1900, and having on the obverse the helmeted bust of France, and on the reverse two female figures, representing Confidence and Labour, in a landscape, with a view of a city in the distance. —Mr. A. E. Copp showed a set of the silver coinage of the South African Republic, including the rare five-shilling piece with the double shaft to the wagon, and also the Coronation medal, by Mr. G. Frampton, recently issued by the Birmingham mint. —Mr. H. Goodacre exhibited a denarius of Gallienus with head of Gallia, the cousin of Gallienus, on the reverse, —and Mr. F. Spicer a plated silver coin of the Iceni. —Mr. F. A. Walters read the first portion of a paper on the silver coinage of Henry VI. After a mention of the article by Mr. Neck written more than thirty years since, which, in view of more recent discoveries, is now incomplete, reference was made to the great importance attained by the Calais mint during the early part of this reign. The first or annulet coinage was fully dealt with, and, admitting that some of the coins of this issue were probably struck both in London and Calais during the last six months of the reign of Henry V., Mr. Walters is of the opinion that the point of separation is to be found in a slight change of the form of the mint-mark, which was a pierced cross. This view was supported by similar coins of the York mint, which were first struck under Henry VI.

ZOOLOGICAL. —April 15.—Prof. G. B. Howes, V.P., in the chair. —The Secretary read a report on the additions made to the menagerie in March, and called special attention to an example of an apparently new species of monkey from North Uganda, proposed to be named *Cercopithecus otolencus*, presented by Major Delmé-Radcliffe; to a panda *Ælurus fulgens* from Northern India; and to a

series of Indian birds, all new to the collection, presented by Mr. E. W. Harper. —On behalf of Prof. F. Jeffrey Bell were exhibited two arms of an injured starfish of the genus *Luidia* from the west coast of Ireland, which had undergone repair at their ends. These regenerated parts were unlike the rest of the arm, and had a striking, though not exact resemblance to the free ends of the arms of an *Astropecten*. —Dr. Forsyth Major exhibited some specimens from a collection of fossil bones recently received by the Natural History Museum from Cyprus, where they had been discovered in caves by Miss Dorothy M. A. Bate. The remains proved to be those of a pigmy hippopotamus, about half the size of *Hippopotamus amphibius*, and could not be distinguished from Cuvier's "petit *Hippopotame fossile*" (*H. minutus*, Blainv.), which was smaller than the so-called *H. minutus* from Malta, and otherwise different. The fossils exhibited showed affinities on the one hand with the pigmy hippopotamus of Western Africa, *Choeropsis liberiensis*, on the other with some remains from the Lower Pliocene of Casio, Italy; they were considered by the exhibitor as a further illustration of the assumption that many of the Pleistocene mammals of the Mediterranean islands were the little-modified survivors of Tertiary forms from the adjoining continents, from which the islands had been severed during the Tertiary period. —Mr. W. P. Pycraft read the fifth part of his 'Contributions to the Osteology of Birds,' which dealt with the Falconiformes. The author pointed out that, although the Falconiformes were generally regarded as a desmognathous group of birds, they were by no means so uniform as was generally supposed, schizognathism being fairly common. —Mr. F. E. Beddard read a paper dealing with the sexual differences observed in the windpipe of the condor. It also treated of a rudimentary equivalent of the septal flap of the right auriculo-ventricular valve met with in the hearts of that bird and of a form of cuckoo (Seythrops). —A paper by Mr. Hesketh Prichard on the larger mammals of Patagonia contained field-notes on the huemul (*Xenelaphus bisulcus*), the puma (*Felis concolor*), Pearson's puma (*Felis concolor pearsoni*), the Patagonian cavy (*Cavia patagonica*), and the guanaco. The extraordinary tameness of the huemul was dwelt upon. The habits of the grey puma (*Felis concolor*) were described, a contrast being pointed out between its method of killing its prey and that of the jaguar (*Felis onca*). Pearson's puma, a new sub-species of puma, was alluded to as being much rarer than the grey puma, smaller, fiercer, and in colour reddish at the extremities. The fact of the distribution of the cavy (*Cavia patagonica*) being arbitrarily limited in the neighbourhood of the forty-fifth parallel of latitude was commented upon as being strange, inasmuch as there was no change, either in the vegetation or in the nature of the ground, to account for it. The habits of the guanaco were also referred to at length. —Mr. F. Pickard Cambridge read a paper on the spiders of the genus *Latrodectus*, which had a universally bad reputation of being extremely venomous in various parts of the world, although more exact evidence was required on this question. A list of the recognized species and sub-species was given. —A paper by Mr. F. Finn contained some notes on the painted snipe (*Rostratula capensis*) and the pheasant-tailed jacana (*Hydrophasianus chirurgus*), of which birds he had recently presented some specimens to the gardens. —A paper by Mr. G. A. Boulenger contained descriptions of eight new species of fishes from the Congo, forming part of a collection entrusted to him for study by the Director of the Royal Museum of Natural History in Brussels. The paper also contained a list of forty-one species of fishes from the Lindi River, Upper Congo, collected by M. Maurice Storms for the Brussels Museum.

INSTITUTION OF CIVIL ENGINEERS. —April 22.—Mr. C. Hawksley, President, in the chair. —It was announced that eight Associate Members had been transferred to the class of Members and that two candidates had been admitted as Students. —The last ballot of the session resulted in the election of one Member and five Associate Members.

HISTORICAL. —April 17.—Mr. G. W. Prothero, President, in the chair. —The Rev. H. J. D. Astley was elected a Fellow. —A paper was read by the Director on 'England and the Emancipation of South America in the Eighteenth Century,' in which the author traced the gradual development of the policy of intervention in the Spanish settlements of both North and South America from the year 1741 to the expeditions of 1806, this intervention being a retaliation for the part played by Spain in the Family Compact. —A discussion followed, in which the Rev. W. Hunt, Mr. Frederic Harrison, and others took part.

## MEETINGS NEXT WEEK.

- Mon. Institute of Actuaries, 5½.—'Vaccination and the Act of 1808,' Mr. A. F. Hurdridge.  
— Surveyors' Institution, 5½.—'Compensation for Fruit Planting,' Mr. C. H. Hooper.  
— Society of Arts, 8.—'Glass for Optical Instruments,' Lecture III, Dr. R. T. Glazebrook. (Cantor Lectures.)  
— Geographical, 8½.—'Trade Routes in Eastern Persia,' Earl of Ronaldshay and Mr. E. Penton.  
Tue. Institution of Civil Engineers, 8.—Annual Meeting.  
— Anthropological Institute, 8½.—'Stone Axes and other Objects from Queensland,' Mr. R. D. Darbishire. 'Notes on the Gaura, the Musical Instrument of the Hushmen and Hottentots,' Mr. H. Jaffour.  
Wed. Chemical, 5½.—'The Preparation of Absolute Alcohol from Strong Spirit,' Mr. S. Young. 'The Properties of Mixtures of the Lower Alcohols,' 'The Properties of Mixtures of the Lower Alcohols with Benzene, and with Benzene and Water,' and 'Fractional Distillation as a Method of Quantitative Analysis,' Messrs. S. Young and E. C. Fortey; and four other papers.  
— Geological, 8.—'The Origin and Associations of the Jaaspers of South-Eastern Anglesey,' Mr. E. Greenly. 'The Mineralogical Constitution of the Finner Material of the Hunter Pebble-Beach in the West of England,' Mr. H. H. Thomas. 'Revision of the Phyllocarida from the Chemung and Waverly Groups of Pennsylvania,' Prof. C. E. Becher.  
— Society of Arts, 8.—'The Timber Resources of the Australian Commonwealth,' Mr. E. T. Scammell.  
Thurs. Royal, 4½.  
— Institution of Electrical Engineers, 8.—'Automatic Relay Translation for Long Submarine Cables,' Mr. S. G. Brown.  
— Linnæan, 8.—'The Mammalian Cerebellum, with Especial Reference to the Lemurs,' and 'The Brain of the Elephant Shrew, *Macroscelides proboscideus*,' Dr. Elliot Smith. 'The Early Condition of the Shoulder Girdle in the Polyprotodont Marsupials, *Dasyurus* and *Pernambus*,' Dr. R. Brown.  
— Society of Antiquaries, 8½.—'The Charterhouse in London: Its Ancient Water Supply and Arrangements,' Mr. W. H. St. John Hope. 'Report as Local Secretary for Egypt,' Mr. Somers Clarke.  
Fri. Philological, 8.—'Notes on English Etymology,' Prof. Skeat.

## Science Gossip.

MESSRS. LONGMAN are about to issue a new work by Dr. Poore, entitled 'The Earth in Relation to Contagia.' This volume will include the Milroy Lectures of 1899, together with papers on the 'Sanitation of Camps,' 'Disposal of Slop Water,' 'Milk in Relation to Disease,' &c.

THE question of the proposed edition of the late Prof. Bunsen's works is to be brought forward at the annual meeting of the German Electrochemical Society, to be held at Würzburg on May 9th and 10th. A number of interesting papers have been promised by members of the Society.

A SCIENTIFIC expedition will start in the autumn for Brazil under the direction of Dr. F. Steindachner, head of the Royal Natural History Museum of Vienna.

THE eclipse of the moon on Tuesday evening was well seen at Berlin, the disc appearing during totality of a dark coppery hue. Totality was nearly over before the moon was high enough to be seen in London. The whole phenomenon was clearly seen at the Cape of Good Hope.

A PARTIAL eclipse of the sun will occur on the 7th prox., but the range of visibility will be almost confined to the South Pacific Ocean, the largest phase (about 0·86 of the sun's diameter) being just within the Antarctic circle some distance to the south-east of New Zealand. Over those islands the eclipse will be small; at Wellington about a quarter of the sun's disc will be covered at the local time 9<sup>h</sup> 14<sup>m</sup> on the morning of the 8th. The planet Mercury will be visible in the evening during the second half of next month, moving from the constellation Taurus into Gemini, and passing about 3° due south of β Tauri on the 22nd; he will be at greatest eastern elongation from the sun on the 28th. Venus is a morning star, rising about 3 o'clock in the constellation Pisces, and diminishing in brightness. Mars is not visible, his apparent place being too near the sun. Jupiter rises earlier each morning, and at the end of next month about midnight; he is in the western part of the constellation Capricornus, and will be in conjunction with the moon about the time of rising on the 28th. Saturn is in the eastern part of Sagittarius, and will be at his stationary point on the 8th prox., rising soon after 1 o'clock in the morning.

A NEW comet (α, 1902), described as "bright, with a tail," was discovered by Mr. W. R. Brooks, of the Smith Observatory, Geneva, N.Y., on the morning of the 16th inst. When found it was situated a short distance to the east of the star β Pegasi, and moving rapidly in



a south-easterly direction towards the constellation Pisces. It was observed the following morning at Königsberg, and subsequently at other observatories, but with difficulty, on account of the brightness of the moon.

THE volume of *Astronomical and Magnetical and Meteorological Observations made at the Royal Observatory, Greenwich*, in the year 1899 has recently been issued, together with separate copies of the *Astronomical Results*, *Magnetical and Meteorological Observations*, and *Spectroscopic and Photographic Results*, the last containing only the latter, as spectroscopic observations were in a state of suspended animation. The astronomical observations and the principal steps in their reductions are printed according to the same system as in previous years, and the present volume contains no appendix. The annual catalogue of stars includes no fewer than 5,312 objects, the places of which are reduced to the beginning of 1900, with the values of precession, &c., for the same date, and proper motions so far as they are known. Observations are given of the planet Eros and of comets and double stars from photographs taken with the 30-inch reflector or 26-inch refractor of the Thompson equatorial; also of the satellite of Neptune taken in the same way with the 26-inch refractor.

Two volumes have been received of *Results of Meridian Observations of Stars made at the Royal Observatory, Cape of Good Hope*, during the years 1896 to 1899; and Sir David Gill publishes at the same time the results of the astronomical observations obtained there during the last two years of the directorate of his predecessor, Mr. Stone, who resigned in June, 1879, and intended to complete at Oxford the printing of his Cape observations from the end of the year 1876; but before this could be accomplished his sudden death occurred in May, 1897, and the results are now presented as nearly as possible in the form in which he would have issued them.

THE small planet announced last week as having been discovered on the 10th ult. turns out to be identical with Feronia, No. 72, one of the observations on which its supposed motion was founded being, in fact, of a small nebula. But two new planets were discovered at Königstuhl, Heidelberg, on the 4th and 6th of March respectively.

WE have received the third number of vol. xxxi. of the *Memorie della Società degli Spettroscopisti Italiani*, the principal paper in which is on some details in the manipulation of photographic plates.

## FINE ARTS

*The Abbey of St. Mary in Furness.* By W. H. St. John Hope. (Kendal, T. Wilson.)

THE great abbey of St. Mary in Furness was one of the most important of the vast comprehensive religious houses of the Cistercian order. Established in 1127 and colonized from Savigny, Furness in its turn sent forth colonies to Calder and to Rushen in 1134 and to Swineshead in 1184. The abbey was famous for its ironworks and furnaces, whilst the beacon tower behind it was useful for raising the country-side on occasion of a Scottish raid. It is said that the contingent that marched from the abbey estates to Flodden Field numbered 400 horse and 800 foot. When the abbey was "surrendered" on April 9th, 1537, it was occupied by an abbot, a prior, and twenty-eight other monks, together with a hundred serving brothers. The clear annual value of all its possessions was

at that time declared to be 1,051*l.* 2*s.* 3*d.* This was an immense income for a Cistercian house, far exceeding all others in England save that of Fountains.

Mr. Hope's account of the grand remains of the exceptionally interesting church and conventual buildings is chiefly confined to a detailed description of the component parts of the widespread fabric, with full particulars as to their original use. His sketch, however, of its general history is of first importance for the due understanding of the successive stages of its development. Savigny and its dependent abbeys were not united to Clairvaux and the Cistercians till 1147, so that the original plan of Furness did not correspond to that which was almost universally adopted by the white monks. Mr. Hope is of the opinion that the presbytery of the church had been built by 1147, and that the cloister had been laid out, together with a frater and kitchen on its south side, and probably the eastern range, as the shell of the reredorter in connexion with it still remains. The first frater stood east and west, according to the Benedictine fashion; but soon after the abbey had become Cistercian a new frater was built, standing north and south, in accordance with the plan of that order. This is but one of several important facts, set forth by Mr. Hope with his usual lucidity, which enable the archæologist not only to understand the nature of the ground-plan, but also to follow intelligently its somewhat complex deviations.

It is hardly possible to write in terms of too strong appreciation as to the character and clearness of the fine historical ground-plan, in ten colours, showing the different periods of the building. These colours denote the various periods, from the first Norman down to the post-suppression and modern. Although most of the letterpress of this volume has been reproduced from the *Transactions* of the Cumberland and Westmoreland Antiquarian Society, this great plan, and also a plan of the precinct, an elevation of the north and south sides of the presbytery, and details of the infirmary hall, were all specially surveyed and measured by the author for this work. They show the most recent discoveries that have been made since the systematic excavations of 1897-8. A new series of charming collotypes also appears here. They are at once artistic and accurate; the one at the west end of the chapter-house is an admirable example of photographic skill.

The beauty of the work is still further enhanced by eighteen fine steel plates, which were originally engraved for Beck's 'Annales Furnesienses,' of which only 250 copies were printed. We have no hesitation in saying that the accuracy of the letterpress, the thoroughness of the plans, and the beauty of the illustrations combine in making this volume the most attractive and valuable that has yet been issued on an English monastic house.

### FRENCH ART OF THE EIGHTEENTH CENTURY AT THE GUILDHALL.

It is with an indulgent and self-complacent smile that we in England hear of the periodic discoveries by adventurous Frenchmen of the great English schools of painting of the

eighteenth and early nineteenth centuries; but until lately the average Englishman has perforce remained in almost as complete ignorance of French work of the same period. The National Gallery, indeed, would scarcely give him any idea of its existence; but now a series of fortunate occurrences have made us familiar with a peculiarly characteristic and delightful phase of French art. First of all came the exhibition at Messrs. Agnew's of the Fragonards from the villa of M. Malvilain at Grasse, then came the publication of Lady Dilke's 'French Painters of the Eighteenth Century,' then the opening of Hertford House to the public, and now, most opportunely, the present exhibition at the Guildhall.

One of the great attractions of this exhibition lies in the fact that we can here study some of the less-known artists of the eighteenth century—artists whose works are rarely exhibited anywhere, and have perhaps never been shown before in England. Paintings by Drouais, Tocqué, Trinquesse, Gravelot, and Clement Moreau are little known here, and though none of them is of first-rate importance, they nevertheless illustrate, as lesser men often do, the predilections and limitations of the taste of their day.

Most of these belong to the central eighteenth-century tradition, and reflect the factitious aristocratic elegance of the greater masters—Boucher, Fragonard, and Nattier; Trinquesse in particular rendering the fashionable ideal of gallantry and sentiment with a personal note of intimacy and delicacy. Some, again, like Wille, took up the homelier *genre* style of Greuze, while in others we can see the transition to the doctrinaire classicism of David's school.

But of the less-known artists represented in this exhibition one stands out from all the rest as belonging to a different and altogether superior order. The little unfinished scene from the *Nozze di Figaro* (No. 117), by Gabriel St. Aubin, was for us the greatest surprise of the whole exhibition. We do not mean that it is the greatest work of art there, but it reveals something so strange, so different from all else that painting has accomplished, that it can only be, one conjectures, the scarcity of his works that keeps St. Aubin from a wider renown. It is true that the little drawing of a profile recently acquired for the British Museum, and now shown in the White Wing, had prepared us to accept the reputation which the De Goncourts had already claimed for this artist; but this picture reveals the man more fully. To realize him one must imagine one of the most accomplished of Dutch *genre* painters—a Terborgh, for instance—suddenly endowed with the caprice of daintiness, and with a wit intolerant of prolixity and literal statement. He was a real miniaturist, if ever there was one. He saw that painting in miniature had virtues and qualities peculiar to its kind; that it was not merely a way of making people gape at the minuteness of the execution, but that on that tiny scale the eye would accept hints which it would miss in a larger representation; that the building up of masses and the solidity of relief no longer remain the pre-eminent qualities. They are accepted at once, and as a matter of course, so that the spectator passes on to admire the subtlest *nuances* of expression. It becomes in the hands of a master like St. Aubin an art of innuendo, of scarcely perceptible emphasis. Such an art could only flourish in an intensely civilized and exclusive society, and perhaps St. Aubin more than any one may be taken as typical of the delicate wit and refinement, the exquisite artificiality of eighteenth-century France. Watteau himself, who set the tune to which French society danced for that century, was after all less typical. He was a Fleming by birth and artistic derivation, and a sense of seriousness, of a more strenuous reality behind, grins through



his gayest masquerades. But in St. Aubin's Figaro the gesture of the stage is the gesture of life itself, the only one he believes in or understands.

In a collection like the present one can realize perhaps more clearly than elsewhere the well-marked and limited character of eighteenth-century French art. It may be expressed either as a technical or a spiritual quality; the one is the perfect counterpart of the other. In spirit it was the art of the boudoir, the appropriate expression of the ideals of a society which Voltaire summarized by saying that the few words he spoke to Mlle. Poisson before she became Madame de Pompadour availed him more than the writing of a hundred volumes. It took its tone from the boudoir, and when we have once left Watteau, and if we except, as we must, Chardin's virile genius, we find in all the artists, including Watteau's direct imitators, a touch of effeminacy to which the grave dignity of the Reynoldses and Gainsboroughs in the second gallery of the present exhibition administers a mild rebuke.

Turning to the technical methods by which this character is expressed, we find that the artists of the period developed from Watteau's accented line a treatment of paint exactly suited to express an ideal of dainty and factitious elegance. They model their forms in a thin and smooth impasto, with but faint contrasts of tone and in pure and brilliant colour, with slight insistence on the chiaroscuro and no feeling for the degradation of local tints through shadow. The accents of form are then indicated by a delicate pencilling of darker colour laid on with a liquid brush and with astonishing freedom of hand. An unfinished garden scene by Pater (No. 134) shows exactly how the artists of the time proceeded, the alternation of a rapid and brilliant pencilling of the forms with thin layers of smooth pigment. They neglected, that is, the richer qualities of oil paint, its power of rendering modelling throughout every part of the form by a full and solid impasto. Their relief was obtained by accents of light and of shade rapidly sketched upon a smooth middle tone. Such a method—wherein, by-the-by, we find the basis of Gainsborough's technique—depending for its beauty upon the ease and certainty of execution, did not lend itself to research either of chiaroscuro or of plastic form, but it enabled the artists to paint the gayest and most harmonious furniture pieces that it is possible to conceive. They did not paint character; Nattier's portraits of the Duchesses de Flavacourt and Châteauroux (6 and 8) give one no idea of personalities; they are as unreal as their mythological settings, but as pieces of furniture they are as delicately designed, as skilfully put together, as flawless, as the cabinets that complemented them. Nattier did not paint character, he did not even paint flesh, but he made a substance of shell-like fragility and transparency which bears about the same relation to flesh itself as rouge does to what it hides.

So far as sheer dexterity and a glittering brilliancy of execution go, Nattier seems to us unrivalled among his contemporaries, and the two portraits referred to give an idea of the qualities and the limitations of his power. Boucher by comparison seems almost heavy, though he had a tenderer, more poetic feeling for voluptuous charm. His four large decorative panels are certainly fine as decoration, but they seem somewhat tame and insincere, even in the rendering of an artificial ideal, compared with Fragonard's similar decorative pieces. Boucher is better seen, we think, in his small nude *L'Attention Dangereuse* (125) or in his *Repos de Diane* (138). He certainly was an original colourist, who realized the voluptuous sentiment for colour which marked the period, the opposition of tender pinks and mauves to pale greenish blue, with singular charm.

It is a pleasure to see once more Fragonard's Grasse decorations, and under such favourable conditions as Mr. Temple has afforded. The small room is devoted entirely to them, and on a background of dove-grey linen the reckless gaiety of their colouring tells with the happiest effect. For all that, and in spite of their audacity and verve, they do not show quite how fine an artist Fragonard was. For there was another Fragonard—the impossible, rebellious, indecorous Bohemian who would not fit at all into the conventions of boudoir art. It was through this side of his nature that he touched some more permanent, intenser feelings. It was through his attachment to a humbler social life that he approached reality. In this phase, which is exemplified here by *Les Dindons* (144), he threw aside the polished elegances of the technique of the period, and painted, still with grace and fluency, but with a richer impasto, with stronger chiaroscuro and a severer simplification of the predominant masses of his composition. In its present surroundings 'Les Dindons' looks sombre and imposing; it shows Fragonard as a more serious artist than his contemporaries, more fervent in his attempt to capture some beautiful quality found in nature herself, less conscious of his pose before the world. Even his *Foire de St. Cloud* (28), in spite of its theatrical trees, is painted with a sincerity which was rare in his world. He forgets the prevailing interests of fashion and gallantry in his absorption in the beauty of the sunlit figures beneath the trees, and he renders with a few blurred touches the effect—the movement, and the play of light—but not the people nor even their dresses.

But we have left out Chardin, who stands apart from his generation, and yet it is by virtue of the number and quality of the Chardins that for an English exhibition this is so remarkable. It is true that there is no adequate example of his *genre* painting nor of his still rarer and nobler work in portraiture; but it may have been, after all, a right instinct, and not merely laziness as his contemporaries supposed, that inclined him at the height of his career to confine himself to the painting of still life. In that he is surely unrivalled in the art of any age or country. No one else, except perhaps Velasquez in his youth, has succeeded in making out of the representation of a bottle of wine and a crust of bread a work of imaginative interpretation. And the examples of Chardin's *natures mortes* in the present exhibition are of the finest quality. His discoveries in colour, precisely because they are made in such commonplace and insignificant objects, strike one as almost miraculous. Who would have supposed that a slice of melon and a cauliflower would afford so novel, so enticing a harmony? And yet it is only by the slightest distortion this way and that of the colours of nature that the objects he represents acquire a new and strange significance to our imaginations. Even more wonderful is the other still life (118) of eggs, bread, and a pewter dish, in which he plays his richest chords with almost monochromatic notes of varying greys. Of all French artists he had the most infallible as well as the most precious sentiment for colour, and his rich and subtly varied surface quality is no less admirable than the colour itself; is, indeed, inseparably bound up with it. The two signboards for a Distillateur Parfumeur (123 and 132) show Chardin in an unfamiliar vein, and here, again, out of the simplest materials he has extracted an unexpected beauty. A few retorts, a furnace, and a cactus plant arranged in a long line on a shelf, make an imposing decorative design merely by the vigour of the handling, and the perfect unity of their sombre tonality.

We have perforce omitted any criticism of the more familiar English pictures in the second gallery; and even of the French art in this delightful exhibition we have been able only to give the results of a first general impression.

PORTRAITS BY SIR HENRY RAEBURN AT MESSRS. FORBES & PATERSON'S.

SIR WALTER ARMSTRONG'S book on Raeburn, which we noticed recently, will doubtless have inspired a keen interest in that artist's work, and will give a particular significance to the exhibition now on view at Messrs. Forbes & Paterson's. They have secured some of the paintings which Sir Walter selected as typical, notably the full-length portrait of *Sir John Sinclair* (No. 8), and the still more remarkable *Mrs. James Campbell* (5), which Sir Walter rightly, we think, considers to be Raeburn's highest achievement, and which we believe is now exhibited for the first time. It certainly enables one to endorse Sir Walter Armstrong's eulogy. We have expressed so recently our opinion on Raeburn's position that we need not again insist on his dexterity or on his defects in the higher qualities of the art. The present exhibition certainly shows him at his best, in spite of a few pieces, such as the *William Sinclair* (1), where his laboured imitation of Lawrence shows how little aptitude he had for elegance. No. 4, an unfinished portrait of a lady, is interesting. It is described in Mr. Caw's list in Sir Walter Armstrong's work as one of Raeburn's unidentified portraits. When one sees it, however, among a number of Raeburn's works, it becomes impossible to believe that it is by his hand. The fluttering grace of the handling is beyond Raeburn's ponderous and angular touch. It must, we think, be by Lawrence himself, and, partly through the good fortune which prevented the artist from finishing it, an unusually sympathetic example of his work.

#### ISEULT'S TOWER.

Trinity College, Dublin, April 15th, 1902.

THE interesting letter concerning the echoes of La Belle Iseult about Dublin only mentioned Chapel Izod and its tower. It is worth while adding that there was in the old wall bounding the city of Dublin both an Isolde's Gate and an Isolde's Tower. There are many references to these printed in Gilbert's 'Calendar of Ancient Records of Dublin,' but as the seven volumes which have appeared contain no index whatever, these references are hard to find. The following may suffice (vol. i. p. 95). Under the date 1261: "The Mayor and Commonalty of Dublin grant to their beloved and faithful clerk, Wm. Picot, for his praiseworthy services, the tower which is called Butavent, situated upon the bank near Isolde's Gate, together with all the land adjacent between the street through which the passage is from the gate of the aforesaid Ysolda's Tower towards the church of St. Olave," &c. Under date 1563 (ii. 32): "Agreed, that John Money, belman, shall have the towre besowth Isolde's, and he to build the same with a roofe of oke," &c.

J. P. MAHAFFY.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 16th inst. the following engravings, one by J. R. Smith after Romney fetching a notable price. After Lawrence: Miss Croker, by S. Cousins, 73*l.*; Countess of Durham, by the same, 47*l.*; Countess Gower and Child, by the same, 94*l.*; Countess Grey and Children, by the same, 71*l.* After Hoppner: Lady Charlotte Duncombe, by C. Wilkin, 34*l.*; Viscountess St. Asaph, by the same, 32*l.*; Lady Louisa Manners, by C. Turner, 73*l.*; Sophia Western (Mrs. Hoppner), by J. R. Smith, 49*l.* After Romney: Countess of Carlisle, by J. Walker, 43*l.*; Louisa, Lady Stormont, by J. R. Smith, 173*l.*; Lady Hamilton as Sensibility, by R. Earlom, 52*l.*; Mrs. Musters, by J. Walker, 69*l.*; Miss Cumberland, by J. R. Smith, 409*l.* After Reynolds: Countess of Carlisle, by J. Watson, 45*l.*; Lady



O'Brien, by J. Dixon, 162*l.*; Mrs. Musters as Hebe, by C. H. Hodges, 27*l.*; Lady Betty Delmé and Children, by V. Green, 26*l.*; Mrs. Musters, by J. R. Smith, 28*l.*; Lady Elizabeth Foster, by Bartolozzi, 73*l.*; Mrs. Sheridan as St. Cecilia, by W. Dickinson, 147*l.*; Master Bunbury, by F. Haward, 78*l.*; Mrs. Morris, by J. R. Smith, 42*l.*; Lady Caroline Price, by J. Jones, 59*l.*; Elizabeth, Countess of Derby, by W. Dickinson, 30*l.*; Countess of Harrington, by V. Green, 32*l.* After W. Hamilton: The Seasons (set of four), 168*l.* After Morland: The Country Stable, by W. Ward, 37*l.* After J. Ward: Winter, by W. Ward, 48*l.* After Gainsborough: George, Prince of Wales, by J. R. Smith, 30*l.* After Falconet: Elizabeth, Lady Nuneham, by V. Green, 26*l.*

The same firm sold on the 19th inst. the following pictures, the property of Sir J. C. Robinson: R. Wilson, A View on the Thames, with Zion House, 126*l.* Lo Spagna, St. George, St. Catherine, and St. Bernardino, 178*l.* B. van der Helst, Portrait of a Gentleman, standing by a pillar, 162*l.* Rembrandt, Portrait of a Rabbi, in dark dress with cap, 105*l.* Rubens, A Boar Hunt, 178*l.* W. Stretes, Edward VI., 945*l.* J. Vermeer, of Delft, A Landscape, water in the foreground, 162*l.* Paris Bordone, Portrait of a Venetian Lady, book in her left hand, 210*l.* F. Guardi, The Piazza of St. Mark's, 110*l.* Moretto di Brescia, Portrait of an Italian Gentleman, 120*l.* A. Pollajuolo, A Sacrifice, 178*l.* Giovanni di Paolo Sanese, The Annunciation, 267*l.* A. del Sarto, The Virgin, with the Infant Saviour seated before her, 246*l.* Bartolommeo Veneziano, Portrait of a Man, a pair of compasses in right hand, 367*l.*

The following pictures from various collections were sold on the same day: B. Marshall, Portrait of Priam, with Mr. Chifney, 162*l.* G. Romney, Portrait of a Lady, a canary on her left hand, 346*l.* Early English: Portrait of a Lady, in yellow dress with short sleeves, 105*l.* Sir P. Lely, Frances, Lady Digby, 367*l.* A. van der Neer, A Town on a River, evening, 168*l.* Sir H. Raeburn, Mrs. White, in white dress, with black lace shawl, 110*l.*; Portrait of a Young Girl, holding her straw hat by its blue ribbon, 157*l.* M. von Todte, The Holy Family, 325*l.* Palma Vecchio, The Holy Family, with St. John, 210*l.*

Sir J. C. Robinson's drawings were sold on the 21st inst. Those by Gainsborough fetched the following prices: A Lady, seated, resting her head on her hand, 367*l.*; The Duke and Duchess of Cumberland, 131*l.*; The Artist, seated, with a sketch-book, 131*l.*; Two Girls under a Tree, 57*l.*

### Fine-Art Gossip.

THE eighty-eighth exhibition of the French Gallery in Pall Mall was open to private view last Thursday. Selected pictures of British and foreign artists are being shown.

MESSRS. HENRY GRAVES & CO. hold a private view to-day of pictures by Maude Earl of British hounds and gun dogs, while paintings of horses and dogs are being shown by the Countess Helena Gleichen and Miss Frances Fairman at the Ryder Gallery, in Ryder Street.

ON Monday, May 5th, an exhibition of black-and-white drawings by members of the *Punch* staff will be opened at the Woodbury Gallery, the whole of the proceeds derived from admissions being devoted to the funds of the Hospital for Sick Children, Great Ormond Street.

THE press are invited to view at the beginning of next week pictures by Miss Mabel Ashby, Mr. F. G. Cotman, and Mr. Herbert Lydon, at the Doré Gallery. The show will be open till May 17th inclusive.

MR. WHISTLER has shaken the dust of Paris off his feet and returned to his old Chelsea haunt near Battersea Bridge and the Turner country.

THE death occurred last Tuesday, in his sixty-ninth year, of the well-known painter Philip Richard Morris, who was born in 1833, and had been for many years an exhibitor at the Royal Academy, of which body he was elected Associate in 1877. Mr. Morris studied at the Academy schools and won various medals there, but his early promise was hardly fulfilled. His favourite subjects were of a sacred character, and the smoothness and prettiness of his work gave him assured popularity. His placid classicism suggested the work of other more outstanding artists; he had, it seemed, little style or originality of his own, and his work is consequently not likely to be remembered.

WE regret to note the death of Mr. Alexander Wellwood Rattray, who was one of the best-known landscape painters in the west of Scotland. Mr. Rattray was a native of St. Andrews, where he was born in 1849. He had his first professional training in the Glasgow School of Art, after which he studied in Paris. He was a constant exhibitor at the Royal Academy, the Royal Scottish Academy, and elsewhere, and two of his pictures were hung at the Paris Exhibition of 1889. Mr. Rattray had been settled in Glasgow since 1880.

A CORRESPONDENT writes that Dalou executed a commission for Queen Victoria during his residence in London as a fugitive of the Commune from France. He was frequently offered the chance of returning to France if he would write a letter expressing some kind of regret, however slight or formal, for his connexion with the Commune, but he always firmly refused to write anything, and could not, in spite of the wishes of the French Government, be admitted to his country until the general amnesty. Others who had been much more compromised were actually serving the French Government in great official situations before Dalou again set foot in France.

THE reproduction by process engraving of famous pictures in our public galleries and in private collections has become a feature of the present time. Two Scottish series are announced, including facsimile reproductions from the Scottish National Portrait Gallery, in four quarterly parts, to include royal and historical persons, literary men, lawyers and statesmen, historians and scholars. Messrs. Otto Schulze & Co. are the publishers. The portraits of authors reproduced will include Thomson, Allan Ramsay, Fergusson, Burns, Sir Walter Scott, Prof. Wilson, Jeffrey, Hogg, and Dr. John Brown.

### MUSIC

#### THE WEEK.

ALBERT HALL.—Royal Choral Society's Concert: 'The Forging of the Anchor' and Mr. P. Godfrey's Coronation March.

ST. JAMES'S HALL.—Miss Alma Stencel's Pianoforte Recital. Mr. A. Hartmann's Orchestral Concert.

BECHSTEIN HALL.—Hegedus's Violin Recital.

LAST Thursday week Sir Frederick Bridge's dramatic scene 'The Forging of the Anchor' was performed by the Royal Choral Society, at the Albert Hall, under the direction of the composer. The work when produced at the Gloucester Festival last autumn was noticed in these columns. This London performance was far more excellent, but we still hold to our opinion that it is a work in which the composer has aimed at present popularity rather than at posthumous fame. We will, however, add that the final chorus is impressive, and the best portion of the work. At the close of the performance Sir Frederick was most heartily applauded. The programme included the Coronation March which won for its com-

poser, Mr. Percy Godfrey, the prize of fifty guineas offered by the Worshipful Company of Musicians. A suite of his which we recently heard led us to expect something more characteristic, more stirring. Pieces written within a given time, and for a certain purpose, seldom turn out masterpieces. The finest marches written by the great composers must have been born in a moment of strong inspiration, and afterwards developed and brought to perfection by the cunning hands of their creators; but if a composer cannot afford to wait for that moment he must be content with what ideas present themselves. Anyhow, Mr. Godfrey deserves praise for the plain, direct character of his music; any attempt to display learning, or to imitate Wagner, would have been fatal.

Miss Alma Stencel, a young and gifted pianist, gave a recital at St. James's Hall on Saturday afternoon. Her rendering of a Sarabande, Gigue, and Gavotte by Bach at once showed that she has intelligence, feeling, and, moreover, good technique. Unfortunately, however, her reading of the music was unsatisfactory. There were unnatural hurrys and slackenings of the tempo; exaggerated sentiment, which became mere sentimentality; and, in addition, a lack of rhythmic clearness. How far her teacher or teachers are responsible for these things it is difficult to say, although, considering the young lady's age—viz., fourteen—she has probably either been so taught or else she herself has taken as models players whose style of interpreting music is far from healthy. We have spoken of Bach movements, but they were announced as by Bach-Mansfeldt. Many, nay, we may say nearly all the great composers have had their names yoked with those of pianists anxious to bring the former up to date, either for their own glorification or in some cases—as, for instance, in that of Bülow—from an honest desire to let the masters' music have all the benefit of developed technique and of the more extended compass and fuller tone of pianofortes as compared with earlier keyed instruments. We dwell here upon this matter because it is not right to train up a child in the way she should not go. The touchings-up of the Gavotte were in the worst possible taste. Under proper guidance Miss Stencel ought to become a great artist.

Mr. Arthur Hartmann gave an orchestral concert at St. James's Hall on Monday evening. He first played Tchaikowsky's Concerto in D, and, in spite of certain exaggerations in phrasing in the opening movement, he at once proclaimed himself an artist of marked merit. The Canzonetta was rendered with charm, and the Finale, tedious in its virtuosity, with skill and *elan*. In Lalo's earnest, seldom-heard Concerto in F he appeared to still better advantage. In some short solos, played with simplicity and delicacy, he greatly pleased his audience. This new-comer has, in fact, created a most favourable impression. Next week he will give his first violin recital. The orchestra was under the able direction of Dr. F. H. Cowen. Three of his four taking and cleverly scored 'English Dances' were performed, and loudly applauded.

Hegedus, as the violinist who gave a recital at the Bechstein Hall on Tuesday



calls himself, is an interesting artist. In virtuosic passages he is too impulsive, and in quiet passages somewhat tame; he is, however, intelligent and not lacking in feeling. Hegedus cannot yet rival Kubelik in technique, tone, or assurance, but he is younger, and a few years should show a marked advance. He might have chosen something more interesting than a Wieniawski concerto, and certainly something better calculated to display his intellectual and emotional gifts than Grieg's Sonata in c minor for piano-forte and violin, in which the composer shows very clearly his limitations. Sonata form, to use that term in the fullest possible sense, proves to him a stumbling-block; bound in its fetters, his delicate muse cannot thrive.

### Musical Gossip.

At a concert given at St. George's Hall last Thursday week was performed Madame Liza Lehmann's new cycle of songs entitled 'More Daisies.' The success of her 'Daisy Chain' no doubt suggested a new venture in the same direction. To achieve success is one thing, but another to maintain it. This, on the whole, the composer may perhaps claim to have accomplished. Certain high notes are obviously intended to catch the public ear. It is to be hoped that Madame Lehmann will not pander too much and too often to public taste; with her great talent she ought rather to try to improve it. The cycle was admirably sung by Miss Evangeline Florence, Miss Marian McKenzie, and Messrs. J. O'Mara and Denis O'Sullivan, while the clever accompaniments were played by Madame Lehmann herself.

THE programme of the vocal recital given by Miss Hilda Wilson and Mr. H. Lane Wilson at the Steinway Hall on Friday afternoon last week included 'Flora's Holiday,' a cycle of old English melodies for four voices, composed and arranged by Mr. H. Wilson. The melodies are quaint, the settings skilful, and the whole cycle is particularly bright and attractive. The quartet "Gentle Dawn," however, showing Mendelssohnian influence, is a little out of the picture. The interpreters were the Misses Evangeline Florence and Catherine Henning, and Messrs. J. O'Mara and Lane Wilson, who all sang most effectively.

MISS HELEN HENSCHEL, the clever daughter of the well-known composer and vocalist Mr. George Henschel, gave a vocal recital at the Bechstein Hall on Monday. She sang songs by various masters, and also a new one ('Donald Blair') of her father's, plaintive, musically, and showing the influence of Brahms. Miss Henschel interprets with taste and intelligence, but as yet she has scarcely emerged from a state of pupillage. She was most successful in some light English, Scotch, Italian, and French traditional songs, which were rendered in light, piquant style. The concert-giver also took part, with Miss Smith, in the Adagio and Finale of Bach's Concerto in d minor, both ladies playing with skill and good feeling.

THE London Trio, consisting of Madame Amina Goodwin, Signor Simonetti, and Mr. W. E. Whitehouse, introduced at their concert last Tuesday afternoon, held in the galleries of the Royal Society of British Artists, some new 'Fantasistücke' by Walter Rabl, the talented Bohemian composer, whose Quartet in e flat is already fairly well known in England. These brief pieces possess remarkable melodic charm, the music being smoothly written and effective. The Adagio Molto, first of the five numbers, is thoroughly agreeable, while the soft and delicate Adagio (canon) and rhythmical Allegretto Grazioso are equally pleasing. The 'Fantasistücke' were played in animated style by the

London Trio, who also gave a careful and artistic performance of Schubert's Pianoforte Trio in e flat. Miss Grainger Kerr showed intelligence and vocal skill in her rendering of thirteen songs by French, German, Italian, and English composers.

SIR FREDERICK BRIDGE delivered the second of the Easter term Gresham College Lectures on Wednesday afternoon, in the Great Hall of the City of London School, and the date determined the subject. He noted the fact that these Gresham Lectures began in 1597, when Shakespeare was in his prime. His interesting musical illustrations included songs from various plays set to music by Johnson and Morley, at the time the poet flourished, and later settings by Humphrey and Banister; also old tunes ('Heart's Ease,' 'Light o' Love,' and 'Green-sleeves') mentioned in the plays. The vocalists were Miss Cherry and Mr. Charles Ackerman. There was a large audience, and the lecturer's genial and humorous remarks were duly appreciated.

ON Saturday, May 3rd, Messrs. Sotheby, Wilkinson & Hodge will sell by auction an autograph of Mozart's, complete and in a perfect state of preservation. It is an aria entitled 'Conservati Fedele,' for soprano with accompaniment of two violins and viola. It comes from the collection of the late Aloys Fuchs, and there is a statement of his, confirmed by the Abbé Stadler, to the effect that it was written by Mozart when nine years old. According to Jahn it was composed for the Princess of Weilburg, sister of the Prince of Orange.

MR. ARNOLD DOLMETSCH will give his spring series of concerts in the Hall of Clifford's Inn on the following dates: April 29th, May 13th and 28th. The programme of the first includes three Duos for two bass viols by Matthew Locke, a Suite for two violas da gamba with harpsichord accompaniment by Marin Marais, and Bach's Sonata for violin and harpsichord in f minor.

THE death is announced of Edwin Matthew Lott, who for many years was organist of the church of St. Sepulchre, Holborn. He was born at St. Heliers, Jersey, in 1836. He was connected for a time with Trinity College, London, as professor and examiner.

A POSTHUMOUS work by Brahms will shortly be published by Herr N. Simrock, of Berlin. It consists of eleven "Choralvorspiele" for organ, composed at Ischl during the month of May, 1896. The eleventh, 'O Welt, ich muss dich lassen,' is said to have been his last composition. Seven of these Preludes were prepared for the press by the composer himself; the four others will be revised by Dr. Mandyzewski, who for many years looked through his friend's manuscripts. The work, with all rights, has been handed over by the heirs to the Simrock firm, in consonance with the late composer's expressed wish; the autograph, however, will become the property of the Gesellschaft der Musikfreunde. Two other manuscripts have been found among the master's papers: two overtures written by Dr. Joachim in his youthful days and arranged by Brahms as pianoforte duets. If the composer gives his consent they will be published.

THE statue of Liszt to be shortly unveiled at Weimar is now on view at the studio of the sculptor, Herr Hermann Hahn, at Munich. The likeness is said to be striking. The pedestal is simple, without allegorical figures.

THE *Musikalisches Wochenblatt* of April 10th, referring to the recent performance of Handel's 'Alexander Balus' by the Handel Society, states that it was then heard for the first time since the composer's death. It was, however, given by members of the Incorporated Society of Musicians at the Scarborough conference two years ago, strictly according to Handel's score and with Handelian balance of voices and instruments.

EXTREMES meet. In Massenet's 'Le Jongleur de Notre Dame,' recently produced at Monte Carlo, the *dramatis personæ* were all men. In a new one-act opera by Taneyew which has just been given at St. Petersburg they are all women.

IN Heft 7 (the April number) of the *Zeitschrift der Internationalen Musik-Gesellschaft* Mr. Arthur Prendergast, under 'Fragen und Antworten,' mentions a score of Beethoven's Mass in c recently purchased by him, on the title-page of which the work is described as consisting of "Drey Hymnen." Now, as Beethoven's solemn Mass in d given at the Kärnthner Theater on May 7th, 1824, was also announced in the programme as "in the form of three hymns," Mr. Prendergast asks, "Is it possible that a performance of the Mass in d was originally projected, but that in consequence of its difficulty it was abandoned, and replaced at the concert by the Mass in c?" Various references by contemporaries seem to leave very little room for doubt, but the long detailed notice of the Mass in No. 27 (July 1st, 1824) of the *Allgemeine Musikalische Zeitung* settles the question: it was the Mass in d.

PRINCESS POLIGNAC has placed at the disposal of the municipal orchestra of Venice a large sum of money to ensure the continuance of the yearly commemorations of Wagner at the palace in which the master breathed his last in 1883.

ACCORDING to *Le Ménestrel* the price which Herr Max Klinger is asking for his Beethoven statue is 20,000l.

THE *Allgemeine Musik-Zeitung* of April 18th, referring to the programme of the forthcoming musical festival at the Queen's Hall, considers that the choice of orchestral works shows a pandering to public taste. The scheme, "with its three Tschaiowsky symphonies, nothing of Berlioz, and only the second Rhapsody of Liszt," is not, according to that paper, calculated to encourage the English in the praiseworthy taste which they now show for good new music. Tschaiowsky certainly figures in too prominent a manner in the festival scheme, but a revival of works by Berlioz or Liszt could scarcely be regarded as "new" music, while some might even question its goodness. For ourselves, we should like to have seen British art properly represented. As the programmes now stand there is an English novelty, Mr. Percy Pitt's 'Paolo and Elisca' Suite, in the first, and in the last Dr. Elgar's 'Cockaigne' Overture, which is also English, but not a novelty.

THE *Bayreuther Blätter* gives the number of performances of Wagner's various operas and music-dramas at the German theatres from July 1st, 1900, to June 30th, 1901. They run thus: 'Lohengrin,' 283; 'Tannhäuser,' 273; 'Meistersinger,' 163; 'Der Fliegende Holländer,' 147; 'Walküre,' 126; 'Siegfried,' 86; 'Götterdämmerung,' 75; 'Rheingold,' 73; 'Tristan,' 73; and 'Rienzi,' 28; figures which, according to *Le Ménestrel*, show that the least Wagnerian works of the master are the most popular in Germany. The figures are certainly striking, yet to prove successful the later works require special casts and extra rehearsals, and in judging of popularity such things must be taken into consideration. 'Rienzi' is certainly on the lowest rung of the stage ladder; but is that not "the least Wagnerian work of the master"?

### PERFORMANCES NEXT WEEK.

Mon.	Joachim Quartet, 8, St. James's Hall.
—	London Musical Festival, 8, Queen's Hall.
—	Mr. John Dunscombe's Concert, 8 15, Bechstein Hall.
Tues.	London Musical Festival, 3, Queen's Hall.
—	Highbury Philharmonic Society, 8, The Athenæum, Highbury New Park.
—	Mr. Arnold Dolmetsch's Concert, 8.30, Clifford's Inn.
Wed.	Miss Christine D'Almaine's Concert, 8.30, Bechstein Hall.
—	Mr. Arthur Hartmann's Violin Recital, 3, St. James's Hall.
—	London Musical Festival, 8, Queen's Hall.
Thurs.	London Musical Festival, 3, Queen's Hall.
—	The Henderson Concert, 3, St. James's Hall.
—	Miss Mabel Monteith's Pianoforte Recital, 8, St. James's Hall, with Orchestra.



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No. 3888.

SATURDAY, MAY 3, 1902.

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**BRITISH ARCHEOLOGICAL ASSOCIATION.**  
—The ANNUAL GENERAL MEETING will be held, at 4.30 P.M. on MAY 7, at 32, SACKVILLE STREET, PICCADILLY.  
GEO. PATRICK, Hon. Sec.

## LIBRARY ASSOCIATION.

### PROFESSIONAL EXAMINATION.

An EXAMINATION in CATALOGUING, CLASSIFICATION, and SHELF ARRANGEMENT (Section II. of the Examination Syllabus) will be held on WEDNESDAY, May 21 1902. Intending Candidates must send in their names to the undersigned by WEDNESDAY, May 14, 1902. Centres will be arranged to suit Candidates.

The NEXT EXAMINATION in all Sections will be held in JANUARY, 1903.

Further particulars can be obtained from  
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Hon. Secretary of the Education Committee.  
St. Saviour's Public Library, Southwark, S.E.

**READERS' DINNER.**—The TWELFTH ANNUAL DINNER, to celebrate the Forty-eighth Year of the LONDON ASSOCIATION of CORRECTORS of the PRESS and the COMPLETION of READERS' PENSION No. 3, will be held THIS EVENING at the HOTEL CECIL, the Hon. OLIVER A. BORTHWICK in the Chair. Donations in aid of the Association Pension or of Readers' Pension No. 4 will be gladly received at the Association Office, 33, Chancery Lane, W.C., by JOHN RANDALL, Secretary.

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The person appointed will be required to enter upon his duties on October 1, 1902, from which date the appointment will take effect.

Applications, accompanied by twenty copies of Testimonials, must be lodged, on or before SATURDAY, June 14, 1902, with the undersigned, from whom information regarding the duties and emoluments attached to the Chair may be obtained.

JOHN E. WILLIAMS, Secretary and Registrar.  
St. Andrews, April 12, 1902.

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HENRY COPELAND, Agent-General for New South Wales.

April 17, 1902.

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Persons applying through the post for Forms of Application must enclose a stamped and addressed envelope.

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Town Clerk's Office, West Hartlepool, April 25, 1902.

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## LITERATURE

*History of Scotland.*—Vol. II. *From the Accession of Mary Stewart to the Revolution of 1689.* By P. Hume Brown, LL.D. "Cambridge Historical Series." (Cambridge, University Press.)

THE promise of Prof. Hume Brown's first volume is more than fulfilled in the second. The author's thorough knowledge of the sources, his gift of lucid condensation, and fine sense of proportion have made this comparatively short work the most complete and satisfactory history of Scotland which we possess. His pages are not overcrowded with details, and the reader's interest is secured from beginning to end by the admirable way in which he is led to find, in the conflict of political and social forces, the gradual evolution of the national destiny. The work is not a merely fresh presentation of old facts. Few years have passed, during the last half-century, in which new materials have not come to light, modifying previous historical judgments on even such well-worn subjects as the career and character of Mary Stewart. Thus, while Prof. Brown's volume was passing through the press, fresh and unexpected information, which he has been able to utilize, came from the Vatican documents published for the Scottish History Society by Father Pollen. The problem of the Casket Letters, if essentially insoluble, does not stand where it did ten years ago. Much has been done and is being done by Mr. Terry and Mr. Firth for the elucidation of Scottish affairs, civil and military, in the time of the Civil War and under the rule of Cromwell. We know more, for example, of the Cromwellian project of the union of the kingdoms, and, thanks to Mr. Firth, we have a clearer view of the battle of Dunbar.

The period covered in the present volume lies at the very heart of Scottish history, and is predominantly ecclesiastical. The story is complete in itself and falls into two divisions. The first (1542-78) is headed

'The Religious Revolution,' and the second 'The Crown and the Kirk.' In the first stage the question was whether Protestantism or Catholicism was to be the national religion. The causes which led to the ruin of the Roman Church may be summed up in a single sentence: "The ancient Church of Scotland died of sheer moral decay through the unfaithfulness of its own ministers." Prof. Brown does not make the common mistake of attributing too great an influence to the greed of the nobility, which coveted the Church's wealth; but he does well to call attention to the destructive social forces at work, illustrated by the remarkable manifesto 'The Beggars' Summons,' placarded on the gates of every religious establishment in Scotland in January, 1559. To destroy the old institution was one thing, to build up a new polity on its ruins was another; and here were needed political opportunity and statesmanship. The reconstructive work of Knox could not have been accomplished without the aid of Moray, and "of the two men it was undoubtedly Moray who did most to ensure the success of the Scottish reformation." "When Moray embraced the new faith," adds the author,

"it was at a time when its prospects gave but uncertain promise of its future triumph, and when worldly interest would have prompted him to throw himself on the side of Mary of Lorraine and of France."

This is most true; and it is true also of a subsequent period, when Mary's marriage with Bothwell made her continuance upon the throne impossible, that Moray was "the only person capable of saving his country," and that he was summoned to the regency "alike by the call of public duty and the consciousness of his own capacity." But it is open to doubt whether it can be fairly said that "his conduct towards his sister was all that could have been demanded by a brother and a patriot." We think at once of the insurrection headed by Moray in 1565. "When Mary married Darnley," says Prof. Brown apologetically, "he refused to take part in her councils, and the immediate consequences of that union were the complete justification of his conduct." But Moray surely on that occasion did something more than "refuse to take part in her councils," and what he and his followers did in their ineffectual rising is unfortunately, by a rare exception, somewhat obscured by the brevity of the author's narrative (pp. 100-2); and may it not be said rather that it was Moray's premature action which supplied the opportunity—and was, indeed, the justification—of Mary's new policy and her appeal to foreign powers for aid? In reference to this appeal for aid, Prof. Brown, misled by Philippson, hazards the statement that Pius IV. sent money to the queen. But we now know, on the contrary, from the recently published 'Papal Negotiations,' that the Pope positively declined to do so. And, concerning Papal subsidies on another occasion, is the author right in saying that Clement VIII. sent money to James by a Papal envoy in a Spanish ship which arrived in Aberdeen in July, 1594? The authority for the statement and the common belief is that of a relation on Scottish Catholic affairs printed in vol. iv. of the

Spanish State Papers edited by Major Hume; but Canon Bellesheim has printed a formal acknowledgment by Father James Gordon, who accompanied the envoy on the mission, of payment from the Papal treasury, not to James, but to the Scottish earls, Huntly, Angus, and Errol, who were in arms against the king.

With regard to the Casket Letters, of which we have recently heard so much, Prof. Brown rightly considers the question of their genuineness as one mainly of biographical interest. If they had never existed, the fact

"would not appreciably have affected the course of Scottish history. The majority of Mary's subjects were convinced of Mary's connivance at Darnley's murder, and, supported by public opinion, the insurgent lords were enabled to make themselves masters of the country.....Whether Mary wrote the Casket Letters therefore can hardly be considered a historical question. But further, the Casket documents held but a subordinate place in the evidence that goes to prove she was privy to the crime of the Kirk of Field."

The judgment of foreign Courts, moreover, was formed independently of these letters, and before their discovery the friendly Du Croc, who knew the queen and the circumstances well, was compelled to report to the French Court that "the unhappy facts are too well proved." In this connexion it may be remarked that there is but a shade of difference between the views of Mary's culpable foreknowledge of the murder held by the two chief historians of Mary's reign, Mignet and Philippson, but, while Mignet maintained the genuineness of the letters, Philippson has denounced them as demonstrable forgeries. Prof. Brown thinks that in the circumstances no conclusion can be reached with regard to their genuineness, either in whole or in part. But the trend of critical investigation in Germany, and recently in this country, seems in favour of the theory that there is in them a groundwork of Mary's genuine writing. Father Pollen, for example, who believes their integrity to be incredible, yet writes in the *Month*, "That they contained much that Mary wrote seems generally allowed."

Although the Protestant revolution may be considered an accomplished fact when Edinburgh Castle was captured by the regent Morton in 1573, yet so formidable was the party of the old religion, and so haunting was the dread of foreign intrigues in its favour so long as James was wavering or indifferent, that the Kirk was led to assert an overbearing power in the State. The extreme claims of the ministers begat a corresponding antagonism on the part of the Crown. Hence followed "a struggle more protracted, more bitter, and attended with greater public calamities than even that which had involved the fall of the ancient Church." A brief, clear, and, above all, dispassionate account of this conflict, with all its ramifications, of the divisions within the Kirk, its fortunes and its sufferings in this stormy period, was much needed, and the need is here admirably supplied. How curious is the fact that never "under any of her kings had peace and order been so successfully maintained in Scotland as under Cromwell's Protectorate"! Burnet had reckoned "those eight years of usurpation a time of great peace and prosperity."



But what is singular, remarks Prof. Brown, is that "the spiritual condition of the country gave profound satisfaction to the strictest of Scottish Presbyterians." "I verily believe," wrote a contemporary Presbyterian historian, "that there were more souls converted to Christ in that short period of time than in any season since the Reformation, though triple its duration."

The Restoration brought back persecution and misery, and intensified theological strife; but it was not the expulsion of James that rescued Scotland from the conflicts which were wearing out her life. The experience which the nation had undergone had at last brought about a spirit of compromise which reduced religious considerations to a secondary place in the Revolution settlement. "The Revolution in truth marks the definitive triumph of the secular over the theological spirit in the conduct of public affairs; and, so far as Scotland is concerned, in this fact lies its main significance in the national history."

The ample bibliography at the end of the volume will be an excellent guide to the student. Perhaps Harry Bresslau's 'Kas-settenbriefe,' printed in the 'Historisches Taschenbuch' (1882), which revived the controversy on the subject in Germany, should have been added to the list, and also Kervyn de Lettenhove's 'Marie Stuart: l'Œuvre Puritaine (1585-87).'

*Théâtre de Maurice Maeterlinck.* Vols. I. and III. (Brussels, Lacomblez.)

*Sister Beatrice, and Ariane and Barbe Bleue.* Translated into English from the MS. of Maurice Maeterlinck by Bernard Miall. (George Allen.)

THE first volume of the collected edition of Maeterlinck's plays contains 'La Princesse Maleine' (1890), 'L'Intruse' (1891), 'Les Aveugles' (1891); the second volume, which has not yet appeared, is to contain 'Pelléas et Mélisande' (1892), 'Alladine et Palomides' (1894), 'Intérieur' (1894), and 'La Mort de Tintagiles' (1894); the third volume contains 'Aglavaine et Sélysette' (1896), 'Ariane et Barbe-Bleue' (1901), and 'Sœur Béatrice' (1901). 'Ariane et Barbe-Bleue,' which was written for the music of M. Paul Ducas, and 'Sœur Béatrice,' which was written for the music of M. Gabriel Fauré, are now printed for the first time. They were translated into English verse by Mr. Bernard Miall from M. Maeterlinck's manuscript, before their publication in French, and in consequence there will be found certain variations between the original and the translation, such as "Ardiane" and "Ariane," which are due to afterthoughts on the part of the author, and not to errors on the part of the translator. In the preface to the first volume of the collected edition, which should be read with attention by all who are interested in knowing M. Maeterlinck's opinion of his own work, we are told:—

"Quant aux deux petites pièces....je voudrais qu'il n'y eût aucun malentendu à leur endroit. Ce n'est pas parce qu'elles sont postérieures qu'il y faudrait chercher une évolution ou un nouveau désir. Ce sont, à proprement parler, de petits jeux de scène, de courts poèmes du genre assez malheureusement appelé 'opéra-comique' destinés à fournir, aux musiciens qui

les avaient demandés, un thème convenable à des développements lyriques. Ils ne prétendent à rien davantage, et l'on se méprendrait sur mes intentions si l'on y voulait trouver par surcroît de grandes arrière-pensées morales ou philosophiques."

M. Maeterlinck may be taken at his word, and, if we take him at his word, we shall be the less disappointed. The two new plays are slight; they have neither the subtlety of meaning nor the strangeness of atmosphere which gives their quality of beauty and force to 'Pelléas et Mélisande' and to 'Les Aveugles.' 'Sœur Béatrice' is a dramatic version of the legend which Mr. Davidson told effectively in the 'Ballad of a Nun'; 'Ariane et Barbe-Bleue' is a new reading of the legend of Blue-Beard. Both are written in verse, although printed as prose; and, in his translation, Mr. Miall has rendered the former into regular blank verse and the latter into irregular rhymed verse. It may be remembered that M. Maeterlinck once admitted that 'La Princesse Maleine' was meant to be a kind of *vers libre*, and that he had originally intended to print it as verse. As it stands now it is certainly not verse in any real sense, whereas 'Sœur Béatrice' is written throughout on the basis of the alexandrine, although without rhyme. The mute *e* is, as in most modern French verse, sometimes sounded and sometimes not sounded; short lines are frequently interspersed among the lines of twelve syllables. Here are a few lines, taken at random, and printed as verse:—

Tu ne me réponds pas?—Je n'entends pas ton souffle.....  
Et tes genoux fléchissent.....Viens, viens, n'attends pas  
Que l'aurore envieuse tende ses pièges d'or  
Par les chemins d'azur qui mènent au bonheur.

That is perfectly regular twelve-syllable verse, with the exception of the second line, where the final *ent* of *fléchissent* is slurred. Mr. Miall translates it thus:—

You do not answer me?  
I do not hear you breathe: your knees give way!  
Come! Never wait until the envious dawn  
Outlays its golden snares across the path  
That leads to happiness!

That is a good rendering, but it is a pity that Mr. Miall had not the courage to render the French alexandrines by English alexandrines. Twelve-syllable unrhymed verse is almost as disconcerting and unknown in English as in French, but it has been used, with splendid effect, by Blake, and it is a metre of infinite possibilities. The metre of 'Ariane et Barbe-Bleue' (as M. Maeterlinck has finally decided to call it) is vaguer and more capricious; some of it is in twelve-syllable verse, some in irregular verse, and some in what cannot be called verse at all. Take, for instance:—

"Il paraît qu'on pleurait dans les rues.—  
Pourquoi est-elle venue?—On m'a dit qu'elle  
avait son idée.—Il n'aura pas celle-ci."

Mr. Miall renders this as if it were verse:—

Many used to cry  
Along the roads.....Why has she come, O why?  
They tell me that she knew.....He shall not have  
her, no!

The French not merely has no rhymes, but it has no consistent verse-rhythm. It is prose, and should have been rendered in prose. Nor is there any reason for adding rhyme, as Mr. Miall has so frequently done, where the original is in regular or irregular

blank verse. The sense usually suffers, and the form does not gain. The play was no doubt much more difficult to translate than 'Sœur Béatrice,' and it is not so faithfully translated. Nor is Mr. Miall entirely to blame if it does not read quite satisfactorily. The form in French is not, to our ears, so successfully achieved; it seems to take a hesitating step upon the road which M. Paul Fort, in his 'Ballades Françaises,' has tramped along so vigorously, but in so doubtful a direction. M. Fort has published several volumes, which have been much praised by many of the younger critics, in which verse is printed as prose—verse which is sometimes rhymed and sometimes unrhymed, sometimes regular and sometimes irregular; and along with this verse there is a great deal of merely rhythmical prose, which is not more like verse than any page of 'Salammbô,' or 'A Rebours,' or 'L'Étui de Nacre.' Now it seems to us that this indiscriminate mingling of prose and verse is for the good neither of prose nor of verse. It is a breaking down of limits without any conquest of new country. The mere printing of verse as prose, which M. Maeterlinck has favoured, seems to us a travesty unworthy of a writer of beautiful prose or of beautiful verse.

The blank verse into which Mr. Miall has rendered 'Sœur Béatrice' has at times a curious echo of Browning, when Browning was willing to be quiet and tender: in 'Pompilia,' for instance. Take these lines from Beatrice's last speech:—

Mother, I know no more; except I think  
I have no longer strength to understand.  
I am still submissive, and I ask you naught.  
I feel that all are very good: I feel  
That death is very gentle.

Is it you  
Who understand the soul is wretched—you?  
There was no pardon here when here I lived.  
I have said often, when I was not happy,  
God would not punish if He once knew all.  
But you are happy, and have learned it all.  
In other days all folk ignored distress,  
In other days they cursed all those that sinned;  
But now all pardon, and all seem to know.

This is not quite so simple as the original, but it is simple and it is unforced. It is a little more direct to say,

Je sens qu'on est très bon, que la mort est très douce,

than

I feel that all are very good: I feel  
That death is very gentle;

but the English does no wrong to the French. Mr. Miall is not always so restrained, and, in 'Ariane,' can translate "ce que j'aime est plus beau que les plus belles pierres" by these two lines, which call up a different atmosphere, and suggest a different kind of art:—

What I love is fair  
Beyond all fairness of miraculous gems.

But, apart from some of the jigs into which his unwary feet have been led in the rendering of the *vers libre* of 'Ariane,' his translation may be commended as a sensitive, really poetical version of his original. Mr. Miall is already known to us as the writer of a book of 'Nocturnes and Pastorals,' published in 1896, in which there was a promise perhaps a little too mature. Along with the original verses were some translations from Verlaine, which preserved



more of the atmosphere of Verlaine than most translators have been able to keep.

In the preface to the first volume of his 'Théâtre,' from which we have already quoted, M. Maeterlinck takes us very simply into his confidence, and explains to us some of his intentions and some of his methods. He sees in 'La Princesse Maleine' one quality, and one only: "une certaine harmonie épouvantée et sombre." The other plays, up to 'Aglavaine et Sélysette,' "présentent une humanité et des sentiments plus précis, en proie à des forces aussi inconnues, mais un peu mieux dessinées." These unknown forces, "au fond desquelles on trouve l'idée du Dieu chrétien, mêlée à celle de la fatalité antique," are realized, for the most part, under the form of death. A fragile, suffering, ignorant humanity is represented struggling through a brief existence under the terror and apprehension of death. It is this conception of life which gives these plays their atmosphere, indeed their chief value. For, as we are rightly told, the primary element of poetry is

"l'idée que le poète se fait de l'inconnu dans lequel flottent les êtres et les choses qu'il évoque, du mystère qui les domine et les juge et qui préside à leurs destinées."

This idea it no longer seems to him possible to represent honestly by the idea of death, and he asks: What is there to take its place?

"Pour mon humble part, après les petits drames que j'ai énumérés plus haut, il m'a semblé loyal et sage d'écarter la mort de ce trône auquel il n'est pas certain qu'elle ait droit. Déjà, dans le dernier, que je n'ai pas nommé parmi les autres, dans 'Aglavaine et Sélysette,' j'aurais voulu qu'elle cédât à l'amour, à la sagesse ou au bonheur une part de sa puissance. Elle ne m'a pas obéi, et j'attends, avec la plupart des poètes de mon temps, qu'une autre force se révèle."

There is a fine and serious simplicity in these avowals, which show the intellectual honesty of M. Maeterlinck's dramatic work, its basis in philosophical thought. He is not merely a playwright who has found a method, he is a thinker who has to express his own conception of the universe, and therefore concerns literature. He finds that conception changing, and, for the moment, he stands aside, waiting. "The man who never alters his opinion," said Blake, "is like standing water, and breeds reptiles of the mind." Here there is not merely the change of opinions, but the possible change of a whole mental attitude. It is with sympathetic curiosity that we look forward to the next development of one of the most sincere thinkers, one of the most genuine artists, of our time.

*Encyclopædia Biblica.* Edited by the Rev. T. K. Cheyne and J. Sutherland Black. Vol. III. (Black.)

THIS volume, like its two predecessors, contains many articles of sterling merit which fitly represent the best continental and English scholarship of the day without running counter to the traditional beliefs of Christianity. Such is, for instance, the article by Prof. Nöldeke, Prof. Buchanan Gray, and Prof. Kautzsch on 'Names,' which is a perfect mine of learning on a very difficult subject. So far as is possible

the proper names used in Scripture are here classified under such headings as 'Composite,' 'Sentence,' 'Theophorous,' and the like, and in most cases their meanings are explained. Yet Prof. Nöldeke is compelled to admit that there are still a great many Old Testament names—such as Judah, Aaron, Rechab, and Ruth—whose meanings remain obscure to us, a fact which he attributes partly to our ignorance of ancient Hebrew and partly to the corruptions that have crept into their spelling in the course of centuries of transcription. The sentence-name seems to be peculiar to Semitic peoples, although it was made use of by the English Puritans in such instances as Praise-God Barebones and Grace-be-here Humgudgeon. Some of the examples supplied of Semitic names other than Hebrew are very curious, such as the Abyssinian "Victory is her throne," borne by the wife of a general, and "I have seen the world," by a son of King Theodore. Of Theophorous names—such as Elijah: "My God is Yahwè"—we all have some slight knowledge, and we are pleased to see that Prof. Nöldeke has returned to the older translation of Samuel, "Name of God," although he admits this rendering presents some difficulties. It is certainly curious that no Persian names are to be found among the Jews, although after the time of Alexander Greek names were frequent. Prof. Kautzsch's contribution to this article is confined to Divine names, and he draws attention to the fact that in the New Testament the different names of God, such as Jehovah, Adonai, Sabaoth, and the like—including therein rather unexpectedly Baal—were all merged in the one expression "the Father." Another excellent article is that on 'Philistines,' by President G. F. Moore, in which he expresses the opinion that this conquering people came from the coast of Asia Minor and the islands of the Ægean, and were in possession of the "Mycenæan" culture. Their strength in war lay, according to him, in their spearmen and archers, and he thinks their power was broken only by the Egyptian conquest under Sheshonq and his successors. 'Persia,' by the late Prof. Tiele and Prof. F. Brown, is also an excellent article, in which the writers take a rather novel view of Persian civilization. The architectural and sculptural art of the Persians, "which by its elegance and taste, its boldness and finish, surpasses all Oriental art in antiquity," is, we are told, fairly typical of the rest of their culture, although it only came in with the Achæmenides and perished with that dynasty. Ctesias, whom Prof. Sayce was at one time anxious to elevate into an authority superior to Herodotus, is here dismissed as untrustworthy, and Xerxes, the invader of Greece, is given unhesitatingly as the "King Ahasuerus" of the Book of Esther. Other good articles in this category are 'Music,' by Prof. G. D. Prince, which is copiously illustrated; 'Mesha,' by Prof. Driver, which contains a reproduction of the Moabite stone; and 'Mesopotamia,' by the late A. Socin and Dr. Winckler, which has the advantage of a well-drawn and extremely full map.

We pass to the articles manifestly put forward in the interests of the higher criticism. Taking first those upon the Old Testa-

ment, we find the largest group written, either wholly or in part, by Canon Cheyne, and all dominated by one apparently over-mastering idea. This may almost be summed up in the one word "Jerahmeel," a name which occurs very seldom in Scripture, the only direct mention of it that we can find being in the long genealogy of 1 Chron. ii., where a person of that name is given as a brother of Caleb, and therefore a descendant of Judah and Tamar. In the second volume Prof. Cheyne did not lay much emphasis on the word, although he there remarks that "the Jerahmeelites were a much more important tribe, or perhaps collection of tribes, than we have imagined." In this volume, however, this scanty mention is atoned for by the name appearing in almost all Canon Cheyne's articles, and generally under the most unexpected rubrics. Thus, under 'Paradise,' we are told that the passage in Gen. iii. 20, "And Adam called his wife Eve," probably ran originally, "And Jerahmeel called the name of his wife Hôrith, that is, a Jerahmeelites." Under 'Melchizedek,' whom Canon Cheyne, by the way, considers "an imaginary personage," we learn that Abram was "the hero of the Jerahmeelite tribe"; under 'Mephibosheth,' that the true name of Saul's successor was "probably either Jerahme'el or an easy popular distortion of it"; and under 'Moses,' that "Amram is probably a development of Jerahmeel," while Aaron, which we have seen from Prof. Nöldeke defies explanation, is "probably a distorted fragment" of the same name. In other articles Canon Cheyne tells us that the name of the river Hiddekel in Eden was originally written Jerahmeel, that Michael is a popular corruption of the word, and that it ought to be substituted for (among others) the words Amalek, Babel, Carmel, Jericho, and Pisgah in a great number of passages. This may be, but as he nowhere, so far as we can see, produces any evidence for these statements we are unable to check them. They throw, indeed, some light on an article by himself on 'Name,' which otherwise seems to lack any reason for its appearance here, and which contains the following passage:—

"There are numerous facts connected with proper names which are as much hidden from adherents of the older theories, as the facts connected with the older documents which enter into our present Old Testament books are hidden from adherents of a conservative school of criticism."

In his above-mentioned article on 'Moses,' and another on 'The Ten Plagues,' Canon Cheyne contends that Moses was a clan rather than an historical personage, and that the plagues of Egypt were exaggerations of natural occurrences. In 'Magic,' an article confined almost entirely to the Old Testament, Prof. Zimmern defines his subject as "the attempt on man's part to influence, persuade, or compel spiritual beings to comply with certain requests or demands," a definition which, if taken literally, would seem to include both prayer and sacrifice.

It is, however, in its dealings with the New Testament that the school of criticism here represented is most destructive. Under 'Nativity (Narratives)' Prof. Usener contrasts the two accounts of St. Matthew and St. Luke, and declares that "every



unprejudiced eye will perceive" that they are "mutually exclusive and irreconcilable." The genealogies contained in these two Gospels are both, he says, "based on the presupposition that Jesus was the true son of Joseph," and "the oldest written forms of the Gospel knew, and knew only, that Jesus was born at Nazareth as the son of Joseph and Mary." All statements to the contrary he imagines to be additions made at a later date, and he considers that "for the whole birth—and childhood—story of Matthew in its every detail it is possible to trace a pagan substratum." To this Prof. Schmiedel hardly adds anything in his very long article on 'Mary,' although he takes the opportunity to suggest that

"what repelled her and suggested to her the suspicion of mental disorder was not so much the substance of [her Son's] teaching as his appearance in public, his rôle of teacher, his air of authority.....or else the unsettled life, the association with questionable people, the carelessness with regard to daily bread."

Again he says, under the head of 'Later Traditions,'

"According to the Talmud and according to Celsus Jesus was the child of the adulterous intercourse of Mary with a soldier Stada or Panthera."

As he does not mention the theory, duly given by the writer from whose book he takes this statement, that "Panthera" is but a Jewish corruption of "Parthenos" or virgin, we are reluctantly compelled to think that in this, as in perhaps other passages, Prof. Schmiedel is purposely giving his views in the form most likely to shock the feelings of believers. The only other article we propose to mention in this connexion is one by Prof. van Manen on Paul, wherein he states that,

"with respect to the canonical Pauline epistles, the later criticism here under consideration has learned to recognize that they are none of them by Paul; neither fourteen, nor thirteen, nor nine or ten, nor seven or eight, nor yet even the four so long 'universally' regarded as unassailable."

He further argues that their contents show them to have been written "at the close of the first or the beginning of the second century," and that they took birth "among the heretics." He thinks there is no reason "for doubting the historical existence of Paul and his activity as an itinerant preacher outside of Palestine"; but that the only authentic details concerning him in the Canon are borrowed from the lost Acts of Paul, which were themselves "based partly on legend, partly on a trustworthy tradition."

As with the former volumes, we make no comment upon the general tendency and purpose of this book; but it may be admissible to say that the arguments of the more advanced of these critics seem to be mutually destructive. Thus, Prof. Schmiedel quotes "the testimony of Paul" as an argument against the Virgin birth, in apparent oblivion of the fact that Prof. van Manen says that we have no authentic writings of Paul. So Prof. Usener insists that "the Bethlehem spoken of in the Gospels as the birthplace of Jesus is the Bethlehem in Judæa," while Canon Cheyne is of opinion that "the Bethlehem of Zebulun, about 7m. W.N.W. of Nazareth and a some-

what less distance from Sefuriyeh, is the city meant." The last-named writer is not even consistent with himself, for while in 'Messiah,' for which he appears to be jointly responsible with the late Robertson Smith and Prof. Kautzsch, it is declared that "the realization of perfect reconciliation with Yahwè, and the felicity of the righteous in him,....was constantly held forth by all the prophets," in 'Prophetic Literature' he says that the "inspiring thought" of Amos and Hosea seems to have been "Let even Israel disappear, so long as Yahwè's righteousness is proved," and that Isaiah "holds out no prospect for the people but final destruction." We reserve our remarks on the general editing of the work until the final volume has appeared.

*The Great Epic of India.* By E. W. Hopkins, Professor of Sanskrit at Yale University. (Yale, Bicentennial Publications; London, Arnold.)

SEVERAL of the American universities—first Harvard, now Yale, and we think also Philadelphia—have recently made a distinct forward move towards the solution of the difficult problem of the effective endowment of research. Now the object nearest to the heart of the original worker is the publication of his discoveries and results. And it is a commonplace that the best writing of the sort never pays. Such work is produced in the Yale Bicentennial Series.

A critical and minute study of a vast Indian classic is certainly a non-paying publication; but it is none the less one that a university taking a high view of its functions ought to produce. A book like this, if not read by the many, will assuredly give rise to newer and better books for their ultimate instruction.

In spite of some recent hypotheses as to unity of composition, the Mahābhārata (well called the "great" epic, for it is eight times as long as the Iliad and Odyssey put together) is a congeries of matter which has grown round a legendary nucleus during some eight centuries, say 400 B.C. to 400 A.D. This is the conclusion which Prof. Hopkins reaches at p. 398, and one which he would have perhaps done well to state (at least in general terms) as a proposition to be proved at the outset of his work. Certainly at the outset he should have defined by exact textual references what he means by terms such as "the pseudo-epic." His indexes, though good, give no real help on the point. The first chapter gives a good account of the relations of the epic to the Vedic literature. Chap. ii. adds much to the vexed question of the relations of the "great" and the "small" epic (Vālmiki's 'Rāmāyana'). But Prof. Hopkins's best contributions to this question come later on in chap. iv. One excellent critical dictum is worth quoting (p. 63):—

"The normal attitude of a Hindu towards his sources is silence. He is rather careful not to state than to proclaim that he is treating old material, so that there is nothing surprising in Vālmiki's not speaking of a predecessor."

The results of this chapter are greatly strengthened by a good tabular appendix.

Chap. iii. deals with Indian philosophy. It is interesting to note the absence of the

Vedānta as a school-name, a result which agrees with the earlier Jain records. Unquestionably, however, the great achievement of the book is the masterly chapter on 'Versification.' Nothing has been done before on a like scale, and no future critic can afford to neglect the fresh material for research won by this chapter and its lucid appendix. Its only fault seems to be one analogous to a defect noticed above, the presupposing of too much technical knowledge in the reader. It would have been easy to define in a foot-note a technical term like *vipula*, which the European Sanskritist can scarcely find in a dictionary; and, on the other hand, what a help to the circulation and understanding of his book in India the author would have provided if he had condescended for non-classical readers (and such Sanskritists are not so very few) to explain such terms as "catalectic," "scolius"! All these technicalities might have been tabulated briefly.

For Dr. Hopkins as a constructive critic, it will have been seen, we have no small respect; as a controversialist he seems to lack skill. He does not quite clearly realize that, beside the great public who care for none of these things, there is a class of Orientalists, to which we frankly own we ourselves belong, who have not the slightest intention of wading through the huge lucubrations of Father Dahlmann and his school (if he has one). For the sake of such scholars it would have been better to state far more clearly, both in the preface and throughout the book, what are the precise theses that the author is controverting. Such phrases as the "Synthetic School" are a little vague, and possibly the academies of Europe do not, after all, resound with the name of Dahlmann so loudly as our Transatlantic *savants* suppose.

We conclude this review with two practical suggestions. The first is an earnest hope that Prof. Hopkins may see his way to write a clear and comprehensive work on Indian prosody and metres; to do, in fact, for Indian metres what his great countryman Whitney has done for Indian grammar. Such a work is very much needed; and if the good men of Yale would enable it to be sold at a moderate price, it would surely command a large circulation amongst English-reading students. For be it remembered that Bühler's projected English edition of the 'Grundriss' ('Indo-Aryan Cyclopædia') is now indefinitely postponed. The second point is that in the new projected text of the Mahābhārata a prominent share should be offered to Prof. Hopkins and the band of students who we hope (for the credit of America) would be found to rally round him.

*Companion to English History—Middle Ages.*  
Edited by F. P. Barnard. (Oxford, Clarendon Press.)

THIS book, though it contains nearly 400 pages and 97 full-page plates, attempts the impossible. It is intended, as stated in an ambitious preface and in advertisements, to be used for "the Oxford and Cambridge Higher and Senior Local Examinations, the Oxford and Cambridge Schools Certificate Examination, the University Extension Lectures, the National Home Reading Union, the higher forms in the First Grade



Public Schools, and many University and College courses in Great Britain, the Colonies, and the United States of America." We have considerable doubts whether it would be possible to produce a single book, even double the size of that now before us, which would satisfactorily fulfil the intentions of its editor and contributors. The tendency of such a volume, granted that it is fairly satisfactory throughout and characterized by the greatest accuracy, is, unfortunately, to supply lazy students with an excuse for not consulting good authorities or particular monographs on the various subjects.

Within these covers are brought together twelve essays, dealing with architecture, costume, heraldry, shipping, town and country life, monasticism, trade and commerce, learning and education, and art. For the sake of the good repute of the book, it is a pity that the editor placed Mr. Galton's essay on ecclesiastical architecture in the forefront. The illustrations are of the sort that one has seen time after time in a variety of handbooks, whilst neither the pictures nor the letterpress will avail to supersede the use of larger elementary works. Moreover, the misstatements are numerous. For instance, stalls in quires do not necessarily denote that the church where they are found was either collegiate or conventual. A score or so of instances where they still remain in ordinary parish churches will readily occur to the practised ecclesiologist. Nor was it only the heads of chapters or the superiors of religious houses who "sat on the inner side of the rood-screen facing the altar." "Returned" stalls, facing east, were used generally by the parochial clergy.

Chantry priests were almost invariably expressly enjoined to help the parish priest in "sacraments and sacramentals"—that is to say, they corresponded pretty closely to the modern assistant clergy or curates. It is a mistake, that ought to have been avoided in such a book as this, to write of them as mere mass priests. After the Reformation it is incorrect to say that "in the place of the images and carving in the chancel we find the Commandments, the Creed, and the Lord's Prayer, either graven or painted." These were ordered to be painted at the east end of the nave, where they could be readily seen or read by the congregation. With regard to monastic buildings, it will be a surprise to all who have studied or understand their plan to read that the chapter-house often communicated with the church by a passage or slype. All monastic chapter-houses opened into the cloister, and had no direct communication with the conventual church. The short list of "books for reference" with which this section concludes is altogether insufficient, and accounts for mistakes. Poole's 'Church Architecture,' 1842, is both out of date and in many ways misleading for the student. It is passing strange to find that George Gilbert Scott's 'Essay on English Church Architecture,' 1881, and Edward S. Prior's 'History of Gothic Art in England,' 1900, are both omitted in this section.

It is pleasant to find that the next essay, on 'Domestic Architecture,' by Mr. J. A. Gotch, is thoroughly good, comprehensive, and illustrated with helpful ground-plans.

The subject does not present so many pitfalls as the preceding, and the editor could not have done better than put these twenty-five pages into the hands of a recognized expert. His choice also of Mr. Oman to treat of 'Military Architecture and the Art of War' could not be improved. The amount of interesting matter contained in this essay about English castles and their development, the predominance of the long-bow, and the evolution of firearms is surprising, considering the space occupied. In this case perhaps it may be admitted that the aim of the editor has been achieved, for the material supplied will suffice for the ordinary student, whilst the more intelligent will naturally be drawn on to the perusal of Mr. Oman's two volumes on the 'History of the Art of War in the Middle Ages.'

'Costume, Military and Civil,' by Mr. Hartshorne, is old-fashioned and peppered liberally on almost every page with italicized French terms. It is curious to find a good deal of letterpress and a full-page plate devoted to Anglo-Saxon spears, swords, and axe-heads; it is a little difficult to trace their connexion with costume. The arrangement of this section is confusing, and it is difficult to believe that it will prove of real service to students.

The editor treats of the difficult subject of 'Heraldry.' This section is clearly expressed, and is well calculated to be helpful to those who desire to gain a sketchy knowledge of a subject which has been made intricate by the foolish jargon of most of its modern exponents.

'Shipping' is well discussed by Mr. Oppenheim; the few illustrations are much to the point. This essay, too, may be put by the side of that by Mr. Oman, as fairly satisfying the aims of the publication. 'Town Life,' by Miss Lucy Toulmin Smith, and 'Country Life,' by Mr. G. Warner, are well done, but the space is far too contracted to make their respective contributions of more than passing value. The paragraph by Mr. Warner on 'Mediæval Games' is so bright and full of information that it makes the reader wish his essay had been confined to that subject. Football, though generally popular with the rougher folk, was looked upon with much disfavour by the more decent citizens. But this is scarcely surprising when it is recollected that it was usual to play it in the streets of a town, so that Davenant in 1634 was probably well justified in describing it as "a not very civile game."

The essay to which most readers, glancing at the contents, will turn, with happy anticipations, is that by Dr. Jessopp on 'Monasticism.' It is needless to say that the phrasing and style are tasteful and pleasant, but Dr. Jessopp fails just where information is desirable. A good deal has already been written that is good and accurate on Cistercians, Benedictines, and Cluniacs; but the much-needed information on the more unusual orders, such as the Trinitarian Friars, and on the whole of the nunneries is altogether lacking. Dr. Jessopp is mistaken in thinking that there are no remains of the alleys of a Cistercian cloister in England: two sides of the cloister are still perfect at Combe Abbey, Warwick-

shire. The large nunnery at Nuneaton, in the same county, of the order of Fontevrault, was not a double house, but exclusively for nuns.

The sketches on 'Trade and Commerce,' by Mr. I. S. Leadam, and on 'Learning and Education,' by Mr. R. S. Rait, seem to be efficient summaries of their respective subjects; but it is again doubtful if they will prove to be of much utility. Mr. Rushforth's article on 'Art' is remarkable for its omissions. The grace and beauty of English seal-cutting, particularly in the thirteenth century, were noted on the Continent. The numerous remarkable and effective designs that are extant of this art certainly deserve illustration and description; but the reader has to be content with five lines about the seal of Henry III. The lovely gesso-work, as well as the beautiful carving of several of the East Anglian rood-screens, are known to have been executed by English artists, as has been recently proved by Mr. G. E. Fox; but this is also ignored. The examples of church wall-painting—it is too bad of Mr. Rushforth to reiterate the often-exposed error of calling them "frescoes"—are insufficiently treated both in picture and description. No reference is made to noteworthy pre-Norman paintings, recently discovered by Mr. Philip M. Johnston. A plate is included of the wall-painting in Pickering Church, representing the martyrdom of St. Edmund; but Mr. Rushforth seems unaware that this picture and the other paintings in the same church have been so lavishly "restored" that they have lost all value as genuine illustrations of old English art.

#### NEW NOVELS.

*The Story of a Mother.* By Jane H. Findlater. (Nisbet & Co.)

MISS FINDLATER'S story of a mother, the wife of a severe Highland minister, is told in a simple and engaging manner. Indeed, it is made interesting rather by the manner than the matter. Of plot or incident there is little. The minister, a good but most rigid person, is quite unfit to understand the warm beauty and charm of his wife, the mother of his children. The abnormal strictness of the life led by the family at the manse is explained by the epoch chosen—the beginning of last century. Most manses have long since found a more excellent, or, at any rate, a less restrained and more cheerful way of life. Poor, adventurous, impulsive Zack and his brave mother had to bear the brunt of it according to their natures. The interesting figure of the mother, with all its vitality, yet restraining sense of duty to husband and children, is quietly introduced. The reader only gradually feels that she is the centre and pivot on which everything and every one in the remote Highland village turns. The contrast is striking between her naturally joyous and impetuous temperament and her surroundings. The finale, somewhat in the vein of 'Enoch Arden,' seems to us scarcely to fit with the style and material of the rest of the story.



*Nicholas Holbrook.* By Olive Birrell. (Smith, Elder & Co.)

MISS BIRRELL provides herself with good material, and is a shrewd observer of her fellow-creatures, but she lacks just that touch of virility and decision which should make her work entirely successful. This absence of force is particularly noticeable in her new novel, which is, however, very readable. Nicholas Holbrook, so far as he goes, is a careful study of a young man who has great possessions and "goes away sorrowful." Ultimately, it is true, he transforms a portion of the riverside estate inherited from his great-grandfather, the pawnbroker, into something better than poisonous slums; but the story is mainly occupied rather with what he does not do than with what he does. Again, the contrast is not drawn with sufficient sharpness between this negative though pleasing personality and that of the Socialist Dendracis. It takes the reader almost as long to decide whether the saint or the sinner predominates in the latter as it does Dulcie Holbrook to make up her mind that she prefers him, with his evident drawbacks, to her cousin Nicholas. The catastrophe which leads to Dulcie's decision is well described, and the whole story is pleasantly written and cleverly evolved from the history of the Holbrook heritage. Some of the minor characters are very good, and, being less indefinite, are really more convincing than those of greater importance. The three aunts, occupied with their mild philanthropy and busy idleness, are particularly lifelike.

*Shacklett.* By Walter Barr. (Fisher Unwin.)

THE sub-title of this American story is 'The Evolution of a Statesman,' and it concerns what plain folk in England might call the development of a crudely honest and good man among a host of rascally vote-buying, soul-selling, and utterly corrupt politicians. The dignity which Englishmen attach to the word *statesman* is terribly bespattered in stories of this class, which, however, ought not to be taken too seriously, in spite of the occasional sensational disclosures of the "yellow press" of the United States. There are rascals in every civilized community, but no sane person who has ever spent a season in Washington can suppose that American politicians are as black as American novelists paint them. Apart from this overstatement of the case (to which readers of Transatlantic fiction are now becoming inured), 'Shacklett' is a good story, well and vividly told, and interesting from start to finish. Noel Shacklett, the principal figure in the book, is distinctly a character, not a mere ready-made puppet of fiction. From his father he inherits what his fellow-townsmen would have called "sand" or "grit," and that in no unstinted measure, but in the father this forcefulness was by no means allied to a high sense of morality. Noel's mother, however, is a very upright, scrupulous Puritan woman, and the girl Noel loves, a character thoroughly well drawn and well conceived, has high ideals and a sensitive code of honour. To the moral standards of these two women the hero harnesses his own indomitable "grit," and so we have the successful "evolution

of a statesman" in a story that is worth reading.

*With Hoops of Steel.* By Florence F. Kelly. (Methuen & Co.)

THERE is little in this story of Mexican life to suggest the sex of its writer, unless it be a slight sentimental tendency to overload with exclusively masculine virtues the three principal characters—a reckless, daredevil triumvirate of ranchers, who argue only with pistols and go to bed in their spurs. The story is in Mr. Bret Harte's stirringly adventurous manner, and really very well told. The illustrations, too, are distinctly pleasing, and suggest, among other matters, a genuine knowledge by the artist of Mexican ponies. The author's understanding of the community of which she writes may be admitted, and the exaggeration which characterizes her presentment is certainly picturesque. Still, the book would have gained in strength if it had been free from the sentimental tendency alluded to, a glaring example of which is given in the prayers offered up by one of the three musketeers over the burial of a man whom he meant to have shot. The love-making is not good, but it is mercifully brief, and, upon the whole, 'With Hoops of Steel' may be called a sound and interesting narrative of adventurous life in one of the most picturesque of Western lands.

*The Expatriates.* By Lilian Bell. (Hutchinson & Co.)

"THE EXPATRIATES" are a small American colony in Paris, held up by the patriotic author to our admiration as shining examples of every human virtue and attraction. Unfortunately, they do not produce the impression which she intends, but strike us, indeed, as distinctly unfavourable specimens of the nation they are supposed to represent. In shrewdness and common sense they are much inferior to the average American of everyday life, and their jokes seem to have had the humour left out. The French people introduced, on the other hand, are all villains, unredeemed by any good quality; but though melodramatic they are not interesting, and certainly too bad to be true. A great deal is said about the affair Dreyfus and the fire at the Bazaar de la Charité; but, after all, these incidents do not, as the author seems to suggest, exhaust the possibilities of the French character.

*An Industrious Chevalier.* By S. Squire Sprigge. (Chatto & Windus.)

THE rogue has received considerable attention at the hands of fiction-writers since the days of Defoe, and at times his life-story has become a permanent addition to our literature—Moll Flanders, Jonathan Wild, and Barry Lyndon at once occur to the mind—so that it is not an objection to a story that it deals with the adventures of a scoundrel. But the love of justice which is inherent in most readers demands that villainy shall not triumph to the end. Defoe took leave of his heroine at her sincere repentance, Fielding left his man on the gallows, and Thackeray's hero died in penury and in a prison. Is it that we have grown more cynical, or that we care less for seeing vice

finally vanquished and virtue triumphant, that we should be treated to stories wherein the wrongdoer succeeds all through? We do not wish to be understood as classing Mr. Sprigge's new volume with the three works to which we have referred, but take it as a flagrant instance of its kind. Here we have a *chevalier d'industrie* (the partial literal translation of the title is not satisfactory) who robs and cheats for some three years, and then retires on an annuity of one pound a day purchased with his plunder. If "penny dreadfuls" have anything of the effect ascribed to them by some magistrates and the self-excusing youths brought before them, such a volume as this can scarcely prove healthful reading for the weaker-minded patrons of the circulating libraries, though it may be added that the author thinks he is doing a service by putting his readers on their guard against swindlers. Police-court reports should do as much. The dozen chapters deal with as many episodes in the life of "an industrious chevalier"; they are ingeniously worked out and well described, but we do not find them pleasant reading.

*The Mystery of a Shipyard.* By Richard Henry Savage. (White & Co.)

ANOTHER addition to the ill-written, highly sensational "mystery" fiction which seems to find a public very readily. America, Europe, and the Far East are traversed in feverish haste, and thrilling episodes made to follow one another in an almost bewildering succession, but presented in such a style as makes them very unpalatable to a reader with any literary taste. It is to be hoped that the Russian and Asiatic local colour is more accurate than some of the English, for our American author brings his folk to Liverpool, where they are just in time to catch the express for London, and, travelling *via* York, they end by stepping "out on the great platform at Charing Cross station"! English, American, and Russian secret-service emissaries plot and counter-plot, but the American Major Wardlawe and the young Englishman—first his foe and later his friend—Allan Law get through to the fitting end, though some of their escapes are of the narrowest.

*Nat Harlowe, Mountebank.* By George R. Sims. (Cassell & Co.)

A CAPITAL story is this, in which, leaving the London of to-day, Mr. Sims takes us to the time when Nell Gwyn was a power, and Bartholomew Fair was an important feature of the lighter side of metropolitan life. Mr. Sims tells his story through the lips of the old mountebank, and maintains a spirited narrative style throughout, without the moralizing, philosophizing, or sermonizing in which so many of our younger tale-tellers indulge. It is an old-fashioned type of story, but one which never passes out of date, of the complications which may arise in the inheritance of a pleasant estate, and of the rival claims of love and interest to the hand of beauty. There are numerous excellent illustrations by Mr. Frank Dadd.



## NAVAL LITERATURE.

MESSRS. CHAPMAN & HALL publish *Naval Efficiency: the War-Readiness of the Fleet*, by Mr. Archibald Hurd, who has, on the whole, the right policy in view, but does not, perhaps, greatly help it by his volume. The policy recommended is intended to be that of Mr. Spenser Wilkinson, but this author's books are used without acknowledgment, he being neither quoted by name nor referred to. Moreover, Mr. Hurd contradicts himself a good deal on all except the most important points, and when we come to detail we find his book open to similar criticism. There is no more watchful eye kept upon many of the topics discussed in this book than that of the principal naval critic of the *Times*, whose identity has now been revealed in the House of Commons and in discussions at the Royal United Service Institution, and Mr. James R. Thursfield is also not quoted with acknowledgment or referred to by name. There is a disposition indeed throughout Mr. Hurd's book to ignore the fact that enormous progress has been made, not so much, as he puts it, by the Admiralty—at all events, until Mr. Arnold-Forster entered its walls—and not, as in other passages he puts it, by that very loose entity "the public," as by a group of naval authorities and naval critics who have succeeded, by steadily hammering away, in getting their own way. Some journalists who have worked hard at these matters have frankly admitted their obligations to what is known as "the naval school." The late Mr. George Steevens, for example, who mastered the subject with extraordinary rapidity, and wrote a book which at the moment of its appearance was most valuable, traced the origins of the lessons which he had learnt and pointed out the true course to those who might come after him. There is a tendency at the present moment, evinced even in the latest writings of so eminent an authority as Mr. Jane, to carp at other reformers—Mr. Jane, for example, falling foul of the Navy League, as Mr. Hurd falls foul of the same body, on the wrong points and on insufficient grounds. There is plenty to be done if naval reformers will work together, instead of displaying jealousy of one another's efforts.

Mr. Hurd also exaggerates the absence of naval criticism in the House of Commons. Mr. Arnold-Forster has indeed been absorbed into the Admiralty system, with great advantage to the country. But his position was chiefly gained by criticism in the House of Commons, and that criticism was effectively backed and is efficiently continued. For example, there is no man in England who has done more for the views which are put forward in this volume than Sir John Colomb, but he is not mentioned, even where he might have been quoted with much advantage, and we are told that in the House of Commons "the navy is silent, and has hardly a single representative." Three representatives of the navy, who have actually served in it afloat, have spoken in the House of Commons on naval matters, with much effect, in the present session, and there are many men in the House who attend all naval debates, and take part in them, whose opinions are those of Mr. Hurd, and are more consistently maintained and more solidly expressed. He goes on to say, "Our legislators would place guns at every conceivable point on our coast.....this scheme of setting-up bricks and mortar and guns away from our shores." The expenditure, which is then mentioned, is expenditure upon fortifications under the Military Works Acts, but the greater portion of it has been stated by the Secretary of State for War, with the assent of the representative of the Admiralty, to have been incurred at the desire of the Admiralty for purely naval reasons: the fortification, for example, of the Scilly Islands and of the great

naval bases on the Irish coasts. Moreover, the fortifications were not forced on the Government by the House of Commons, but on the House of Commons by the Government; and the only discussion on the subject came from those who, like Sir John Colomb, think, for naval reasons, that we should spend more on ships and men and less on fixed defences. Mr. Hurd goes on to suggest that the Estimates should be referred to a Select Committee (apparently, but he is not clear), which should jointly consider the needs of the navy and of the army. He later again proposes that statement to the House on the part of the First Naval Lord and of the Commander-in-Chief which has been recommended in one form or another by Mr. Spenser Wilkinson and by the Navy League; but he has not thought out his proposals, and he appears to attribute the non-adoption of them to the stupidity of the House of Commons, forgetting that those whom he quotes as the highest authorities, the Board of Admiralty and one or two statesmen of his preference, have fiercely opposed these proposals when made in the House of Commons, and have shown that the two political parties, with all their thick-and-thin adherents, will always join to defeat any such suggestions. The confusion of mind on Mr. Hurd's part is indicated, among many other examples, by his statement in the introduction that a new spirit pervades the Admiralty and that Lord Selborne's utterances show that he "deserves confidence," whereas in the text he says that "the nation should insist that the First Lord.....should not arrogate to himself the duties of the First Naval Lord," and should see "that the First Lord, the politician, does not meddle with.....questions which are not his concern, but are the business of the First Naval Lord, the Admiral." The Lord Selborne of Mr. Hurd's confidence has just made a speech in which he has fully given the reasons why he will never consent to the adoption of Mr. Hurd's proposals. These may be right or they may be wrong, but it is clear that Mr. Hurd has not supplied an adequate answer nor set forward a sufficiently definite scheme. In his account of the past he tells us that the Hamilton scheme proved inadequate, and that "Lord Spencer, who had succeeded Lord George Hamilton, introduced a supplementary programme." That very programme was forced by the House of Commons, which our author reviles, on the Government of the day by the machinery of a great debate on a formal vote of censure. So, too, with many details. Our author has a chapter on submarines, and ends by the statement: "The Admiralty have decided very wisely to abandon the hostility of the past and to experiment on an adequate scale with this new engine of war." Here again the action taken was entirely owing to the politicians, the naval school, or the House of Commons. The question was first raised against the Admiralty in the House of Commons before the public had heard of it at all, indignantly combated by the Admiralty, and ultimately forced upon the Admiralty by the personal opinion of Mr. Arnold-Forster. So too, again, of "the proposal to follow the American example, by establishing a school of naval strategy for officers," forced upon the Admiralty through the action of the House of Commons, based upon the writings of Mr. Spenser Wilkinson in the *Morning Post*.

Of other points of doubt we find no lack. The author is anxious, like all naval reformers, to see the colonies contribute largely towards the fleet, and thinks that "in this Coronation year we shall see the corner-stone of the fabric moulded and well and truly laid": a passage in which he is referring to Imperial Federation with a view to common defence. In another passage, in which he is referring specifically to the fleet, Mr. Hurd hopes that we shall dis-

cover this year "some well-defined scheme." Now the fact is that the opportunity has already been actively sought for in the House of Commons and has been lost. Of Imperial Federation, in the general sense, there was no chance, on account of the opposition of Australia. But at the moment of the formation of the Australian Commonwealth, and of certain proposals from New Zealand and from the Cape, there was an excellent chance of securing definite results in relation to defence had the right man (Lord Jersey, for example) been sent to the colonies to negotiate. The time was allowed to pass, and Mr. Arnold-Forster's promise, referred to here, as to the discussion on an Imperial navy at the Colonial Conference, has been preceded by Sir Wilfrid Laurier's declaration, on behalf of the Government of the Dominion, that he will not consent even to discuss the matter. Mr. Hurd is, we fear, out of date in telling us that "at last we are about to approach this delicate matter in a business-like manner."

We hardly understand him when he comes to discuss the strength of the various fleets. He shows Great Britain as having in the Mediterranean (including the British Channel fleet) nineteen first-class battleships; and France six first-class battleships, no second-class battleships, and one coast-defence ship. This is an account of the French fleet in the Mediterranean altogether inadequate, and wholly at variance with Sir John Fisher's letters of last year and with fact. In the, we hope impossible, event of hostilities with the United States Mr. Hurd thinks "we should have many advantages which it is not necessary to enumerate." When he discusses the homogeneity of squadrons, in the importance of which all naval reformers agree with him, he assumes that the fittings of the ships are interchangeable. It was shown in the House of Commons last year, and admitted by the Admiralty, that this is not so, even in the case of sister ships, and a promise was given that the matter should be considered for the future. Mr. Hurd assumes that we should go to war, with or without allies, on behalf of Belgium, another matter in which we cannot concur with him in his conclusion as to the facts. Then, too, he tells his readers that "in the West there seems to be an impression that the fleet of Japan is a mere matter of show, and that the weapons that have been acquired are handled with indifferent skill." We cannot conceive to what authorities of "the West" he refers. Every naval man and every competent critic is aware that the Japanese fleet is one of the best in the world from every point of view. He attacks the Navy League agitation of May, 1901, based (according to the statements in the House of Commons at the time) upon the letters of Sir John Fisher, as having been "exaggerated"; but he quotes every point in the Navy League list with approbation, and claims for the Admiralty the credit of having taken action on every point. It may be so, but it was certainly the opinion of almost every officer of the Mediterranean fleet, of every rank, that agitation was needed in order to secure action. Mr. Hurd quotes Lord Selborne's speech of 1901 as to the Naval Intelligence Department, and calls it "a ministerial statement of the most far-reaching importance." There was nothing in the statement, sound as it was, but what was known to every one, and Lord Charles Beresford (who has in some matters the confidence of Mr. Hurd) has declared the organization of the Department, as explained, to be wholly insufficient, a view in which, we gather from another passage, our author concurs.

He has an excellent chapter on the delays in shipbuilding, but, while he truly says that the "creeping paralysis" seems to be augmenting, he adds: "There is no sign of a due appreciation of the disease." The fact is



that one of Mr. Arnold-Forster's first acts at the Admiralty was to appoint a strong Committee, presided over by himself, upon this same matter, and to meet by an account of it the critics who pointed out in the House of Commons the very facts which Mr. Hurd now recapitulates. Mr. Hurd, in his account of another Committee, that on manning, gives as the second name "Mr. J. Hall-Clark," meaning Mr. Clark Hall, unfortunately deceased.

*A Sailor of King George: the Journals of Capt. Frederick Hoffman, R.N., 1793-1814.* Edited by A. Beckford Bevan and H. B. Wolryche-Whitmore. (Murray.)—The title is a misnomer, for the book makes no pretence to be a journal. It is a reminiscence written in 1838, twenty-four years after the sailor's last service afloat, forty-five years after the earlier part of it. How far his memory was assisted by journals, logs, or notebooks does not appear, though the many errors in dates and names suggest that such assistance was not always forthcoming when needed. The Tonnant, for instance, in which Hoffman was present, as a lieutenant, at Trafalgar, was commanded by Capt. Tyler; he says she was commanded by Capt. Troubridge, who came "from the Emerald Isle." He describes the Hannibal as capturing the French frigate Gentille on October 6th, 1794; the actual date was April 11th, 1795. The writer was present at the capture of Martinique in 1794, but does not mention the Zebra or her "undaunted" captain; he was, as has been said, at Trafalgar, but his details are either trivial or inaccurate, and—written thirty-three years after date—are of little value. In command of a 16-gun brig, he was sent to Honduras to collect the mahogany ships for convoy to England, and he fills the best part of a page with such writing as this:—

"Anchored off the town at the mouth of the Belize river. Col. Drummond, who was the commanding officer, received us very civilly, and requested I would dine with him as often as I could. A deputation of the merchants waited on me to say the convoy would be ready in a fortnight. I dined frequently at the military mess, and found the officers generally gentlemanly. I gave two parties on board, but as I had no music there was no dancing. We revelled in Calepache and Calapee, and I think some of the city aldermen would have envied us the mouthfuls of green fat we swallowed."

It would be unjust to say that there is nothing more interesting than this; but there is not much, and that little is slipped in, as if at haphazard, among similar trivialities; not to say that the continually recurring inaccuracies deprive serious statements of all value. It may be true, but after the lapse of thirty-three years is more likely to be erroneous, that on board the Tonnant, at Trafalgar, "out of sixteen amputations, only two survived. This was in consequence of the motion of the ship during the gale." More dependence may perhaps be placed on the following. The captain was in command of a brig stationed off Boulogne in 1810, and

"as I imagined I should gratify the honest people of Dover.....by sending in a vessel with the English flag flying above the French, I was determined to do so, although I knew she would scarcely pay her condemnation. A few days afterwards I received a note from the prize agent to request I would not send in any more of the same description, as there was a balance of six pounds against us for proctor's fees, &c.....So after venturing life and limb in capturing an enemy's vessel I am to pay for taking her."

For the rest, the editors have written a short preface and added an index; but they have not given a single note to illustrate or explain or correct the statements in the text, and they have passed the misspelling of even the best-known proper names, so that we have Sir Charles Gray, Admiral Montague, Capt. Saumarez, and a mention of the murder of Mr. Percival.

## BOOKS OF TRAVEL.

*Mexico as I saw It.* By Mrs. Alec Tweedie. Illustrated. (Hurst & Blackett.)—The splendid reception and triumphal progress which Mrs. Tweedie describes in this volume may doubtless be attributed primarily to good introductions and the knowledge of the fact that she, an author of some standing, intended to write a book about Mexico. For the pleasure and success of the journey it will be willingly admitted that she is indebted to herself alone. Writers for years past have described the wonderful progress of the country under its enlightened President Porfirio Diaz, and Mrs. Tweedie does not hesitate to call him the greatest man of the nineteenth century—a bigger man, all round, than "Napoleon or Beaconsfield." Her sketch of his career and the glimpses she gives of his domestic life are interesting. From him all persons of importance in Mexico took their cue; from governors of States, alcaldes, and *Jefes Politicos* to great landowners and rich contractors, all vied with each other to serve her; while triumphal placards and newspaper articles, duly quoted at length in the book, call on the people to honour the "distinguished author" and "charming writer." It is amusing in its way, and anyhow we note with mixed satisfaction and wonder the familiarity with English literature which must prevail in the country towns of Mexico. But the author's enjoyment of adulation is so frank as almost to disarm criticism; she likes to be—and to be recorded as being—"in the swim"; thus many people have dined with the Lord Mayor of London, but they did not all, like Mrs. Tweedie, "sit at his side." She prints at length the names of the local worthies she met at Mexican dinners, not a matter of much interest outside Mexico. Her personal comments are free enough, but, as a rule, very complimentary, though she satirizes the English (temporary) *chargé d'affaires* for not entertaining, which she pronounces, somewhat unreasonably, to be a minister's bounden duty. Her style has all the liveliness, directness, and energy that characterize her movements and utterances. She does not, indeed, always pause to test the relevance of her metaphors, as when she writes, "Confetti, tropical fruits, flags, draperies, paper decorations, all these groaned on the shelves of the booths." Her great powers of endurance, readiness to encounter rough adventure, and the pluck with which she faces a serious danger or accident, go far to make a successful traveller, and she has some sensible remarks, reinforcing Touchstone's reminder that we must not expect too much comfort while on a journey. Still, there is, as we are amusingly reminded, another side to the question, which she puts comprehensively: "It is terrible to arrive a day too soon anywhere, because things are not always ready." Accordingly the dreaded contingency arrives; private hospitality temporarily fails, and she encounters the common lot of mortals at an hotel. Unfortunately she was ill; otherwise the hardships do not seem overwhelming:—

"I could hardly crawl to the bell, and when I did, no one came, at least, not for half an hour or so, and then only a *mazo* (man), for women servants are non-existent in Mexican hotels. I ordered 'hot chicken,' which arrived in a tepid condition, the salt was forgotten, and the potatoes were cold."

But all such shortcomings and inconsistencies are more than atoned for by the keen and sympathetic interest she expresses in all her surroundings, and the genial enthusiasm which enlivens her pages and carries the reader along with her, and no doubt made it a pleasure to assist her. Sometimes the hospitality took the form of the loan of a luxurious private railway car, enabling her to see to advantage the wonderful mountain scenery and the engineering of the line. Mrs. Tweedie has a keen eye for details, and social distractions seem to

have been no bar to the study of native life, its ways and customs, its handicrafts, character, and superstitions. The life and ordering of the typical high-class hacienda show a curious mingling of the patriarchal and the modern, and generally the contrasts everywhere of refinement and savagery are noted. The pictures, if not—with one or two exceptions—of a specially artistic order, serve well to illustrate the text. A picture of the mould in which the sugar is hardened shows the origin of the familiar "sugar-loaf" form. Though naturally disposed, from the character of her surroundings, to take a favourable view, Mrs. Tweedie is essentially fair. She is a strong Protectionist. She urges the English merchant to wake up, and not to be elbowed out by Americans or Germans. But on the graver questions of trade, politics, and archæology she, as a rule, wisely quotes expert opinions.

Among the humorous situations she describes was her arrival at Oaxaca, where the Governor of the State and his subordinates were at the station to welcome her:—

"In front of us was a line of soldiers, and behind them stood a couple of artillery waggons. I ventured to remark upon this latter fact, and received the amazing reply: 'They are here for your luggage.' This was sad, for we had no luggage, at least none to speak of; but they managed to spread the little out somehow, and half an hour later six soldiers in uniform solemnly marched into the hotel, bearing two small cases, and two sombrero hats!"

We notice some slips in spelling—as Findlander, Bourganvillia, one or two in Spanish, and "taper" (for tapir). By-the-by, can the mysterious animal known as the "antiburro," "half donkey and half bull," vouched for by an archbishop as frequenting his estates, be the tapir?

*Travelling Impressions in and Notes on Peru*, by Felix Seebee (Stock), is a small book which it is difficult to criticize. The reader who understands the subject will ask why Mr. Seebee should have bottled up his impressions so long. It is many years since he was in Peru, while he gives no clue as to date, except the illusory one at the beginning of the first chapter that he was about twenty in the spring of 188—, when he "found himself on the point of starting for Peru." This was his first visit. At a later time he was there when the Peruvians and Chilians were at war, and then he might have done more than mention the fact. Indeed, he had many opportunities to make interesting "copy"; but, to judge from his account of himself, he did not care to take the trouble. Were it not, however, that he might have done better had he been less indolent and indifferent, we should have put his book aside without more than a mention of the title. Yet Mr. Seebee is not so incompetent as he would have the critical reader believe. He has the irritating habit of copying the weakest part of Mark Twain's manner, as, for example: "I should, by-the-by, mention the fact that tropical America seems a favourite home of negroes, as indeed are all the Western Islands, even when belonging, like Barbadoes and Jamaica, to England." When Mr. Seebee does not labour to be humorous he is entertaining, and his personal experiences give a better notion of rough life in Peru than more elaborate works have conveyed. He and his family had business relations with the country, which are implied, but not explained; and he had the advantage, on his own showing, of getting about easily, owing to familiarity with Spanish. There is something attractive in the free-and-easy manner in which he journeyed about the country, and describes what befell him, while his 'Notes on Peru' contain much that is suggestive and useful. He professes to write "as a well-wisher to Peru," but this does not hinder him from being a very candid critic.



*In an Unknown Prison Land.* By George Griffith. (Hutchinson & Co.)—Mr. Griffith's description in this volume of the French penal establishments of New Caledonia is frequently skittish; occasionally grim features of the subject are treated with—if not a leer—a distinct and not very witty chuckle. The author would appear to have a gift of facility which is like to prove his literary undoing, in so far as serious descriptive work is concerned. In the columns of an evening newspaper these chapters would have been fitting enough, with their racy slang, their swift, superficial observation. They lack the dignity and solidity demanded by their present form of publication. Also New Caledonia is not an "unknown prison land," and 120 out of the 324 pages of the book have no bearing whatever upon the French or any other penal settlements. The author refers to all convicts, with tiresome iteration, as "the scoundrels." He addresses a convict, and we read that "the scoundrel replied," &c. He writes of the prisoners' manacles: "a more miserable, weary, limping, draggle-footed crowd of scoundrels I never saw in all my life," &c. But the volume undoubtedly forms bright, crisp reading. It is admirably bound, and printed upon good paper. Its author is a genuine traveller, whatever might be said of him as a writer; and that lends considerable zest and interest to all that he has to communicate about his journeys, as well as the subject of his title. Here is one interesting and eloquent item of information which Mr. Griffith puts forward briefly, and as matter not lending itself to his particular style in commenting: "In normal times the death-rate of Ile Nou, which is wholly given over to convict camps, is two or three per cent. lower than that of the town of Noumea"—which, needless to say, is not exclusively peopled by convicts. That is a finer record than the officials of Botany Bay could have ever shown. But, of course, the times have altered, and even Botany Bay contained no more inhuman horror than the *cachet noir* of New Caledonia, which was described to the writer of this notice by a French official in Sydney as "the cruellest form of torture inflicted upon its prisoners by any civilized people in the world."

*Seventy-one Days' Camping in Morocco.* By Lady Grove. (Longmans & Co.)—A few more columns of "society news," such as we noted in a recent copy of a Tangier newspaper, a few more such volumes as this of Lady Grove's, with its fascinating pictures of herself in attractive, semi-Moorish dis-habille, and Mr. Cunninghame Graham will have forced upon him the task of writing another 'Vanished Arcadia,' with Sunset Land for its subject. To Mr. Budgett Meakin's recently concluded Moorish trilogy Lady Grove's slim green volume is as a Blenheim spaniel to a rough-coated St. Bernard. The big work is somewhat overburdened with massed information of the statistical sort, exact, but unilluminated by any ray of imaginative light; the slender book has no exact information in it, no statistics, and few facts of other than the personal sort. It is a pleasantly written journal of a luxuriously performed little journey in a deeply interesting country. Lady Grove describes brightly and well the things she saw. Beyond this she occasionally draws conclusions, from her imagination and from things seen; and here she is betrayed into absurdity. She has no accurate knowledge of the significance of Moorish titles, for example, and consequently finds their application frequently incongruous. Also she apparently has no accurate knowledge of the habits of Moorish women, and so, after taking tea with one or two of them, sometimes in the presence of an interpreter, sometimes in silence, she concludes that their lives are intolerable, wretched beyond words. She saw a bride who had not left her house for some months, and promptly concluded that the unfortunate creature never

would leave it; the fact being that tradition keeps a bride within doors for twelve months after marriage, but when that period is passed she comes and goes within reasonable limits as she likes, with frequent visits to shrines and to the houses of friends and relatives, and once a year to the mosque. If one may be permitted to say so much without impoliteness, Lady Grove's moralizings about Moorish and other forms of civilization are, for the most part, nonsense, and her views on Morocco are uninteresting, because unilluminated either by knowledge or sympathy. On the other hand, her descriptions of herself in varying circumstances are entertaining, as are also her notes regarding the rest of her company and their little tour.

*The Journal of a Wandering Australian*, by Millicent M. Millear (Melville & Mullen), would have been better unpublished. The exceeding banality of the whole may be to some extent explained, but is certainly not excused, by the author's preface:—

"This journal was posted to my mother as opportunity offered along our trip; and now at her desire—not because of any merit of its own—appears in book form, with (at her special request) but few erasures from the original."

One does not like to appear severe in dealing with so innocent a production; but really, if a lady publishes her careless travel jottings in book form, and offers that book through the usual channels to the public, common justice demands that the reviewer's comments upon it should fit its demerits. The opening paragraph in the book contains this mysterious sentence, which, if it means anything, may be said to apply to every paragraph that follows:

"Events are absent entirely, and the tiring incidents are of such local colour as scarcely to be of even passing interest off the water."

A little further on we read:—

"Talking of soiled cuffs reminds me of washing. At Colombo we sent a few dozen articles, and on the whole are well pleased with the result."

The attempted humour is very poor, even irritating. The writing of this journal showed perseverance, but the printing of it was a sad mistake.

The charms of the Vale of Kashmir have been so often described, and are so fully admitted, that there is now no necessity, certainly so far as Englishmen in India are concerned, for advocating its claim to be considered a most desirable change from the sultry plains. In addition, nowadays visitors flock to the happy valley from every quarter of the globe; to them, specially, Marion Doughty's charming book, *Afoot through the Kashmir Valleys* (Sands & Co.), may be recommended. From it they may realize

"the 'open door' of one of the most perfect holiday grounds of the world, offering nourishment to almost every imaginable hobby—for what would our holidays be without our hobbies? There the shikari, the student, the man with a taste for commerce, the soldier, the boating man, the artist will find plenty of food for his especial taste, even a philatelist of the most virulent type ought to be satisfied with a state that perpetually produces new stamps, and a numismatist can rack his brains as to the meaning of the strange devices shown on some of the modern coins, to say nothing of studying the ancient specimens constantly dug up. The invalid will rejoice in the exhilarating air, and the old man feel young again, while the habitual pauper must be forced to own the advantages of a land where a rupee will buy a sheep, and eight a suit of homespun clothes."

In the main this is true, though the shikari, unless his ambition is confined within very modest bounds, must go far afield beyond the valley, and the old man must not be too old if he is to have reasonable prospect of renewing his youth. But of those mentioned the artist is the one whose pleasure and profit should be the greatest. The scenery is there with atmospheric effects unrivalled, but as yet no Turner (and a lesser genius will scarcely suffice) has visited the land. In default the

photographer has been busy, often with the happiest result, to which the illustrations in the volume bear witness. All are well chosen and typical; some, like the country they represent, are beautiful beyond description. The author discourses pleasantly of many experiences; she tells of the curious habits of baboos and tongas, of dak bungalows, of ruins, religions, aching blisters, and other ills to which the flesh is heir. And she does justice to the sensations experienced in a journey home in mid summer. Then last considerations follow:—

"Is it a suitable place for permanent residents? Does it offer such advantages as a healthy climate, one suitable for growing children and elder folk who can no longer stand the trying extremes of the Plains? Are there any professions open to Englishmen apart from the Government offices? and are there new industries and trades to be opened up?" These questions are fairly answered. The volume is well turned out, including a list of plants, shrubs, and trees, and also an index.

#### OUR LIBRARY TABLE.

MESSRS. P. S. KING & SON publish *Parliament: its Romance, its Comedy, its Pathos*, an amusing book, by Mr. Michael MacDonagh, our chief objection to which is only that its index of names, by which people, if they keep it, will hunt for stories when they want them, is not full. Mr. MacDonagh shows much industry in finding out the real authors of many political phrases. We do not think that he is right in failing to trace "meddle and muddle" further back than 1864. Disraeli, we believe, had used it long before that date, but these things are always hard to prove, and we must hand over the subject to *Notes and Queries*. "Killing Home Rule by kindness" is certainly older than Mr. Gerald Balfour, "Oct., 1895." So, too, with "three acres and a cow," which is first ascribed to Mr. Jesse Collings, and then in somewhat similar terms found in "a very old Scottish nursery song." As a fact the phrase was brought into current politics by Lord Tollemache at some time before he gave evidence on the Housing of the Working Classes Commission in 1884, for Lord Tollemache on that occasion referred jokingly to his own long-standing association with the phrase. "Peace, Retrenchment, and Reform" is, we think, older than "Joe" Hume. It was, indeed, the policy of the Pitt and Burke pre-revolutionary Whigs. We imagine that it can be found towards the close of the great war. "A policy of pinpricks" is very old French, although we do not know that Mr. MacDonagh is inaccurate in his statement that, as an English phrase, it dates from our translations of the French newspapers at the time of the Fashoda incident. "Platform" is not from the verb "platformed," to which Mr. MacDonagh traces it in Milton. It may be found, we think, in Hobbes's 'Leviathan' as a substantive with its present metaphorical meaning, and *Notes and Queries* has shown that it is good Elizabethan. There is a long discussion, in the chapter on 'Unparliamentary Expressions,' as to the word "calumny." It is certain that it is now unparliamentary to describe as a calumny a statement by a member. But Mr. MacDonagh contrives to prove that Speakers' decisions on the subject have not been uniform, though he shows perhaps a slight confusion in this matter. He says, "It would seem.....that the phrase 'an atrocious calumny' may be used in the House of Commons with impunity." Almost any phrase may be used in the House of Commons with impunity if it is applied to people outside the House. The real point in unparliamentary language is its application to members. Mr. MacDonagh mixes together terms applied to members and terms applied to strangers, not only in the case of



"calumny," but also when, under the heading 'Unparliamentary Expressions,' he describes a tempest in which an Ulster member called a well-known Irish priest "a murderous ruffian." It would have been better to distinguish between expressions applied to members and expressions considered objectionable, even though not so applied. Mr. MacDonagh's work may be commended.

It would be easy to laugh at *Napoleon*, by Mr. Thomas Watson, a Georgian author (Macmillan & Co.), if we were to apply to his volume the highest standard of criticism. But, although it is rather journalism than history or biography, and although the style is bad, yet the volume is both interesting to the ordinary and uninstructed reader and, on the whole, to be commended for the soundness of its view. The author is violently anti-British, and we must make large reserves on this score for his opinions, which are those of Fox and of the Whigs of the close of the eighteenth century rather than those to which the full publication of documents has now brought all well-read men. Mr. Watson does not, we think, in any case misrepresent his facts, as do most even of the more competent historians; and although he does not give a single foot-note, and hardly names an authority, he has undoubtedly worked hard at his period, and does not go far wrong. If we had taken a less favourable view of his volume, by treating it as meant for a superior public to that for which it is in fact intended, we should have been able to confirm our view by references to a good many little slips, such as misspellings and slight contradictions; but they do not affect what we have said above. Mr. Watson does not appear to be acquainted with the fact that the secret articles of the Treaty of Tilsit have now been published. We imagine that the giving of the ducal title to the principal lover of Queen Hortense is a mere mistake, as Flahaut, when he was living under the Second Empire and was Chancellor of the Legion of Honour, bore the title of "Comte de Flahaut." But the slip is curious, and worth a question. The most serious quarrel that we have with Mr. Watson concerns the americanizing of his quotations, which we confess we cannot understand or account for. He twice, for example, makes the Duke of Wellington use the word "whipped" or "whip," for "beaten" or "beat" in battle; and this in well-known passages.

THE title *The Kiss and its History* is misleading as a description of the book written by Dr. Christopher Nyrop and Englished by Mr. W. F. Harvey (Sands & Co.). It will disappoint those who expect to find in it a genuine contribution to the anthropological side of the subject or even a complete treasury of recorded kisses. The book, in fact, is neither exhaustive nor scientific. It has nothing of the thoroughness of Sittl's work on 'Die Gebären der Griechen und Römer,' nothing of the brilliance of Lombroso's investigations into the origin of kissing. But in the course of wide and miscellaneous reading the Danish professor has collected, chiefly from the poets, many interesting passages on his subject, and he has strung them together upon a thread of just sufficient strength. It was our fortune some years ago to assist at a conference in Paris at which M. Jean Psichari gave an historical and psychological lecture on the kiss, a subject which, as he assured his hearers, was less scabrous than some might fear and others perhaps hoped. Premising that all is serious to the serious soul, he proceeded to generalize in the light Gallic fashion on the kiss and its history as an index of civilization and as an epitome of human existence from the cradle to the grave. But what rendered his lecture noteworthy was the illustration of his subject by selections from the poetry of modern Greece. In like manner,

we are of opinion that the most valuable part of Dr. Nyrop's volume consists in the plentiful quotations from Servian folk-lore and poetry with which the author has adorned his treatise. The kiss is not by any means the simple and natural caress which some proverbs and some poets would have us believe. A child laughs naturally, but it has to be taught to kiss. There are, indeed, many tribes at the present day so sadly behind the times that they have never learnt to kiss on the lips. With us, on the contrary, since the eighteenth century, when, as in the Rome of Martial's days, everybody kissed everybody on the lips at the least provocation, that form of caress has been specialized, so that now it symbolizes the most intimate and sacred pledge of love. This interpretation of the kiss is entirely modern, and it has, therefore, struck a new note in modern poetry. The sentiment which Musset expresses in the line

J'aime, et pour un baiser je donnerais la vie !

is unknown to the ancients. A Catullus could have died of frustrated passion and unrequited love, but he would not have given his life for a mere kiss. For him a kiss was not Paradise itself, but only the key to it. We have said that Dr. Nyrop's collection is incomplete, and we note that he does not give us the kisses of Aulus Gellius or Meleager, of Plato, Claudian, Petronius, or even Aristænetus, who tells us that by means of a kiss the souls of lovers mingle. It would have been worth while to point out the advance made since Homer's time as it is indicated by this expression. For in the *Iliad* there are only three kisses, and all of them are kisses of respect and salutation. Hector kissed his son Astyanax, but not his wife Andromache; Priam prepared to kiss the hands of Achilles. May not this fact point to the conclusion that the origin of kissing is to be found neither in the maternal caress, as Lombroso would maintain, nor in the muscular contraction of the lips arising from the excitement of a sexual embrace, but rather in a simple form of salutation that had its primitive basis in the sense of smell and taste?

THE Macmillan Company publish *The Development of Cabinet Government in England*, by Mary Taylor Blauvelt, a sound little volume, which, however, does not teach us much that we did not know before. It is probably intended to be used for educational purposes, but there is some objection to merely educational writing on such matters of history. There are, for example, difficulties and doubts suggested by the book before us which might have been illustrated with great advantage from Wraxall—too frivolous, perhaps, for the author. She goes out of her way to tell us, for instance, that Lord Shelburne, "for some reason not very clear to posterity, was almost universally disliked by his contemporaries." Now the memoirs and diaries of the time throw much light, of course, upon this dislike; and Lord Shelburne's record has also not been absolutely cleared of the suspicion that he was on terms too intimate with the French, both during war and at the making of peace, to be satisfactory in one holding his exalted office. The book may be pronounced, on the whole, a useful though not ambitious volume.

It is far from easy to offer useful criticism on the *Memoirs of Maharaja Nubkissen, Bahadur*, by N. N. Ghose (Calcutta, K. B. Basu), for his time, being that of Clive and Warren Hastings, is now remote, and the part he played in its events, though doubtless considerable, is less known than the acts of those whose names have been handed down by Macaulay in his widely read essays. We are all more or less familiar with the names he recorded, Surajah Dowlah, Nuncomar, and the rest; but who is Nubkissen, or, as his name should probably be spelt, Nava Krishna? Well, from Appendix I. we learn that he was apparently second in

descent of the Sovabazar family, whose present representative, or one of them, is Raja Binaya Krishna, at whose request and cost this volume has been prepared. We may therefore assume that its chief object is to create a family record. Nubkissen was in 1750 appointed to be Persian tutor to Warren Hastings, who arrived in India on October 8th. In 1756 he became Munshi of the East India Company, and his biographer asserts that, seeing with clearer eyes than less fortunate men, he identified his interests with those of the Company:—

"His address and attachment to the English recommended him to Lord Clive, who made him Banian [native broker] to the Committee, in which he continued three years, likewise of Mr. Verelst's career."

He rose steadily, and acquired great wealth at a time when poverty was perhaps a more honourable distinction. His biographer says:

"Nubkissen was carried along the tide; at the same time he was one of the chief forces that contributed to the consummation. Posterity has no reason to regret his policy or his actions; on the contrary, it should be grateful for his services. Experience has shown that not only no indigenous power was fitted to restore peace, order and good government to the country, but that no Western power except the English was equal to the task. It was not superior strength so much as superior wisdom and justice which placed the country in the hands of the English."

There are some interesting remarks about the Hindu religion towards the end of the book, and interspersed throughout are portraits of the leading members of the Sovabazar family, some of whom have remarkably intellectual faces. There are also illustrations showing the magnificence of Nubkissen's residence, which was, indeed, palatial. All things considered, the volume is creditable to author and publisher. There are, however, far too many quotations from records of trials, minutes, and the mass of documents which seem specially dear to the native heart. But if we have correctly surmised the object of this book it will suffice as a record of the origin and progress of the Sovabazar family.

"Nor for the general public, but for the lesser one that loves Stevenson and calls him master," has been compiled *The Pocket R. L. S.*, a neat little collection (Chatto & Windus). Why this note of a cult which did so much to spoil Stevenson and Stevensonians need still sound so loudly we know not. The volume is really fitted for the pocket and for the general public, and we wish it all success, as we do *All's Well*, an anthology of optimistic quotations from Browning (H. W. Bell), some of which were really too scrappy to be selected.

*Father Damien*, an open letter by R. L. Stevenson, printed in the excellent Chiswick type with "addenda," also makes an attractive booklet (Oxford, H. W. Bell). Snippets of quotation and comment are overdone nowadays, and they do not appeal to us here as aids to the reading of Stevenson's fine invective. Still, some additions are necessary to make the thing up to the size of a booklet. There are some reasonable portraits (was Stevenson ever happily pictured?), and a letter in facsimile from Damien signed, we think, "Totus tuus," not "Votus tuus," as the printed transcript has it.

THE first volume of *Living London* (Cassell), edited by Mr. G. R. Sims, is a wonderful collection of information concerning every possible side of the great city. The illustrations, over 450 in number, are excellent, and one only regrets the weight of the glazed paper. Some of the articles are all too short. We hope Mr. Sims will arrange later various series on a single subject in his capital paper.

WE have on our table *The Closed Door*, by R. H. Sherard (Digby & Long),—*Minehead, Porlock and Dunster*, by C. E. Larter (The Homeland Association),—*Latin Passages for Translation*, selected by M. Alford (Macmillan),—



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Mitford (B.), *The Word of the Sorceress*, cr. 8vo, 6/  
Molyneux (Hon. Mrs. R.), *Priest of St. Agatha's*, cr. 8vo, 6/  
Pain (B.), *The One Before*, cr. 8vo, 3/6  
Patterson (C. B.), *The Will to be Well*, cr. 8vo, 3/6 net.  
Pocket R.L.S. (The), 18mo, 2/ net.  
Pratt (A.), *The Great "Push" Experiment*, cr. 8vo, 6/  
Rawson (M. S.), *Journeyman Love*, cr. 8vo, 6/  
Recreations and Reflections, from the *Saturday Review*, cr. 8vo, 5/ net.  
Rodney (H.), *Gummy's Island*, cr. 8vo, 6/  
Rouse (A. L.), *Under My Own Roof*, cr. 8vo, 6/  
Salway (R. E.), *A Son of Mischief*, cr. 8vo, 6/  
Spencer (H.), *Facts and Comments*, 8vo, 6/  
Travers (G.), *The Way of Escape*, cr. 8vo, 6/  
Yolland (E.), *The Monk's Shadow*, cr. 8vo, 6/  
Yorick's *Sentimental Journey Continued*, by Eugenius, Vol. 1, 8vo, 10/6 net.

## FOREIGN.

## Fine Art and Archaeology.

Amira (K. v.), *Die Dresdener Bilderhandschrift des Sachsenspiegels*, Vol. 1, 90m.  
Dillaye (F.), *Le Paysage Artistique en Photographie*, 4fr.  
Fraenkel (M.), *Inscriptiones Græcæ Ægine, Pityonesice, Cryphalæ, Argolidis*, 48m.  
Ujfalvy (C. de), *Le Type Physique d'Alexandre le Grand*, 40fr.

## Philosophy.

Kroll (G.) *Syriani, in Metaphysica Aristotelis Commentaria*, 9m.  
Prudhomme (S.) et Richet (C.), *Le Problème des Causes Finales*, 2fr. 50.

## History and Biography.

Brisac (E. D.), *Un Faux Classique: Nicolas Boileau*, 3fr. 50.  
Haym (R.), *Die romantische Schule*, 16m.  
Veressaeuf (Docteur), *Mémoires d'un Médecin*, 3fr. 50.  
Vignon (P.), *Le Linceul du Christ*, 15fr.

## COLERIDGE AND W. L. BOWLES: THE SO-CALLED SONNET ON COUNT RUMFORD.

April, 1902.

Two adventitious circumstances of his life have preserved the name of William Lisle Bowles on the head-roll of English poets: his transient influence upon Coleridge, as the god of that enthusiast's youthful idolatry (1789-97), and his squabble with Lord Byron over the genius and morals of Pope (1821). But while the tradition of his name is thus doubly assured, the poems of Bowles are no longer read, even by those whose duty we might reasonably conceive it to be to make themselves acquainted therewith. If we except the late James Dykes Campbell, there is really nothing to show that any one of the more recent editors of Lamb or Coleridge (ardent admirers both, and imitators, of the 'Sonnets Elegiac and Descriptive' of 1789) has ever examined carefully the compositions in question. On the contrary, there is, as we shall see, good ground for concluding that, in particular, Lamb's editor-in-chief, Canon Ainger, has never done so; while even Mr. Dykes Campbell must have contented himself, in this instance, with a mere languid and cursory perusal.

In a letter to Coleridge dated November 14th, 1796 (*édition de luxe*, No. xiv.), Lamb writes:

"Coleridge, I love you for dedicating your poetry to Bowles.....It was he who.....showed you the dark green yew trees and the willow shades where, by the fall of waters you might.....weave fine visions of that awful future,

When all the vanities of life's brief day  
Oblivion's hurrying hand hath swept away;  
And all its sorrows, at the awful blast  
Of the archangel's trumpet, are but as shadows past."

Here Canon Ainger can find nothing better to say than: "The lines cited by Lamb are unknown to me." As the reader will no doubt have guessed from the context, these lines are borrowed from Bowles—the two former from a rhetorical effusion, 'On Mr. Howard's Account of Lazarettos,' composed in 1789, and the two latter from a companion poem entitled 'The Grave of Howard,' and written in the same year. That in the course of a twenty years' study of Lamb his editor should have failed to discover all this seems strange enough; but it is perhaps not quite so astounding as Canon Ainger's failure to identify the following quotation, which occurs in a subsequent letter to Coleridge (*éd. de luxe*, No. xviii., Dec. 10th, 1796). Lamb writes: "The tender cast of soul, sombered with melancholy and subsiding recollections, is favourable to the Sonnet or the Elegy; but from

The sainted growing woof  
The teasing troubles keep aloof."

Here the editor merely observes: "I have not traced this quotation to its source." Yet the lines are borrowed, with some alteration, from a source familiar and accessible enough—the well-known 'Ode on the Poetical Character' of William Collins (ll. 41, 42):—

The dangerous Passions kept aloof  
Far from the sainted growing woof—

a fact, by the way, pointed out over three years since in the notes of the "Centenary Edition" of 'Lyrical Ballads' (Duckworth, 1898, p. 248).

All this, I repeat, is strange enough; but what follows affords a still more curious illustration of the total neglect into which during the last fifty years the poetry of Bowles has fallen. In the *Watchman*, No. v., April 2nd, 1796, Coleridge inserted an essay on Count Rumford, to which he prefixed fourteen decasyllables, beginning:—

These, VIRTUE, are thy triumphs, that adorn  
Fittest our nature, and bespeak us born  
For loftiest action, &c.

These verses—apparently on the authority of the poet's younger son, Derwent Coleridge—were, in the year 1870, printed as *Coleridge's own* in the appendix (p. 64) of a one-volume edition of the 'Poems' issued by Moxon. As Coleridge's, again, they reappeared in the four-volume edition published by Pickering in 1877 (vol. i. p. 186); in the two-volume Aldine edition published by Bell in 1885 (vol. i. p. 143); and, lastly, in the one-volume edition published by Macmillan in 1893 (pp. 64, 581 note). Thus within the space of thirty years four several editors—the Rev. Derwent Coleridge, Mr. R. H. Shepherd, Mr. T. Ashe, and Mr. James Dykes Campbell—have assigned this so-called "Sonnet" on Count Rumford to Coleridge without in any instance protest made or exception taken. And yet the lines are not Coleridge's, nor did he ever claim them. They were written by William Lisle Bowles, and may be found in the poem, already mentioned, 'On Mr. Howard's Account of Lazarettos' (ll. 93-106). After this, who will doubt that the poetry of Bowles is as dead as a doornail?

THOMAS HUTCHINSON.

## A TEXT-CORRECTION IN CHAUCER.

Clarendon Press, Oxford.

In Chaucer's 'House of Fame,' l. 1124, Prof. Skeat follows the Fairfax and Bodley MSS. in reading, "For hit was like a thing of



glas," and does not mention the existence of any other reading. The Pepys MS., however, has "liche alymde glas"; and the editions of Caxton and Thynne, which rank as independent authorities, have "a lymed glas." In the 'Globe Chaucer' Dr. Heath quotes in a footnote the readings of the Pepys MS. and the early editions, but inserts in his text the unfortunate conjecture "alyned," which he explains to mean "aligned, placed in lines." I think there can be no reasonable doubt that what Chaucer wrote was "alym de glas," representing the French *alun de glace*, which, as may be seen from Littré, s.v. 'Alun,' was a regular name for crystallized alun. In the 'Chanouns Yemannes Tale,' l. 260, where Prof. Skeat and the Globe editor both print "Of tartre, alun, glas, berme, wort, and argoile," we should, I think, read "alum-glas" and "berm-wort" as compounds. In support of this correction I may point out that *berme* as a separate word ought etymologically to be a disyllable, whereas in composition it would be correctly monosyllabic, as the metre requires.

HENRY BRADLEY.

#### THE HENRY WHITE LIBRARY.

MESSRS. SOTHEBY, WILKINSON & HODGE commenced on the 21st ult. the sale of this library. Very high prices were realized for the more prominent items, from which we select the following in the first six days: *Libri Corali del Canto Ambrosiano*, three large MSS., with illuminations, Sæc. XV., 91l. 10s. *Aristotle, Opera Philosophica Naturalia*, MS. on vellum, Sæc. XIII., 69l. *Biblia Sacra, Editio Vulgata*, MS. on vellum (Anglo-Norman), Sæc. XIII., 100l. *Bible in Dutch*, first edition, 1477, 52l. *Collection of Original Engravings and Sketches by William Blake*, 87l. *Boccaccio's Fall of Princes*, in English, by John Lydgate, English MS. on vellum, Sæc. XV., 251l. *Buck's Views*, 42l. *Cæsar, de Bello Gallico*, MS. on vellum, Sæc. XV., 43l. *Nuremberg Chronicle*, 1493, 31l. *Chroniques de St. Denis*, illuminated MS. on vellum (three leaves by a later hand), Sæc. XV., 510l. *Cicero, Opera*, 9 vols., old Lyonnese binding, Lugd., 1560, 31l. *Claudian, de Raptu Proserpinæ*, printed upon vellum, Mediol., 1505, 39l. *Hypnerotomachia Poliphili*, 1499, 96l. *Dante, with Velutello's Explanations*, 1544, 27l. 10s. *Disraeli's Rise of Iskander*, autograph MS., 53l. *R. Doyle's Original Drawings in Stock's reprint of Dame Juliana Berners's Book on Fishing with an Angle*, exhibited in 1885, 68l.; *Sketch-Book of Original Designs in Pen and Ink*, 61l.; *A Grand Nonsensical Procession of the Princess Royal*, original drawings in colours (unpublished), 34l. 10s. *Small Water-colour Drawings by modern English artists*, from the collection of Sir R. K. Porter (86), 50l. A somewhat similar collection of 109 Drawings, 130l. *Epistres et Evangelies en François, par Jehan de Vignay*, MS. on vellum, Sæc. XIV., drawings in grisaille, 165l. *Eusebius, Evangelicæ Preparatio*, N. Jenson, 51l. *Evangelia Græca*, 4 miniatures, Sæc. XI.-XII., 210l. *Greek Evangelia*, Sæc. XII., 162l. *Evangelia Latina*, MS. on vellum with miniature, Sæc. XI.-XII., 340l. *Evangelistarium Græcum*, MS. on vellum, Sæc. X.-XI., 109l. Another, Sæc. XIII., 100l. Another, Sæc. XIII., 101l. *Froissart's Chroniques*, Pynson, 1523-5, 33l. *Gratiani Decretum*, printed on vellum, Mogunt., P. Schœffer, 1472, 94l. *Guiron le Courtois*, MS. on paper, Sæc. XV., 39l. *Hieronymus in Daniele*, MS. on vellum, Sæc. IX., &c., 76l. *Holbein's Portraits*, with the French portraits, 63l. *Homeri Opera*, Ed. Princeps, Florent., 1488, 202l. *Horæ B.V.M.*, illuminated MS., XV. Cent. (Flemish), 141l. Another, Anglo-French, 15 miniatures, 329l. Another, Anglo-French, 6 miniatures, 305l. Altogether there were sold on Saturday 39 illuminated MS. *Horæ*, which realized

a total of 2,888l. Printed *Horæ* on vellum, *Ad Usum Romanum*, Paris, T. Kerver, 40l. Another, printed on vellum by S. Vostre, n.d., 72l. Another by Vostre (*Almanach* 1512-30), 42l. *Horace, Editio Aldina Prima*, 1501, 27l. 10s. *Indian and Persian Illuminated Drawings* (326), 165l. *S. Isidorus, Synonyma*, MS. on vellum, circa A.D. 1000, 30l. *Joannes de Utino, Historiarum totius Bibliæ*, MS. on vellum, with coloured outline circular drawings, Sæc. XV., 171l.

#### Literary Gossip.

MESSRS. SMITH, ELDER & Co. will publish immediately a novel entitled 'An Inland Ferry,' by Miss Susan Christian, which is a careful study of several feminine characters. The paradox of the real failure of apparent success, of the vital enrichment of character which often follows failure as the world counts it, is conveyed in the story of two sisters, children of a peer's daughter who had disappointed her relations by marrying an East-End parson.

A CAREFUL narrative of the varied life of the elder Dumas is nearing completion, in one volume, from the pen of Mr. Arthur F. Davidson, the editor of an English version of Dumas's correspondence. The book will contain an elaborate bibliography, a special feature of which will be an arrangement of the novels in their historical sequence, with an indication of the period of French history to which each refers. The biography will be published in the course of the summer by Messrs. A. Constable & Co.

MRS. WILFRID WARD is at work on a new novel dealing with modern social and political life. It is hoped that the book will be ready for publication in the autumn.

THE task of preparing a biography of the late General Sir Andrew Clarke has been entrusted by the family to Mr. Demetrius Boulger, whose lives of General Gordon and Sir Stamford Raffles are well known. The papers left by Sir Andrew are exceedingly voluminous, and include some surprises.

DR. GRENFELL and Dr. Hunt have just returned from Egypt after a remarkably successful season's excavations for the Egypt Exploration Fund. Two months were spent in the Fayûm, where they obtained a large number of Ptolemaic papyri, Greek and demotic. In one cemetery was found a number of crocodile mummies which were stuffed with papyrus rolls, like those discovered in 1900 at Tebtunis. The last part of the season was devoted to Hibeh, on the east bank of the Nile between Benisûéf and Minia. Here there proved to be an extensive cemetery of the early Ptolemaic period, and, as in the Fayûm, papyri had commonly been used in making the cartonnage of mummies. The importance of the Hibeh papyri in particular is expected to be considerable.

AMONG the names to be brought up at the University Senate in Dublin for honorary degrees are those of Dr. Theodore Reinach, Mr. William Ridgeway, Mr. J. W. Gibbs (the great American authority on thermodynamics), Mr. Horace Marshall, Sheriff of London, and Mr. J. W. Hackett, of Perth (W. Australia). The last two are old graduates who have reflected high honour

on their university. The rest are eminent in literature and science.

THE Cambridge Philological Society has just printed and will shortly publish (with a colotype facsimile) an old Danish fragment of a version of the 'Legend of St. Christina,' followed by the beginning of a legend connected with the Virgin Mary. The fragment consists of four pages, in a fairly good state of preservation, and is interesting from its antiquity. It does not appear that any older specimen of Danish is known to exist. The facsimile is accompanied by a translation, and a much later parallel text of the fifteenth century, followed by a complete glossarial index. The fragment is edited by Mr. Magnusson, to whom its discovery is mainly due.

SIR W. H. RUSSELL, the veteran war correspondent, will, it is hoped, propose the toast of "The Imperial Forces" at the Readers' Dinner this evening, to which Major-General Sir F. Maurice will respond. "F. C. G." will propose "The Houses of Parliament," the Duke of Marlborough and Sir James Rankin replying. Among the other guests expected are Sir George Birdwood, Mr. W. L. Courtney, Mr. Nicol Dunn, Mr. G. W. Forrest, Mr. Gollancz, Mr. W. H. Helm, Major Martin Hume, Mr. Secombe, Mr. F. H. Skrine, and Mr. W. H. Wilkins. The gathering promises to be of unusual interest.

THE Rev. J. E. H. Murphy, Professor of Irish in Trinity College, Dublin, is preparing for the press an Irish dictionary, on which he has been at work for several years.

THE library of the late Duke of Cleveland, forming a portion of the heirlooms at Battle Abbey, will be sold at Messrs. Sotheby, Wilkinson & Hodge's on June 16th and 17th. It contains many interesting and important books and pamphlets on the French Revolution and a number of French illustrated books of the eighteenth century. The principal lot in the sale is, however, a unique copy of the *Metamorphoses* of Ovid in Latin, with a French translation by the Abbé Banier, 1767-70; the 140 plates are, with four exceptions, in two or more states, proofs before all letters, proofs, and the etchings.

THE highest price yet paid for a copy of a modern author's book has just been given by Mr. T. J. Wise. For six hundred pounds he has lately acquired the second of the only two known copies of the original edition of Tennyson's 'Lover's Tale'—to the ordinary man an insignificant discoloured little volume—with some corrections in the poet's hand. The other copy is in the Rowfant Library.

AT the last meeting of the Berlin Academy of Sciences Herr Diels gave an account in the philosophical-historical class of a recently acquired papyrus (No. 9780 in the Royal Museum) containing the scholia of Didymus upon the Philippic orations of Demosthenes, Nos. 9-13 (or 9-12, according to Didymus). The acquisition of new citations from the historians and poets is said to be very considerable. The writing, in fifteen large columns, unfortunately injured in several places, is much abbreviated. Herr Diels attributes it to the second century A.D.



THE members of the Newsvendors' Institution at Glasgow have made a new departure, and have locally co-operated with Lord Monkswell in advocating its objects so as to interest the whole of the Scotch news trade in its benevolent purposes. The first annual dinner took place in Glasgow on Tuesday, when Mr. George Dott presided, and Mr. Wilkie Jones, the secretary, who travelled specially from London for the purpose, explained the work of the society.

THE tenth Neuphilologentag will be held at Breslau during the Whitsuntide holidays. A number of interesting papers are promised, amongst others one by Dr. Breul, of Cambridge, the Delegate of the Modern Language Society.

THE Abstract of Accounts of the University of St. Andrews for the year ended September 30th, 1901, has just been issued as a Parliamentary Paper. The price is 3d.

## SCIENCE

*James Watt.* By William Jacks, LL.D. (Glasgow, MacLehose & Sons.)

THE story of the steam engine has been often told in one way or another, but when told in connexion with the man who had more to do with its practical inception than any other it has a special attraction, since the inventor (like most great inventors) was of a peculiarly simple character. Moreover, Dr. Jacks has told the story in an extremely interesting way.

The first chapter is devoted to showing the difference in facilities for locomotion before and since the invention of the steam engine, and includes some excellent examples (which cannot fail to afford amusement now) of the tardy movements from place to place in the stage-coach days. Here is one:—

"It is recorded that Joshua Perry and Partners, belonging to the London Stage Coach, contracted for thretty shillings sterling to take Colonel William Grant and Patrick Duff, Esq., Vetturino, from London to Edinburgh in a good closs bodyed coach and six horses, to travel in six dayes to York, to rest there two dayes, to travel in two dayes and a half to Newcastle, and in three or four dayes from that to Edinburgh as the roads will allow."

Fourteen days for a distance which, since Watt's invention, is done in eight and a half hours!

In those same days crossing the Atlantic was like going to another world, and fond farewells were taken as if the departing friend were starting on the last voyage of all. Such a crossing is now regarded as a pleasure trip, occupying some five or six days instead of an uncertain number of dreary and uncomfortable months.

The chapter on Watt's childhood and youth contains many points of interest. He appears to have developed a wonderful aptitude for telling stories. After young Watt had stayed some time in Glasgow with a relative (Mrs. Campbell), she had to beg his father to take him away. "I cannot," said this worthy lady,

"stand the excitement he keeps me in. I am worn out for want of sleep. Every evening before retiring to rest he contrives to engage me in conversation, then begins some striking tale, and whether humorous or pathetic the

interest is so overpowering that the family all listen to him with breathless attention, and hour after hour strikes unheeded."

Watt's first employment was at a watch-maker's, where he was at the outset "allowed to work for nothing, which, however, he preferred to not working at all." During this period he had eight shillings a week from his father—the least amount he could manage "without pinching his belly." A little later, however, after various reverses, some of the professors of Glasgow University recognized his worth, and he became mechanical-instrument maker to the University. Whilst he was so engaged, a Newcomen steam engine was sent him for repair, and the labours began which made his name famous.

As Dr. Jacks points out in this interesting little book, "It is a pretty general delusion that we owe the discovery of the power of steam itself to Watt." During his arduous labours in connexion with the steam engine James Watt had many a reverse, and throughout he was crippled for want of funds. One of his greatest difficulties was in getting workmen who could make the various parts properly. At a certain period he found it necessary to turn his attention to other (civil engineering) work, for which there was definite demand. In this connexion—when in London endeavouring to obtain power to construct the Forth and Clyde Canal—Watt expressed his opinion very freely on "that confounded Committee of Parliament." "I shall not wish to have anything to do with the House of Commons again. I never saw so many wrong-headed people on all sides gathered together." There must be many a specialist in the present day who has come to a similar conclusion when dealing with Parliamentary Committees who know but little of the subject they are considering. All this time Watt was working at his engine, which caused him many a sleepless night, and, as the author says, "it is characteristic of the quiet perseverance and strong resolution of the man that he acquired the knowledge of French and German, unaided by others, in order to read some scientific books [on his subject] which had not been translated."

Success only began for Watt when he met Matthew Boulton and they became partners. Boulton was more a man of the world, besides having at his Birmingham works a number of skilled artisans who could be thoroughly trusted to turn out satisfactorily any piece of mechanism. Moreover, in the words of the author, "he brought a mental stimulus to Watt by the cheerful and inspiring influence of his generous nature, often lifting his over-sensitive partner from fits of severe depression and gloom."

Though orders came in freely when the engine was—thanks largely to improved workmanship—brought to a fair pitch of perfection, the partners were often in pecuniary difficulties owing to the heavy expenditure involved in connexion with the invention. Not only that, but piracy had to be met in many directions and legal steps had to be taken to protect the patent. Again, scientific men who should have known better assumed connexion with Watt's invention where they had no right

to do so. Cavendish, however, was working independently at some of Watt's investigations; and a few years after a dispute between them Watt seems to have expressed himself magnanimously: "After all, it matters little whether Cavendish or I discovered the composition of water: the great thing is that it is discovered."

Watt was a prolific inventor; his mind was almost always engaged in inventive contemplation when he was not fretting over his pecuniary disabilities and arrears. Besides the steam engine we owe two conveniences to him which are of special interest to-day, because in each case the article still retains precisely the form designed by Watt; we refer to the steam-engine governor and the letter-copying press. Unlike most engineers, Watt was a great business letter-writer, and, on the principle of necessity being the mother of invention, he soon found the need for some ready means of securing a copy of his letters. With reference again to Boulton and Watt's steam engine, as an amusing instance of the pride taken by engineers in their handiwork, the author tells us that Watt said of his right-hand man, "he cannot sleep unless it [the engine] seems quite furious." Watt went on to say, "The noise seems to convey great ideas of power to the ignorant, who appear to be no more taken with modest merit in an engine than in a man." For the purposes of a future edition, by the way, we would call attention to a misprint on p. 124, where "Fig. 6" (as illustrating this engine) should read *Fig. 7*. The order for this engine came in the first instance from colliery owners, who were anxious to replace the Newcomen engines they had by the new engine of Watt and Boulton.

Watt married twice. In each case the union was happy, for Watt was a devoted husband and father, of simple, domestic tastes. His second wife is described by the author as being scrupulously tidy, and as finding some of Watt's habits in connexion with his researches rather a trial. With reference to this lady's extreme turn for tidiness and cleanliness, Dr. Jacks remarks, "There is intemperance in virtues as well as in vices," and mentions that "Mrs. Watt's pug dogs had been taught never to cross the threshold into the hall without first carefully wiping their little feet on the mat." Being often too absorbed in his work to go to his meals, Watt had a frying-pan and a Dutch oven in his "den," in which he cooked such food as he took whilst peacefully carrying on his investigations. This, together with a nervous and sensitive nature, might largely account for his tendency to melancholy, for he appears to have suffered considerably from dyspepsia.

Watt's modesty of character came out strongly—as with many a true genius—when honours were showered upon him, mostly to be rejected with a grace accounted for by his winning and simple ways. In refusing a baronetcy, "as being of no use to him," he truly remarked, "The public only look at my success, and not at the intermediate failures and uncouth constructions which have served me as so many steps to climb to the top of the ladder."

This little book ends with a very comprehensive index, and we can highly recom-



ment it as an extremely succinct and interesting account of one of our greatest engineers of the eighteenth century. Dr. Jacks has evidently spared no pains, and the publishers have provided what is a rare combination in the present day, large type and a good space between the lines.

*Letters and Notes on the Natural History of Norfolk from the MSS. of Sir Thomas Browne, M.D. (1605-1682).* Edited by Thomas Southwell. (Jarrold & Sons.)—We learn with regret that the recent movement to erect a monument to the memory of the "learned and deservedly famous" doctor of Norwich has met with feeble support. This attractive book, which has been published by subscription, should do much to remedy such a state of affairs. It deals primarily with certain rough notes on the birds and fishes of Norfolk, presenting, as Mr. Southwell says, the appearance of a commonplace book and being quite devoid of any system or arrangement. These notes seem to have been written, in the first instance, at the instigation of a friend who wished to have an account of the natural history of the county from the pen of Sir Thomas Browne, "which while I was doing," writes the latter, "ye gentleman my good friend died." It so happened that Dr. Merrett was contemplating a new edition of his 'Pinax Rerum Naturalium Britannicarum,' which contained the first list of British birds ever published. Browne appears to have offered his assistance, which was readily accepted by Merrett with "due resentment and thanks." The contemplated edition, however, never appeared, for reasons which Mr. Southwell explains. In the end, with characteristic self-effacement, Browne placed his materials, together with a number of coloured drawings, at the disposal of his great contemporary Ray, who more than once acknowledged his obligation to him. It is the correspondence with Merrett that forms the second part of the book before us. Mr. Southwell, in the account of the birds of Norfolk which he has recently compiled for the "Victoria County Histories," declares of Sir Thomas Browne's work that for accuracy and shrewdness of observation it has never been surpassed, and in this estimate the reader, remembering the immense difficulties under which these pioneers of natural history laboured, will certainly agree. We may add at once that the editor's copious annotations throughout are deserving of equally high praise. One quotation in full must suffice:—

"Fulicae cotta cootes in very great flocks upon the broad waters. Upon the appearance of a kite or buzzard I have seen them unite from all parts of the shore in strange numbers when if the kite stoopes near them they will fling up [and] spread such a flash of water up with their wings that they will endanger the kite & so keepe him of agayne & agayne in open opposition. & an handsome provision they make about their nest agaynst the same bird of praye by bending & twining the rushes & reeds so about them that they cannot stoope at their yong ones or the damme while she setteth."

In a note to this passage Mr. Southwell says that in these days the coots, having nothing to fear from kites and little from moor buzzards, may have discontinued the practice of thus defending their nests, as being an unnecessary precaution. He has, however, "in some cases noticed some approach to this practice." We may add that the moorhen frequently adopts precisely the same device against the depredations of carrion crows. Equally curious is it to read of "Ravens in good plentie about the city wch makes so few kites to be seen hereabout." Young rooks were "killed for their Livers in order to cure of the Rickets." The "hobby bird" was the wryneck, so called from its travelling companion the hobby, just as nowadays it is the "cuckoo's mate." We may

remark in passing that Browne's references to migratory movements are much in advance of his times. He gives us the first record of the roller in Britain. The inevitable destruction of birds at the hand of man was in those days almost entirely the outcome of the curious ideas as to a "dayntie dish"; it is revolting to read of "gnats or knots" which, when fattened in confinement, were induced to feed day and night by keeping a candle lighted in the room. Interesting details are given of the ruff and the "dor-hawke," or nightjar. In the account of "certain fishes and marine animals" Mr. Southwell has experienced great difficulty in identifying several species, owing to the vagueness of their description. Perch "such as are in Braden on this side yarmouth in the mixed water" are "scarce to bee bettered in England"—a fact which is corroborated by Mr. Lubbock in his 'Fauna of Norfolk.'

#### SOCIETIES.

**GEOLOGICAL.**—April 16.—Prof. C. Lapworth, President, in the chair.—Mr. J. Grundy and Mr. F. Parkin were elected Fellows.—The following communications were read: 'The Carlisle Earthquakes of July 9th and 11th, 1901,' and 'The Inverness Earthquake of September 18th, 1901, and its Accessory Shocks,' by Dr. C. Davison, and 'The Wood's Point Dyke, Victoria, Australia,' by Mr. F. P. Mennell.

**SOCIETY OF ANTIQUARIES.**—April 10.—Mr. P. Norman, Treasurer, and afterwards Mr. J. T. Micklethwaite, V.P., in the chair.—Mr. W. Page, as Local Secretary for Hertfordshire, reported upon the further excavations which he had recently made on the site of the Roman city of Verulam. These were in continuation of the excavations made in the previous years at the large building in the middle of the town which may have been a part of the forum. There were uncovered this year two chambers on the south side of the great ambulatory, which was 373 ft. in length. The larger was in the middle of the range of buildings, a part of which has already been examined. It measured 62 ft. 9 in. by 40 ft., and had a tessellated floor. The smaller chamber was on the east side of it, and measured 15 ft. 6 in. by 39 ft., and had an apse on the south side 15 ft. in diameter, and a floor of coarse red tesserae. There were indications of a similar chamber on the west of the large chamber. Besides the usual quantity of potsherds and a great deal of coloured wall plaster, the only objects of interest found were two fragments of inscriptions in Purbeck marble and a quantity of coins. Mr. Page then gave a paper on 'The St. Albans School of Mural Painting.' He referred to the polychromatic decoration of St. Alban's Abbey Church during the Early Norman period, and described the patterns. From mere decorative designs advance was made at St. Albans, at the beginning of the thirteenth century, to figure-painting, which was the work of a distinct school. The first to bring this school into notoriety was Walter of Colchester, who was apparently connected with Colchester Abbey as a layman, and became a monk at St. Albans about 1200. He was made sacrist in about 1213, and died in 1248. He did much work at St. Albans, being assisted by his brother and pupil, Master Simon the painter, a layman, and Brother Richard, a monk, his nephew, and also, probably, by Alan the painter, a lay brother. His greatest work, however, was the celebrated shrine of St. Thomas of Canterbury, which he designed and partially made for the Prior and Convent of Canterbury in 1220. Mr. Page called attention to the characteristics of the school, several examples of whose work remained in St. Alban's Abbey Church, and attempted an identification of the work of the master painters. Towards the close of the thirteenth century there was a tendency to specialize art work at St. Albans, and the monks ceased to belong to the craft of painters. The school was, however, carried on by Walter the painter and Thomas his son, both laymen, who had houses in St. Albans, and apparently worked for Edward I. on the great chamber at Westminster. The school ceased to exist early in the fourteenth century. Attention was drawn to the later paintings in the Abbey Church, and careful copies, by Miss M. F. Gray, of all the mural paintings remaining at St. Alban's Abbey were shown.—A discussion followed, in which Sir Lawrence Alma Tadema, Mr. J. G. Waller, and others joined.—The Rev. C. H. Evelyn White exhibited a damask tablecloth, dated 1603, with a remarkable compound shield of the royal arms, &c.,

within the Garter, and crowned, with lion and dragon supporters.

April 17.—Viscount Dillon, President, in the chair.—Mr. J. Romilly Allen read a paper on an inscribed and sculptured tympanum in Hawksworth Church, Nottinghamshire. This tympanum exhibits a unique combination of a dedicatory inscription with a symbolic figure-subject and geometrical ornament. The tympanum was formerly over the outer doorway of the north porch of the church, but for some inscrutable reason it was removed in 1851, and built into the south wall of the western tower. A Saxon grave slab, decorated with a cross and panels of plait-work, which formed the lintel of the doorway beneath the tympanum when in its original position, is now standing against one of the buttresses of the tower. The inscription on the tympanum is in Roman capitals of the twelfth century, and reads GAVTERVS ET VXOR EIVS CECILINA FECERVNT FACERE ECLESIAM ISTAM IN ONORE D'NI N'RI ET S'CE MARIE VIRGINIS ET OMNIYV S'CORVM DEI SIMVL. It has been suggested that the Walter here mentioned was Walter de Aslacton, but there is a tradition in the parish that he was of Blankney, Lincolnshire. The figure-subject consists of a cross in the centre of the tympanum, with two circular medallions on each side of the top arm, containing the Agnus Dei and an angel with four wings, and on the left of the shaft another angel, also with four wings, and on the right a figure in a tunic with outstretched arms.—Mr. C. E. Keyser, who took part in the discussion, expressed his opinion that the whole subject symbolized, although in a most unusual manner, the Crucifixion of Christ with the two thieves.—Mr. Micklethwaite agreed with this explanation.—At the conclusion of the paper a large number of lantern-slides was thrown on the screen, with the object of assigning to the Hawksworth tympanum its proper place in a series of similar examples arranged in chronological order. The slides included two series, one illustrating the occurrence of the Cross and the Crucifixion over the doorways of ecclesiastical buildings in Syria and Great Britain; and the other some typical specimens of dedication stones of churches ranging in date from the seventh to the fourteenth century.—Mr. W. G. Collingwood submitted a report as Local Secretary for Cumberland, with special reference to (i.) a stone crucifix mould found at Portinscale; (ii.) certain stone celtis found at Portinscale, already exhibited and reported to the Society; (iii.) the holy well at Gosforth; (iv.) excavations at Folds-heads Camp; (v.) Threlkeld British settlement; and (vi.) the megalithic circle of Sunkenkirk, Swinside; and (vii.) a Chinese tombstone found at Cargo.—Mr. A. F. Leach, by courtesy of the Master of Sidney Sussex College, Cambridge, exhibited an illuminated copy of the Statutes of Jesus College, Rotherham, of the date 1498.—The London County Council exhibited a number of terra-cotta architectural fragments of the sixteenth century, lately discovered, with a quantity of Roman and mediæval pottery, in the churchyard of St. George the Martyr, Southwark.—Mr. P. Norman suggested that these may have come from the destroyed mansion of Charles Brandon, Duke of Suffolk, built between 1516 and 1522, which stood on the opposite side of the road to the church. The drawing of the house in Van den Wyngaerde's 'View of London' suggests that the house was of a Renaissance structure, to which these fragments may well have belonged.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—April 16.—Mr. C. H. Compton, V.P., in the chair.—The Rev. J. A. Penny exhibited a book of Psalms in German and Dutch of early sixteenth-century date, also a curious finger-ring of red sard stone from Italy, and a bronze stud, part of a shield, Saxon, of the ninth century. Mr. Penny afterwards read an interesting paper on 'Curiosities I have seen in and about Churches.' After mentioning several examples of so-called "low side" windows in various churches more or less fairly well known to ecclesiologists, including that in Othry Church, Somersetshire, which is not a separate window, but merely a square opening in the lower part of one division of a two-light Perpendicular window, having the wooden shutter and the ironwork still remaining, he noticed the hagiostopes in the church at Bridgewater and the three recently discovered at Chard Church, in the same county, and then described the unusual recess on the exterior of Crewkerne Church. This is situated at the south-east corner of the south transept, and consists of a pointed arch between two buttresses, the space above being roofed over with stone slabs, thus forming an arched recess nearly 8 ft. high by about 3 ft. wide. At the back, against the wall of the church, is a stone seat 16 in. wide and 18 in. high, the full length of the recess, the floor of which is now about



16 in. above the ground outside. In the wall above the seat is a niche, probably for a statue. What was the purpose of this recess? Mr. Penny remarked that he remembered when a boy seeing a similar construction outside a church in Scotland, which was locally said to have been a place of penance. A similar tradition exists at Crewkerne, but tradition alone is not conclusive. May it not have been the bishop's seat for the settlement of disputes in the days when churches and churchyards were the general places of assembly? Outside the south wall of Cannington Church, in the same county, are twelve dedication crosses, all alike and in capital preservation. This is a very unusual arrangement, as it was customary to place three on the east wall, three on the west wall, and three on the north and south walls respectively. In this instance, however, the south wall seems to have been the only available space, owing to the buildings of Cannington Nunnery abutting closely upon the church.—A paper was next read by Mr. Andrew Oliver on 'Some Old London Views.' It was well illustrated by specially prepared maps and engravings from Mr. Oliver's large collection. The maps indicated with great clearness the sites of the old monastic buildings and churches which were destroyed at the time of the Great Fire.—The Chairman, Mr. W. J. Andrew, Mr. Rayson, Mr. Patrick, and others took part in the discussion which followed the papers.

**LINNEAN.**—April 17.—Prof. S. H. Vines, President, in the chair.—Mr. W. A. Shoolbred was admitted, and Messrs. C. R. Chichester and E. P. Stebbing were elected Fellows.—In view of the approaching anniversary meeting the Rev. T. R. R. Stebbing and Mr. W. B. Hemsley were elected auditors on behalf of the Council, and Messrs. H. W. Monckton and A. O. Walker on the part of the Fellows.—Mr. A. C. Seward read a paper by Miss S. O. Ford and himself, 'On the Anatomy of Todea, with Notes on the Affinity and Geological History of the Osmundaceae.' The main points were: (1) the investigation of the anatomical structure of Todea as represented by *T. barbara* and two of the filmy species, *T. superba* and *T. hymenophylloides*, with a view to a comparison with that of Osmunda; (2) a summary of the geological history of the Osmundaceae and osmundaceous characters; and (3) the question of the interpretation of the stelar structures of Osmunda and Todea. *T. barbara* agrees in most respects with *O. regalis* in anatomical features; in *T. superba* and *T. hymenophylloides* the protoxylem is mesarch, and occasionally almost exarch. In *T. hymenophylloides* the authors found an inner endodermis in the stem, characterized by its sporadic manner of occurrence; in the seedling stem no trace of an inner endodermis was detected. The authors expressed themselves in favour of regarding the stele of the Osmundaceae as a medullated monostele, and were unable to agree with the interpretation recently put forward by Dr. Jeffrey and Mr. Faull.—A discussion followed, in which Dr. D. H. Scott, Mr. W. C. Worsdell, Mr. C. E. Jones, and the President took part.—On behalf of Mr. G. M. Thomson, of Dunedin, the Rev. T. R. R. Stebbing read a paper on the New Zealand Phyllobranchiate Crustacea Macrura. This embodied a general revision of the group, with detailed descriptions and figures of several rare or imperfectly known species. In his concluding remarks Mr. Stebbing called attention to the want of a good text-book on the New Zealand fauna, and expressed the hope that one which had been projected by the author of the paper just read might be accepted for publication by some London publisher. Such a work was not only much needed in the colonies, to furnish workers out there with a digest of the present state of knowledge on the subject, but would be extremely useful to many naturalists in this country, who, in order to obtain the information which such a book might supply, must search through a number of scattered periodicals not readily accessible.

**ENTOMOLOGICAL.**—April 16.—Canon Fowler, President, in the chair.—Mr. J. R. Charnley and Mr. A. T. Gillanders were elected Fellows.—Mr. O. E. Jansen exhibited specimens of both sexes of *Ornithoptera victoriae* from Ysabel, Solomon Islands, recently taken by Mr. Albert Meek, and remarked on the variation in the colour and markings in the males.—Mr. H. W. Shephard-Walwyn exhibited a series of *Euchelia jacobae* taken by him at Winchester in July, 1889, showing considerable variation of size and coloration.—Mr. Willoughby Gardner exhibited *Calixys mandibularis*, Nyl., from the Cheshire coast, a species new to Britain; and *Osmia xanthomelana* and *O. parvula*, Curt., from North Wales.—Mr. A. J. Chitty exhibited a specimen of *Aglaia urticae* which had been taken with a large portion of the hind wings cut off so that when folded they were symmetrical in outline. From their appearance he concluded they had been bitten off by some

animal, probably during hibernation.—Dr. T. A. Chapman called attention to the remarkable bilateral asymmetry in the male appendages of the Hemarid Sphinx, *Cophonodius hylas*, Linn. He said that bilateral asymmetry in insects was sufficiently rare to make it always notable. He exhibited specimens of the appendage removed from the insect, and of the several parts, as well as sketches of the claps and tegumen.—Mr. C. P. Pickett exhibited *Ilybernia leucophaea* taken during March, including the ordinary mottled, the black and white banded, and six very deep chocolate-coloured forms, one unicolorous. He also showed series of *Phigalia pedia*, *Anisopteryx ascularia*, and *Nyssia hispidaria* from the north metropolitan district.—Mr. H. J. Turner, on behalf of Mr. W. West, of Greenwich, exhibited specimens of *Stictocoris flavicola*, Bohm., a species new to the British fauna, found amongst long grass in damp places at Lee, Kidbrook, and Shooter's Hill. He also exhibited several specimens of *Typhlocyba candidula*, Kir., a species first discovered by Mr. West at Lewisham and Blackheath on *Populus alba*, and remarked that it was interesting to find two quite new species occurring in the district so well worked by Douglas and others in years past.—Dr. D. Sharp communicated a paper by Miss Alice L. Embleton entitled 'On the Economic Importance of the Parasites of Coccidia.'—Col. C. Swinhoe read a paper entitled 'Eastern and Australian Drepanulidae, Epiplemidæ, Microniidae, and Geometridæ in the British Museum Collection,'—and Mr. W. F. Kirby contributed a paper entitled 'Additional Notes on Mr. Distant's Collection of African Locustidæ.'

**MICROSCOPICAL.**—April 16.—Dr. H. Woodward, President, in the chair.—A pocket microscope was presented on behalf of Mr. Jacob Pillischer. It was made by his uncle, Mr. M. Pillischer, and is described and figured in Dr. Golding Bird's work on 'Urinary Deposits,' fifth edition, 1857. The design is most ingenious. A small stage-plate for carrying a slide 3 in. by 1 in. forms the base of the instrument. Attached below to a jointed arm is a plane mirror and a diaphragm with suitable apertures. Above the plate, and at one corner, is a pillar carrying an arm, which reaches to the centre of the stage, for holding the lenses, which are Coddington's, of  $\frac{1}{4}$ ,  $\frac{1}{10}$ ,  $\frac{1}{25}$  inch focus. The pillar contains a direct-acting-screw fine adjustment. The whole packs in a small case which can be carried in the waistcoat pocket. With achromatic lenses, it is a pattern which might have its uses at the present day.—Mr. C. Beck exhibited and described Standing's embedding microtome, an ingenious and simple hand microtome, designed for cutting botanical sections, and extremely cheap. Mr. Beck also exhibited and called attention to some exceedingly fine rulings on glass, ruled by Mr. Grayson, of Melbourne. They were mounted in realgar, a medium having a refractive index of 2.5, which added considerably to the distinctness with which the lines could be seen. Three examples were exhibited, one being a micrometer divided into hundredths and thousandths of an inch, and fourths, tenths, and hundredths of a millimetre; a test plate of ten bands, varying from 1,000 to 10,000 lines to the inch, and another of twelve bands varying from 5,000 to 60,000 lines to the inch.—Mr. Wedeles stated that Mr. Grayson had ruled bands up to 120,000 lines to the inch.—Mr. J. C. Webb exhibited an old microscope by Pritchard, the date of which he was unable to give, but thought it probably anterior to the advent of the engiscope which Pritchard brought out in 1832. The principal feature of the instrument was a device for protecting the objective from injury when focussing—the first eyepiece was triple; it admitted plenty of light, and gave a good field with low powers. There was a fine adjustment to the nosepiece, and the body could be removed and the instrument used as a dissecting microscope.—Mr. Ersser exhibited a reversible live box intended for use in observing large living objects, such as spiders while spinning their webs.—Messrs. Powell & Lealand exhibited a new  $\frac{1}{12}$  inch semi-apochromatic homogeneous immersion objective of 1.4 N.A. It was made of glass which would stand any climate without deterioration, and the cost was exceedingly moderate.—An interesting exhibition of pond life, given by the Fellows of the Society and members of the Quekett Microscopical Club, drew together a large audience.

**INSTITUTION OF CIVIL ENGINEERS.**—April 23.—Mr. C. Hawksley, President, in the chair.—The tenth James Forrest Lecture was delivered by Sir W. Roberts-Austen, the subject being 'The Relations between Metallurgy and Engineering.'

**PHYSICAL.**—April 25.—Prof. S. P. Thompson, President, in the chair.—Dr. Dawson Turner exhibited and described 'A Mechanical Break for

Induction-Coils.'—Mr. Wilson Noble exhibited a mechanical break similar to the one already shown.—Mr. R. S. Whipple exhibited 'A Temperature Indicator for Use with Platinum Thermometers, in which Readings are automatically reduced to the Gas Scale.'—Mr. S. A. F. White read a 'Note on the Compound Pendulum.'

## MEETINGS NEXT WEEK.

- MOS. Society of Engineers, 7½.—Recent Blast-Furnace Practice, Mr. Brierley D. Healey.
- Aristotelian, 8.—McTaggart's 'Studies in Hegelian Cosmology,' Mr. G. E. Moore.
- Institute of British Architects, 8.—Annual Meeting.
- Society of Arts, 8.—Glass for Optical Instruments. Lecture IV, Dr. R. T. Glazebrook. (Cantor Lectures.)
- TUES. Hellenic, 5.—Recent Acquisitions in the Coin Department of the British Museum, Mr. G. F. Hill.
- Society of Arts, 8.—The Printing of Modern Illustrated or Decorated Books, Mr. C. T. Jacob.
- Zoological, 8½.—The Mammals collected during the Whitaker Expedition to Tripoli, Mr. Oldfield Thomas. 'The Wild Sheep of the Upper Nile Valley,' Mr. R. Lydekker. 'A List of the Fishes, Batrachians, and Reptiles collected by Mr. J. Nollott Darling in Mashonaland, with Descriptions of New Species,' Mr. G. A. Boulenger.
- WED. Archaeological Institute, 4.—Ingbury Camp and the Pilgrims' Way, Prof. Boyd Dawkins.
- British Archaeological Association, 4½.—Annual Meeting.
- Entomological, 8.—A New Cricket of Aquatic Habits, found in Fiji by Prof. G. Gilson, Prof. L. C. Miall and Prof. G. Gilson. 'The Lepidoptera of the Chatham Islands,' Mr. E. Meyrick.
- Society of Arts, 8.—Origin and History of Carriages, Mr. A. Chancellor.
- THURS. Society of Arts, 4½.—The Past and Present Condition of England with the Persian Gulf, Mr. T. Jewell Bennett.
- Mathematical, 5½.—Groups in which Every Two Conjugate Operations are Permutable, Prof. Burnside. 'Fermat's Theorem on Binary Powers,' Mr. A. E. Western.
- Institution of Electrical Engineers, 8.—Discussion on 'Form of Model General Conditions.'
- FRI. Astronomical, 5.

## Science Gossip.

A LARGE circle of geologists and zoologists will hear with much regret of the death of M. Henri Filhol, the distinguished Professor of Comparative Anatomy at the Jardin des Plantes in Paris. Prof. Filhol, who was born at Toulouse in 1843, was the author of a large number of scientific papers, relating chiefly to mammalian fossils and to the fauna of the deep sea. Among his palæontological works may be mentioned the 'Recherches sur les Phosphorites du Quercy' he published five-and-twenty years ago. In 1883 he took part in the expedition of the French exploring ship *Talisman*, and subsequently wrote a work entitled 'La Vie au Fond des Mers.'

THE Council of the Institution of Civil Engineers have made the following awards for papers of the past session:—A Telford Medal (in standard gold) to Mr. W. M. Mordey, and a George Stephenson Medal (in standard gold) to Mr. B. M. Jenkin; a Watt Medal (in standard gold) to Mr. J. A. F. Aspinall; and Telford Premiums to Messrs. W. C. Copperthwaite, A. H. Haigh, and J. Davis. The Howard Quinquennial Prize is awarded to Mr. R. A. Hadfield, of Sheffield, for his investigations into methods of treatment and new alloys of steel.

THE Congo State has erected a laboratory for tropical pathology in Leopoldville. The first volume of the publications of the station has just appeared, and contains, among other articles, studies by Dyezondt and Van Campenhout upon malaria, *Filaria sanguinis*, and the lethargic diseases of the negro.

THE *Tägliche Rundschau* reports that Dr. von Behring intends to give the Nobel prize of 168,000m. conferred on him to the Prussian State, to serve as an endowment to the institute for experimental therapeutics founded by him at the University of Marburg.

M. GUILLAUME, of the Observatory at Lyons, gives in the number of the *Comptes Rendus* for the 21st ult. a résumé of his observations of the solar spots and faculae for the last quarter of 1901. The number of groups of spots was the same as in the preceding quarter, but the total area of their surfaces was more than six times as great. With regard to the faculae, the groups were both more numerous and of greater extent than before; in distribution those in the southern hemisphere had a decided predominance over those in the northern, which was not the case with the spots. The number of days without spots was considerably smaller than in the third quarter of the year.



PROF. KREUTZ, editor of the *Astronomische Nachrichten*, publishes in No. 3789 an approximate orbit of the comet (*a*, 1902) which was discovered by Mr. Brooks on the morning of the 16th ult. On account of the increasing difficulty of seeing the comet in the morning twilight, the latest observations available were obtained on the 18th ult. by Prof. Abetti at Arcetri, Florence. The elements of the orbit were calculated by Prof. Kreutz himself and by Dr. E. Strömgen, and show that the perihelion passage will probably take place on the 7th inst. at the distance from the sun of 0.45 in terms of the earth's mean distance. The comet has for some time past been receding from the earth (distance now about 0.70 on the same scale), and its theoretical brightness is decreasing, so that it is doubtful whether it will be seen after perihelion passage. Prof. Hartwig, describing its appearance at Bamberg on the morning of the 17th ult., says that it was about equal in brightness to a star of the  $8\frac{1}{2}$  magnitude, and was 3' in diameter, round with condensation, and tail about 25' in length.

## FINE ARTS

### ARCHITECTURAL LITERATURE.

*Shropshire Houses, Past and Present.* Illustrated from Drawings by Stanley Leighton, M.P. With Descriptive Letterpress by the Artist. (Bell & Sons.)—The late Bishop of London, in his 'Story of some English Shires,' concludes his sketch of Shropshire with the remark that "it still bears on its surface the traces of the gradual progress of English society in a region where local life was strong, and where its course has been but slightly affected by the development of modern industry, which in other counties has nearly obliterated the records of the past." The characteristics of the county could not be better summed up in a few words. The circumstances of its position have tended in every age of its history to develop the strength of that local life of which Bishop Creighton speaks. As a border county it has witnessed the contest between successive races, as one civilization after another has driven its predecessor into the fastnesses of the Welsh hills; and this has left its traces alike on the character of its inhabitants and the habitations in which they have successively dwelt. There has never been a period when it has not produced brave soldiers, from the days of Caractacus down to the present war in South Africa, and within its borders are traces of every variety of habitation, from Neolithic hut circles to the latest developments of twentieth-century architecture.

The story of Shropshire houses and their occupants could not be in better hands than those of the late Mr. Stanley Leighton. Himself a Salopian of Salopians, descended from one of the oldest families in the county, he had an ancestry whose members had figured largely in its past history, and he himself sat as member of Parliament for one of its divisions from 1876 onwards. In addition to this he was a man of wide culture, skilful both with pen and pencil, a careful and accurate antiquary (F.S.A. since 1880); and these powers he was above all ready to bring to bear on matters connected with his own county. When the Royal Archaeological Institute held their meeting at Shrewsbury in the summer of 1894 he was President of the Antiquarian Section, and in that capacity he delivered an address on the changes of landownership and its effects, as illustrated in Shropshire. This was published in the *Archæological Journal*, and afterwards rewritten from a more entirely Salopian standpoint for the *Transactions of the Shropshire Archæological Society*, of which he was a vice-president. About three years ago he took a prominent part in the formation of the Shrop-

shire Register Society, which is now a model for similar bodies. In fact, for many years past he had devoted all his leisure time to the history and antiquities of his county, and his efforts culminated in the book before us. Its story, however, so far as the author was concerned, is a pathetic one. The prospectus had been issued and the proof-sheets were being revised when a chill was contracted, and pneumonia claimed him for its victim after a few days' illness. And so, while the preface to the volume is Mr. Leighton's, it is followed by a postscript by his widow. The book contains engravings of fifty houses, with accompanying letterpress, and we cannot illustrate the scope and object of the work better than by the following quotation from the author's preface:—

"In this illustrated record of the Houses of Shropshire, the remnants of old habitations will appear side by side with residences which have only just left the builders' hands. There is no definite point of separation between ancient and modern, and so gradual has been the process of decay and renewal, that there is no incongruity in their association. The passing away of Feudal Society is indicated by the ruins of the Feudal Castles. The displacement of old names by new, marks a course of natural development which nothing can resist, and which has always prevailed. Of the fifty houses represented in this first volume, eight only can claim a date earlier than 1500, and of these, four are uninhabited; five are of the sixteenth century; six of the seventeenth; fifteen of the eighteenth; and sixteen of the nineteenth. How have the present owners come into possession? The greatest transmitters of inheritances are heiresses. Twenty-six of these estates have passed, often more than once, by female descent. But ever and anon, the ranks of landowners are recruited from the representatives of successful trade. Thirty-five at least of these fifty houses have been bought and sold since they were first built, and certainly not less than seventeen owe their foundation directly to trade. It may be said without fear of contradiction, that every landed family is indebted to commerce for some of its wealth, and every family which has existed for three hundred years, has the names of some of its members enrolled on the Trade guilds of our towns. Some houses are founded by lawyers. Four such foundations will be noted in this volume. In the accounts which accompany the illustrations, the origin as well as the devolution of the estates will, as far as possible, be noted. . . . Such are some of the considerations which suggest themselves to the student of the local history of a County, upon which the hand of Time has been so gently laid, that the memorials of the past have not been obliterated, but rather framed in a more attractive setting, by the steady progress of material development."

The book is in many respects parallel to the Rev. D. H. S. Cranage's able 'Architectural Account of the Churches of Shropshire,' now in course of publication, the one attempting to do for the houses of the county what the other is doing for its ecclesiastical edifices. Mr. Cranage, however, has fallen back on photography for his illustrations where views are concerned, whereas all the pictures in Mr. Leighton's book are reproductions of drawings from his own hand. It may be an open question which is the preferable course to adopt as regards effect, but few antiquaries have the technical skill as draughtsmen which Mr. Leighton possessed. As might be expected, his efforts in this respect are not all equally successful: those in which he has been content to take a near view of his object leave little or nothing to be desired, but the same can hardly be said of the few in which he embraces a wider landscape. At the head of the list he rightly places Shrewsbury Castle—originally built by the great Earl of Shrewsbury, Roger de Montgomery, but much modernized by Telford, who was a better engineer of roads than restorer of ancient buildings. The account of the families who have held it is too long for insertion here, but the following notice of Loton Park, the seat of the author's nephew, Sir Bryan Leighton, Bart., may be taken as a fair specimen of his mode of treatment:—

"This sketch represents the north front, built in 1712, by Sir Edward Leighton, second baronet, who

removed the family residence from Wattlesborough Castle, the remains of which are about a mile distant. The south front of the house is of rather earlier date, having been built about 1630. An additional wing was erected in 1875. The road, in the last century, passed in front of the house, and the village of Alberbury clustered round the hall on the ground now occupied by shrubberies and kitchen garden. John Leighton, of Stretton-in-le-dale, descended from Richard Leighton of Leighton, M.P. 1312-18, acquired the Wattlesborough estates by his marriage with Ankoret, daughter and co-heiress of Sir John Burgh. He was M.P. in 1460, and thrice Sheriff. His son, Sir Thomas, created a Knight-banneret at Tourney, was Sheriff in 1495, and also M.P. Sir Edward Leighton was M.P. 1563, twice Sheriff of Shropshire, and twice of Montgomeryshire; he was also Custos Rotulorum of the County, and member of the Court of the Marches. His brother, Sir Thomas, was Governor of Jersey; a number of his letters to Robert Cecil, Lord Burleigh, amongst the Hatfield manuscripts, are printed by the Hist. MSS. Com. He was M.P. for Northumberland, in 1572, and for Worcestershire, in 1601, in which county he obtained a grant of Feckenham from Queen Elizabeth. Sir Edward's cousin, William Leighton, of Plash, was Chief Justice of North Wales, and both he and Sir Thomas were members of the Court of the Marches. In the Restoration Parliament, 1661-78, Robert Leighton was M.P. for Shrewsbury, and was nominated for the proposed order of 'Knights of the Oak.' His son, Sir Edward, created a Baronet in 1693, was M.P. for Shropshire in 1698, and for Shrewsbury in 1710. Col. Daniel Leighton, of Bausley, his second son, commanded a regiment at Fontenoy, and was M.P. for Hereford in 1747. Sir Charlton Leighton was M.P. for Shrewsbury in 1780-5. Sir Robert, his brother, who succeeded him, entertained at Loton, in 1805, the Prince Regent and the Duke of Clarence. He was succeeded by his cousin, General Sir Baldwin Leighton, who was wounded in the American War of Independence, was a Brigadier in Portugal, and was Governor of Jersey. His son, Sir Baldwin [father of the author], was M.P. for South Shropshire 1859-66, and was Chairman of the Quarter Sessions in Shropshire, and also in Montgomeryshire. Dying in 1871, he was succeeded by his son, Sir Baldwin, M.P. for South Shropshire 1877-85. There are here a number of family portraits, from Sir Edward Leighton, the first Baronet, downwards, and amongst them three good half-lengths by Allan Ramsay, one by Gardner in pastille, two by Watts, and one by Lord Leighton, P.R.A."

We have detected a few—but only a few—inaccuracies and misprints, such as are inevitable in a work of this kind. Perhaps the most unfortunate is the printer's error by which the date of Pitchford Hall is transposed from 1473 to 1743. As the house in question is one of the finest half-timbered mansions in the county, as well as one of the oldest, this sudden degradation of it from the fifteenth to the eighteenth century is specially to be regretted. As already mentioned, this volume was intended to be the first volume of a series which should ultimately embrace all the houses of note in Shropshire. For the subsequent volumes the author had almost, if not quite, completed the preparation of the necessary illustrations. It is much to be hoped that these may be given to the world with letterpress on the same lines as in the volume before us, so that the author's design may not be wholly frustrated of producing "a fully illustrated county history."

*Palaces, Prisons, and Resting Places of Mary, Queen of Scots.* By Michael Myers Shoemaker. Revised for the Press by Thomas Allan Croal. (Virtue.)—Mr. Shoemaker is a pious pilgrim, he is not an historian; indeed, he makes no pretensions to novel research, and his work on Mary Stuart's residences is a book for the drawing-room table. So regarded, it is a very pretty book, and the many illustrations of the abodes of the unhappy queen are well executed and will be useful to students who have not visited those places or who wish to be reminded of them. Of the portraits the most interesting reproduces a large miniature of Bothwell, an energetic and not uncomely head, but we are not given any information as to its pedigree and authenticity. Mr. Shoemaker writes pleasantly and genially, but uncritically. His Mary is "the saint who calmly took her woes," as a poet (to get a



rhyme to "Zuccheros") said in *Punch* many years ago. This, of course, is not the Mary of history, and Mr. Shoemaker is easily satisfied as to her innocence on most points, and as to her strenuous Catholicism at a period when the Pope confessed that he did not know whether she or Elizabeth was "the better," meaning "the worse." As many persons sincerely think that history is the art of conserving our illusions, Mr. Shoemaker's volume may be recommended to them as useful for that purpose. It is not worth while to correct the errors of fact which are apt to beset history when written in Mr. Shoemaker's manner, without laborious application, and in obedience to honourable sentiment. The book is a very pleasing specimen of its kind: the binding, print, paper, and designs are excellent, and the author's unpretentious and kindly manner might propitiate the most meticulous anti-Marian. In fact, the book is done as the beautiful queen would have liked it to be done; Claude Nau, her secretary, who had to wrestle with hard facts, could not have executed the work so well.

#### THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.

ALTHOUGH there is nothing of great artistic merit in this exhibition, it has an air of distinction which its more recently founded rivals lack. The jealous conservatism which marks the policy of the Society certainly commands more respect than the invertebrate tolerance of all kinds of experiments, uncontrolled by experience or tradition, which the other society of water-colourists avows. At the Royal Society something of the old tradition yet lingers. Mr. Callow still executes drawings in which the purplish browns of Nash and Cattermole survive and pull the pictures together into a certain unity, while the monochromatic pencilling of colour demands a definite design and at least an effort at drawing. If we admit that it is a convention, that it has even become a mere recipe, it still is, we maintain, a better recipe, allowing of more delicate hints at natural beauties and a finer taste in selection, than the violet and orange scheme which had twenty years ago the interest of novelty, but by now, when it has found acceptance at the hands of academic and royal societies, is as much a mere recipe as the old monochrome convention. This, too, has crept into this exclusive society's precincts, and we regret it, but as yet the old respectable tradition predominates. Mr. Callow's drawing of *Castel Settere* (No. 12) for reproduction in the catalogue illustrates the importance of this, for it has—what can scarcely be said of any other illustration—a real sense of style. The old-fashioned recipe thus requires a greater exercise of thought and intelligence, in that it lays emphasis on the necessity for design and definite and expressive handling of the pencil and brush. Mr. Clarence Whaites's work, again, is a striking example of the same qualities. He fails, we think, in his larger and more ambitious drawings, such as the *Birth of St. George* (137), but his little *St. Margaret's Bay* (67) is one of the most delightful water-colours we have seen of late. It is a true water-colour drawing, not a painting in which water colour has unfortunately supplanted oil. The delicate pencilling of the sky gives precisely the kind of indication of natural beauty which the medium permits more perfectly than any other.

Mr. Albert Goodwin and Mr. Matthew Hale represent a slightly more modern development of technique, in which a greater completeness of imitative representation is aimed at, though the essential beauties of water colour are still kept in view. Even this increase of scope has brought with it a more worried surface quality and a loss of direct expressiveness in the touch. Mr. Goodwin's *Boston* (235) is, however, very successful. But in his *Dante and Virgil at*

*the Gate of Dis* (73) he has been forced to throw over all restraint in his method, in the attempt to give convincing completeness to the vision, nor is his invention adequate to such a conception. Mr. Hale's treatment of a similar lurid effect, a night scene on *The Avon at Bristol* (37), is less ambitious in intention, but really more imposing and more terrible. It comes nearer to Dante's mode of vision than Mr. Goodwin's does.

Mr. Napier Hemy's *Home Wind* (19) is really nothing but an oil painting in gouache. The loaded impasto of the sky and sail has nothing akin to the quality of a water-colour drawing, but for all that it has qualities which compel our admiration. It has a grip of the real thing, not of its dull accessories, but of the life and movement, the tension and stress of wind and wave, which indicate a power of imaginative observation. That it is clayey and opaque in colour is inevitable; even a real artist cannot abuse his medium with impunity. But it shows vigorous draughtsmanship and a true sense of proportion in the placing of the boat within the picture space.—Mr. Eyre Walker's *Twilight over Farringford Woods* (142) and his *Incoming Tide, a North Devon River* (51), show a feeling for pleasantly subdued and rather unusual colour harmonies.—Mr. James Paterson's *Pink Roses* (87) are vigorously drawn and delightfully fresh and pure in colour.

Miss Brickdale is, we believe, a new member of the Society. Her *Vanity disguised as Love* (12) is as clever as anything we have seen of hers. That she has borrowed much from Mr. Byam Shaw is evident, but she uses the motives with more tact and refinement than their originator. Her talent for inventing expressive gesture and pose is undeniable. The sidelong glance of *Vanity at the heart on her sleeve* is a real discovery. But for some reason she still remains essentially an illustrator, unable so far to fuse into a complete pictorial whole the ideas which her ingenious fancy suggests. In design, in tone, and in colour her work is only adequate to illustrate the ideas; it never rises to the point of becoming an indissoluble part of them, at once their expression and their essence.

Other pictures that deserve notice are Mr. Edwin Alexander's *Haunt of the Kingfisher* (38); Mr. David Murray's *Calvaire* (47); Mr. Anning Bell's pretty but rather senseless *Battle of Flowers* (16) and his far better *Scene from the Pilgrim's Progress* (226); and Mr. Louis Davis's two drawings, *St. Catherine* (170) and *St. George* (252), which show a genuine though slight talent for decorative design.

#### THE FRENCH GALLERY.

At the French Gallery the eighty-eighth exhibition is now open. There are a few excellent pictures among much that appears to us devoid of any genuine artistic purpose. It is, indeed, a pity to place such exquisite pieces as Fantin-Latour's 'Fruit and Flowers' or Corot's sketch of Richmond among works which can appeal only to the untrained susceptibilities of the public. The tasteless but highly polished lucubrations by German professors like Seiler and Heffner, and such works as Isabey's 'Storm,' are obtrusive in their defiance of the real purposes of the art. In such surroundings even Corots and Daubignys take on a crafty and suspect mien. But we must distinguish. Fantin-Latour's two pictures *Phlox* (No. 56) and *Fruit and Flowers* (59) are both admirable; the latter especially is, even for Fantin-Latour, an unusually fine piece of work, deep and mellow in tone, and with passages of colour of entrancing richness and transparency.—The Corots are very unequal. There is the beautiful sketch of *Richmond* (68), with the pearly opalescence of his earlier manner still remaining. The opposition of the pale chalky green and the luminous pinkish white of the distant houses is delightful, while

the composition is still naïve and unmannered. Another charming Corot, like the Richmond hardly more than a sketch, is the *Village Street Scene* (10), in which the few notes of brownish grey are composed with perfect understanding. But the same success rarely attended the artist's more elaborate and self-conscious schemes. His large *Don Quixote* (57), which occupied a post of honour at the Glasgow Exhibition, is a case in point. It is a small picture painted on a large canvas very loosely and sketchily. It has not sufficient content, nor is the design close-woven enough to carry conviction on such a scale.—The Monticelli (32) is a good and characteristic work, with dainty figurines composed in that wonderful enamel paste which he alone knew how to compound.—The Orchardson, *A Hundred Years Ago* (30), is one of the artist's rare failures. It is not often, fortunately, that he thus misses the spacing and proportion of his objects. We suppose that for once he was really interested in the obvious sentimentality of the motive—a girl gazing at the monstrous and formidable portrait of a gigantic progenitor. As a rule, he gracefully condescends to use the cheapest sentiment as an excuse for design and quality which are exquisite and rare.

We see Cazin too seldom in England, and are correspondingly grateful for the small landscape, *Tobias and the Angel* (13), which has the characteristic charm of his strange and elusive melancholy—a mood conveyed by the extraordinary tenderness of his tonality and the dubious tinge of his all-pervading atmosphere.—Boudin is represented by one good example, *A Seaport* (50). Though less poetical than Cazin, he shows a similar delicacy and intimacy of feeling in his observation of atmospheric quality.—Fritz Thaulow's *Bridge at Verona* (35) represents the opposite conception of landscape. It is a brilliant and epigrammatic record by a man who remains absolutely indifferent and unmoved.

There are several pictures by J. Maris which are on his usual level of capable but unimpassioned description of rather uninteresting scenes. William Maris is a much rarer artist, who, though lacking the poetical inspiration which occasionally graced Matthew's work, is far superior to James. His *Cattle Pastures near Haarlem* (31) is luminous and atmospheric, and shows a delicacy of touch rare among modern Dutch artists.—A Daubigny and a Troyon, painted with more certainty and ease than usual, also deserve notice.

#### SALES.

THE sale at Messrs. Christie's on the 26th ult. was noteworthy for the price fetched by a drawing of Turner's. Drawings: Birket Foster, *A Woody Landscape*, with peasant girls and sheep, 210*l.*; *A Cottage in a Dell*, with sheep and poultry, 141*l.*; *A Rustic Cottage*, a woman feeding calves, 94*l.*; Ridgway Knight, *A Morning Gossip*, 52*l.*; A. Mauve, *A Peasant Woman and Sheep*, 168*l.*; J. M. W. Turner, *Bonneville, Savoy*, 945*l.*; G. Barret, *A Bay Scene*, 73*l.*; S. Prout, *The Entrance to a Cathedral*, 99*l.*; *The Interior of a Church*, 71*l.*; W. Hunt, *Purple Grapes, Strawberries, and Pear*, 52*l.*; C. Fielding, *A Scotch Lake Scene*, 189*l.*; Pictures: V. Cole, *The Cornfield*, 304*l.*; T. S. Cooper, *Cattle, Sheep, Goats, and Kid on the Downs*, 367*l.*; *Group of Four Cows by a Pool*, evening, 262*l.*; *Two Cows and Five Sheep*, 273*l.*; T. Creswick, *A Welsh River Scene*, 126*l.*; H. W. B. Davis, *A Highland Landscape*, with sheep, 152*l.*; *Highland Cattle near a River*, 105*l.*; P. Graham, *A Seagirt Crag*, 861*l.*; C. Hunter, *On the Ayrshire Coast, early morning*, 120*l.*; B. W. Leader, *The Plough and Harrow Public-house, Barnard's Green*, 304*l.*; *A Sunny Day, North Wales*, 126*l.*; B. J. Blommers, *Fisherman's Children by the Coast*, 215*l.*; J. Israels, *The Cottage Door*, 527*l.*; *The Fisherman's Family*, 466*l.*; O. Achenbach,



Mass on the Campagna, 199l. S. A. Forbes, The New Calf, 210l. F. H. Kaemmerer, Le Baptême, 399l. W. Collins, The Venturesome Robin, 231l. E. B. Leighton, Home, 215l. J. MacWhirter, In the Birch Woods of Arran, 173l. H. Moore, Lowestoft Boats Running In, 157l. E. Nicol, An Irish Merry-making, 441l. Sir J. E. Millais, The Forerunner, 525l.; Dolly Varden, 136l. J. Phillip, The Assignation, 115l.; An Interesting Tale, 115l. Sir E. Burne-Jones, The Petition to the King, 546l.; The Fight, 756l. (both from the Legend of St. George). G. Vincent, View on the Yare near Norwich, 651l. L. Deutsch, A Street Scene, Cairo, 315l.

On the 28th ult. the same auctioneers sold the following. Pastel: J. Russell, A Girl playing a Tambourine, 273l. Pictures: F. Boucher, The Departure of Cleopatra, 115l. J. Constable, A Landscape, with timber-waggon, 189l. Sir T. Lawrence, Head of a Lady, in yellow dress, with red cloak, 231l. T. Gainsborough, A Lady, in white dress, in a Landscape, 199l. De Vos, A Lady and a Gentleman, in dark dresses trimmed with fur (a pair), 189l.

### Fine-Art Gossip.

NEXT week we hope to notice some of the chief pictures in the Academy, in which Mr. Sargent is prominent, as usual.

Snows of pictures are beginning to abound. Last Wednesday and Thursday the press were invited to view at Messrs. Henry Graves & Co.'s Gallery water-colour drawings and oil paintings of uplands and lowlands of Devon and Cornwall by Baragwanath King. Yesterday was the private view of paintings of 'Sunny Italy' by Herbert Dansey and Alessandro Guaccimanni at the Continental Gallery; pastel drawings by M. Simon Bussy at the Dutch Gallery; and works by Benjamin Constant and the Marchioness of Granby at the Grafton Galleries.

TO-DAY Mr. Conder holds a private exhibition of his fans and other paintings on silk at 17, Ryder Street, while from the 3rd until the end of May Mr. Archibald Thorburn is showing water-colours at 61, Jermyn Street.

Mr. J. L. Caw, the Curator of the Scottish National Portrait Gallery, writes:—

"As the paragraph in last week's *Athenæum* referring to the intended publication of two series of Scottish portraits may be confusing to those unacquainted with the details, I may point out that the series of 120 photogravures of 'Scottish Portraits' that I am editing for Messrs. T. C. & E. C. Jack has been reproduced from pictures principally in private hands. As it was intended to make the collection as representative as possible, the public galleries were drawn upon only when they happened to contain the best available portrait of a particular person. Perhaps I should add that I have no connexion, official or otherwise, with Messrs. Schulze's projected publication, which is confined to portraits in this gallery. It is being edited by Mr. Oliphant Smeaton."

The list Mr. Caw sends us of portraits to be included is an admirable selection, many of the best things belonging to noble Scotch families. We notice that the portrait of Carlyle is not selected, and hope it may be Mr. Whistler's.

THE Whitechapel Art Gallery is in need annually of 500l. for general expenses, which it has to raise by donations. That there should be any difficulty in meeting this deficiency is much to be deplored, in view of its great popularity with the general public.

A SCHOOL for landscape painting has been opened at Frankfort in connexion with the Städels School of Art, under the direction of the painter Eggersdörfer.

WE note the appearance of the Report of the Director of the National Gallery for the year 1901 (2d.); and the Report by the Commissioners of the Board of Trustees as to the National Gallery of Scotland, the School of Art, and other public buildings in Scotland (1½d.).

There is nothing of interest in this latter report this year, except a notice of the exhibition every January of Turner drawings under the new Vaughan bequest.

WE have received the first part of an *International Bibliography of Kunstwissenschaft*, issued by A. J. Jellinek, of Berlin. There are to be six parts every year, and the scheme is excellent. The present section includes a number of fugitive articles in various European languages divided under suitable headings. Some of the articles mentioned are of much less value than others, and it would be well to get an expert to decide what English work is really worth recording for purposes of reference, since a good deal of our art criticism is a mere matter of writing up to pictures or recording a visit, say, to some collection, by an amateur with a ready pen and no special knowledge.

THE Liverpool Cathedral Committee has appointed Mr. Bodley and Mr. Norman Shaw to be assessors in the competition for the Liverpool Cathedral. They will advise in the first instance upon the selection of architects to compete, and subsequently upon that of a design. The choice is excellent, and will go some way to atone for the committee's past offences in the matter of the site. Mr. Bodley is the first of living English church architects, and has built some beautiful houses; Mr. Norman Shaw is the first of living English domestic architects, and has built some beautiful churches; and their sympathies and prejudices should balance and correct each other in such a manner as to give the greatest confidence in their combined judgment.

SIR THOMAS DREW has presented his report on the settlements in Truro Cathedral. He attributes them largely to the excellence of the modern masonry, which renders it rigid, where the mediæval work was in a measure elastic. This somewhat paradoxical finding is supplemented by another, which condemns the use of the asphalt damp-course underneath the piers, and recommends the substitution of concrete. This seems reasonable enough; but will not the effect of it be to put yet another rigid body in the place of an elastic one?

A NUMBER of interesting antiquarian finds are reported from Germany. At the examination of the recently discovered burial-place at Alzey, in the Grand Duchy of Hesse, a grave was opened in which the skeleton was found to be carefully covered by the ribs of some large ruminating animal, and surrounded by a quantity of bones, all of which, according to Dr. Koehl, belonged to the *Bos primigenius*, the *Bison europæus*, or the *Ovis moschatus*. It is believed that the grave was that of a chief living some 5,000 years back, and that the bones were the remains of the funeral feast, which seems to have been unusually abundant. The skeleton is to be placed in the Paulus Museum at Worms. At Murr, near Marbach, skeletons and implements, apparently of Celtic origin, have been found, thus tending to confirm the hypothesis of a pre-Roman settlement, which till now had only a philological foundation. Some Roman remains, among which were an enamel fibula and portions of wall decorations with frescoes, were discovered during excavations in a cellar in the Wetterau, in Upper Hesse.

MR. R. CARR BOSANQUET, Director of the British School at Athens, has begun excavations on a promising Mycæan site at Palaio-kastro, near Sitia, in Eastern Crete.

FOLLOWING the conclusion of the sale of the late Mr. Henry White's coins at Messrs. Sotheby's on Saturday next there are two lots of unusual interest. The first of these is an extensive series of catalogues of sales of coins and medals, ranging from 1803 to 1865, including such famous sales as the Northwich, Till, Bentham, J. D. Cuff, &c. The second lot of

note is a collection of English coins, &c., from the time of William the Conqueror to Victoria, 1893, in silver, bronze, tin, &c., including a complete set of the coronation medals, historical medals, tokens, town pieces, &c., the whole arranged in a mahogany cabinet. The collection comprises over 900 pieces.

### MUSIC

#### THE WEEK.

ST. JAMES'S HALL.—Joachim Quartet.  
QUEEN'S HALL.—London Musical Festival.

THE programme of the first concert of the Joachim Quartet (Dr. Joachim and Messrs. Carl Halir, Emmanuel Wirth, and Robert Hausmann) last Saturday afternoon, at St. James's Hall, was devoted exclusively to Beethoven, the programme illustrating the three periods of the composer's art career. In no other master are those periods so strongly marked. In the cases, indeed, of Purcell, Mozart, Schubert, and a few others, their short lives and the quantity of music which, whether specially moved or not, they wrote, either from habit or necessity, prevented the regular and full development of their genius. First came the Quartet in F, Op. 18, No. 1, of which an admirable performance was given; and next the so-called "Harp" Quartet in E flat, Op. 74, in which the rendering of the Adagio lacked a certain warmth, and it was, in fact, a trifle slow. Finally, the great C sharp minor Quartet was interpreted with rare insight both into the letter and spirit of the music, but there were moments in which one was reminded that Time has left his mark on the hand, though not on the head or heart, of the veteran leader. There was a large and appreciative audience. At the second concert, on Monday, the scheme included quartets by Brahms, Beethoven, and Haydn.

The chief interest of the London Musical Festival, which commenced on Monday night at Queen's Hall, lies in the rendering of familiar works by distinguished foreign conductors. Of the few novelties the first was produced on Monday—viz., a 'Paolo and Francesca' Suite by Mr. Percy Pitt, the music which he wrote for Mr. Stephen Phillips's latest play having been arranged by him for the concert platform. It is strange that the composer should not have felt the danger of presenting music thoroughly in keeping both in form and character with the spirit of the play, apart from the stage, which gave it point and power. The cause of its success at the theatre was the very cause of its failure in the concert-room. Impassioned themes, strong workmanship, clever scoring, were abundantly manifest, but not so the why and wherefore of the suite, or rather of the one prolonged movement. Again, the preludes to the various acts, from which a great part of the suite was evolved, were all confusedly crowded together; and the high-strung music, judged of course from an abstract point of view, proved monotonous to the ear. The performance under the direction of Mr. Wood was excellent, and at the close Mr. Pitt was summoned to the platform. The programme included Tschai-kowsky's 'Pathetic' Symphony, which, by its "continual coming," threatens to wear itself out, if not the patience of the public. Its place on this occasion would have been



more fittingly occupied by some new or representative British work. M. Ysaye gave a magnificent rendering of Beethoven's Concerto in D. At the present time there is no other violinist who can play the music with such masterly technique, intellectual grip, and emotional power. Madame Blauvelt sang the *scena* and *aria* "A vos jeux," from Ambroise Thomas's 'Hamlet,' and her bright voice and clever vocalization secured for her hearty and well-deserved applause. In addition to the symphony mentioned, Tchaikowsky was represented by a dignified march—written for the coronation of Alexander III. of Russia, and based to a considerable extent on the Russian and Danish national anthems—and the '1812' Overture, another work which deserves (may we say demands?) a rest.

On Tuesday afternoon M. Ysaye was the conductor. Of his gifts in that capacity he has already given many proofs. His reading of Beethoven's Symphony in C minor was instinct with life and feeling; there was strength as well as tenderness, and dignity and emotion were well blended. But why was the second movement taken at a slow pace, certainly not warranted by the super-scription, "Andante con moto"? This was no sudden freak on the part of the conductor; he has done so before, hence he seems intentionally to ignore the composer's "con moto." The concert commenced with Weber's splendid, fiery 'Euryanthe' Overture, and this was followed by Svendsen's clever, fresh, and piquantly scored 'Carnival in Paris.' Herr Becker gave an admirable performance of a 'Cello Sonata in D, composed by Haydn, though brought up to date by skilful hands. Mr. Ffrangcon Davies sang 'Wotan's Abschied'; but why was this excellent artist placed at the very end of a long programme?

The concert on Wednesday evening was one of special interest. In 1895 Herr Nikisch gave some concerts at the Queen's Hall, at one of which he produced Tchaikowsky's Symphony in E minor, No. 5, and his merit as a conductor was fully recognized. He now returns to us in the plenitude of his power. Dr. Richter is exceedingly quiet in manner; Herr Nikisch is all movement. The one appears somewhat cold, the other somewhat affected. But it is only a seeming; each is in real earnest, and each in his own way gets what he wants out of his orchestra. Herr Nikisch again conducted the fine symphony above mentioned, and created a profound impression. Like Richter, he conducts without score, and thereby comes into direct contact with his men; they feel it, and through them the audience—it was, in fact, an exemplary performance. He gave, too, splendid renderings of the 'Meistersinger' and 'Tannhäuser' overtures, and of the 'Tristan' Vorspiel and Liebestod; the familiar music was rendered with extraordinary life, vigour, and, when required, delicacy.

### Musical Gossip.

SULLIVAN'S 'Ivanhoe' was produced just over eleven years ago in the new building proudly styled the Royal English Opera-house, which finally degenerated into a variety theatre. Attempts have been made at various times to win for national opera that position in the metropolis which it ought to occupy; the one

mentioned failed because the work was not strong enough. The scene between Rebecca and the Templar has dramatic power, but 'Ivanhoe' as a whole offered convincing proof that the specific genius of the composer did not lie in the direction of grand opera. Mr. G. H. Betjemann, the energetic conductor of the Highbury Philharmonic Society, made an interesting attempt on Tuesday evening to revive the work in concert form, and by so doing gave opportunity of hearing music consigned, so far as regards stage presentation, to oblivion. The spirit which prompted such revival was kindly, but we doubt whether other societies will care to follow suit. Mr. Betjemann's chorus sang with great spirit. Of the many soloists we must just mention Miss Ethel Wood and Mr. Edward Iles, who well deserved the applause bestowed on them after their delivery of the duet at the end of the second act.

MR. NEWMAN announces a "Richard Strauss and Ernst von Possart Grand Musical and Lyric Festival." Herr von Possart, intendant of the royal theatres at Munich, has a great reputation as an actor and reciter, while Herr Richard Strauss, whatever one may think of his tendency towards programme music, is undoubtedly one of the cleverest, and certainly the most prominent, of living German composers. The festival days are May 31st, and June 2nd, 4th, and 6th. At the first will be given a complete performance of Byron's 'Manfred,' with Schumann's fine music, in which the Queen's Hall Choral Society will take part; at the second, Tennyson's 'Enoch Arden,' with music for the pianoforte, composed by Strauss and played by him; at the third he will conduct his 'Don Juan,' 'Tod und Verklärung,' and 'Till Eulenspiegel,' while Herr von Possart will recite poems by Heine; while at the fourth excerpts from Goethe and Schiller will be recited, with musical selections by Herr Strauss and Mr. Arthur Hartmann, the violinist who has recently created so favourable an impression. The recitations will, of course, be highly interesting, but the promised Gargantuan feast of Strauss music specially concerns us. The opportunity of hearing the composer's symphonic works under his own direction will be duly appreciated, for, apart from his musical gifts, as a conductor he ranks among the highest. It seems strange that 'Ein Heldenleben,' produced at Frankfort-on-Main more than three years ago, is not included in the scheme.

MESSRS. FRANK RENDLE AND NEIL FORSYTH have arranged with the Moody-Manners Opera Company for a short autumn season of English opera at Covent Garden, and the scheme, if well supported, ought to prove a stepping-stone to a still bolder enterprise.

M. AND MADAME MARCHESI celebrated their golden wedding at Paris on the 19th ult., surrounded by their many friends and pupils. Among the artists who contributed music were Madame Melba, M. Fugère, and M. Hollman. A chorus of pupils sang 'Souvenez-vous, Vierge Marie,' by M. Massenet, with the composer at the pianoforte.

THE late James Higgs, the well-known organist, was for many years connected with Trinity College, London, while for thirty-five years he was an examiner for the Royal College of Organists. Two years ago he was appointed Dean of the Faculty of Music at the University of London, and quite recently he was created a Canterbury Mus. Doc. He wrote various theoretical works, and was joint editor with Sir Frederick Bridge of Bach's organ compositions.

### PERFORMANCES NEXT WEEK.

- MON. Madame Chaminade's Pianoforte Recital, 3, St. James's Hall.  
 — Mr. Hayden Coffin's Recital, 315, Steinway Hall.  
 — Joachim Quartet, 8, St. James's Hall.  
 — Mr. Clinton's Chamber Concert, 815, Queen's Small Hall.  
 — Mr. Ernest Fry's Violin Recital, 830, Bechstein Hall.  
 TUES. Herr W. Backhaus's Pianoforte Recital, 3, St. James's Hall.  
 — Handel Society, 830, Queen's Hall.  
 — Miss Kathleen Carless's Concert, 830, Steinway Hall.

WED. The Dowland Philharmonic Concert, 7, Queen's Hall.  
 — Westminster Orchestral Society, 8, Kensington Town Hall.  
 THURS. Joachim Quartet, 8, St. James's Hall.  
 — Royal Italian Opera, 'Lohengrin,' 8, Covent Garden.  
 FRI. Royal Italian Opera, 8, Covent Garden.  
 SAT. Royal Italian Opera, 8, Covent Garden.

### DRAMA

#### THE WEEK.

LYCEUM.—'Faust,' in Five Acts. Adapted from the First Part of Goethe's Tragedy by W. G. Wills.  
 HAYMARKET.—'Caste,' a Comedy in Three Acts. By T. W. Robertson.

SIR HENRY IRVING'S reappearance at the Lyceum took place in Wills's adaptation of 'Faust.' More interest than ordinarily attends the resumption of a Lyceum success belongs to this occasion, 'Faust' having been one of the pieces the scenery of which was destroyed in the calamitous fire in which so much Lyceum property was consumed a few years ago. Its revival has necessitated, accordingly, the provision of new scenery. This is scarcely to be distinguished from the old, the only perceptible alteration consisting of the further elaboration of the scenes of revelry on the Brocken, and the introduction of a tableau of the Ravenstone, the exact significance of which we fail to grasp. It is futile to resume the discussion of sixteen years ago as to how far Wills's rendering does justice to Goethe's conception. It constitutes at least an interesting play, which lends itself readily to scenic decoration, and which the acting of Irving as Mephistopheles endows with vitality. Fortunate it is for the prospects of the theatre that Sir Henry's acting has lost little of its vigour and nothing of its significance. Now that Miss Terry has retired from the part of Margaret, of which she was an ideal exponent, the cast has little except Mephistopheles that repays attention. The *début* of Miss Cecilia Loftus as Margaret, a part for which it is understood she was selected and trained by Miss Terry, excited some attention. Miss Loftus was becomingly meek and demure in the early scenes, and displayed in the last act both passion and intensity. Her performance was, however, marred by extreme nervousness, and was deficient in poetry. Mr. Laurence Irving as Valentine was passionate in his denunciation of his sister, but conveyed the idea of violence beyond the capacity of a dying man; and Mr. H. B. Stanford was an uninspired Faust. Other parts count for next to nothing, and were it not for the Mephistopheles the Lyceum venture would be in poor case. Fortunately Sir Henry remains at his best, and supports the play.

The success which attended the revival of 'Caste' for a benefit has emboldened the management of the Haymarket to put up that play with the presumable hope that it will outlast the season. So far as the piece is concerned it issues triumphantly from the ordeal. Its artificialities and weaknesses are obvious. It keeps the audience, nevertheless, in a simmer of enjoyment, and it extorts a tribute of tears. It was in the *Athenæum* that the term teacup-and-saucer style was applied to the Robertsonian comedy, and the expression has stuck. Robertson's plays, however, 'Caste' especially, have a healthy humanity. A touch of caricature—many touches, indeed—may be found in the comic scenes, but the sentiment has the ring of sincerity. When one thinks of its first production, with a com-



pany consisting, it may almost be said, of children, one marvels at the resources of the stage in the middle of the last century. Of the exponents scarcely one had reached thirty, and some of them were six or seven years younger. One cannot conceive a feat of this kind in days in which, to suit the capacities of our favourite actors, the age of the heroes of comedy or romantic drama has to be raised to forty or fifty. The first exponents of 'Caste' had the exuberance of their juvenility, and their performance had a spirit and spontaneity which that of their successors lacks. Miss Winifred Emery is far greater than Miss Foote, the first Esther, could claim to be. Man for man, the new actors are better than were at that time their predecessors. To-day's performance is, if we except the Esther and the Marquise de Saint Maur, not comparable with that we recall. Almost we despair of seeing another Eccles, Sam Gerridge, Hawtree, or Polly. George d'Alroy is a more conventional type, and offers fewer difficulties. The actors did their best, and pleased a public blessed or cursed with no very distant memories. It is not, of course, either just or fair to apply to the new the test of the old. It happens in this case, however, that we are judging the ripe by the standard of the youthful. Even then we will not order the modern actor out of the Robertsonian paddock.

## TWO RECENT PLAYS.

*Kiartan the Iclander: a Tragedy.* By Newman Howard. (Dent & Co.)—Whether judged as poetry or drama Mr. Howard's 'Kiartan the Iclander' is entitled to consideration. Though slow, diffuse in treatment, and in the opening action hampered by the observance of primitive forms of verse, it reaches in the later scenes a point of genuine intensity, and comparatively little alteration would fit it for stage exposition. The period is that of the introduction of Christianity into Iceland, and the story deals with the rivalry in love of two foster-brothers, one of whom is the soul of candour and loyalty, while the other is led by passion into treachery from which his better nature revolts. In the mingled baseness and resolution of Bolli we are reminded of the 'Death's Jest-Book' of Thomas Lovell Beddoes, the most powerful and original of the dramas written early in the last century under what may almost be called an excess of Tudor inspiration. Resemblance between the two pieces extends no further than the point indicated, and 'Kiartan' is entitled to all the honours of originality. Liot, the blind scald, is conventional, and his runic utterances are too mystical; and Hrefna, the sister of Kalf Asgeirson, is suggestive of Arthurian legend as interpreted by Tennyson. As a rule, however, the characters are new and powerfully drawn, and the contrast between Kiartan and Bolli is effective. Though betrothed to Gudrun, Kiartan, deaf to her entreaties, sets sail across the sea, swearing by the hammer of Thor

To win a sword, a king's gift like my father's,  
And for my bride a token ere we wed,—  
Some splendour from the coffers of a king,—  
To make her proudest of the brides of Iceland:  
That, by the ring of Odin,—that I swear,—  
That is the rede for me!

When at the end of three years, not one year as had been promised, the ship returns, Kiartan is not on it, in his place coming two Christian priests bent on proselytizing the Icelanders. Kiartan has been held by a Christian monarch as hostage that his people shall embrace the Christian faith, and malice and treachery assert to Gudrun that he is betrothed to

the princess. By half-hearted and disloyal denials Bolli, who loves Gudrun, fixes on Kiartan the apparent guilt of infidelity, and Gudrun, mad with jealousy and dreaming only of vengeance, affiances herself to Bolli, on whom she fixes to slay her former lover. The assassination of Kiartan after his return, and the suffering of Gudrun, who discovers that the tales of his falsehood to which she has listened are lies, furnish the whole with an eminently dramatic and impressive conclusion. Kiartan declines to fight against his more than brother, employing language which is afterwards put to fine use in the epilogue:—

Brother, by your hand I was slain  
Than bid you die by mine.

Local colour is admirably preserved throughout. Kiartan's wail over the loss of Gudrun is a happy specimen of the extravagance of love:—

And is not Iceland Gudrun?  
The flowers are made of her, the sky, the sea,  
The blue hills, and the blush upon the snow;  
The mown hay breathes of Gudrun, and the gulls  
Call to the wild sea-nesses Gudrun's name.  
No, I have not forgotten Gudrun, father!

An opening dedication to F. H. proves the possession by Mr. Howard of a fine lyric vein.

*Jean: a Play in Prologue and Three Acts.* By Harry Tighe. (Stock.)—Mr. Tighe's drama is unique in more than one respect. Its entire action passes within and without a convent in the Rhone Valley. The characters, with one exception—that of a woman who dies at the end of the prologue—are priests, and there is no mention, except in an epilogue, of a love-interest. Instead, we have the most elaborate stage directions that can ever have been devised. Some of these extend over pages. Here, however, is one of more moderate dimensions:—

"He feels himself to be where he knows nothing—all seems a seething dark mass of cloud. The world comes to him like the far-off echo of one word, 'Revenge—revenge!' Unconsciously he stoops down and picks up a rose, which falls to pieces in his hand; on the stem there remains a small bud, just about to open. Darkness sheds [sic] its wing slowly over all; one by one the plants grow less and less distinct, more distorted in shape, until they fade from blackness into nothing. The moon begins to rise eastward as Jean feels a hand placed in his."

The story shows a young priest of illegitimate birth, left when a child by his mother in a convent, hunting out his father, a cardinal, and becoming, indirectly at least, the cause of his death. As literature and as drama the piece is equally difficult of acceptance.

## Dramatic Gossip.

ON Monday Mr. Tree commemorated the fifth anniversary of his tenancy of Her Majesty's by giving the visitors to the house a souvenir containing photographs of fifty actors who have appeared there under his management.

'ARIZONA' was produced on Monday at the Princess's with nearly the same cast assigned it as that at the Adelphi. Its performance was preceded by that of 'When Denny comes Marching Home,' a farce by Mr. Edgar Selwyn.

'LITTLE JIM,' a drama by Messrs. Arthur Shirley and Ben Landeck, was given at the Dalston Theatre on Monday, with Miss Sydney Fairbrother as the diminutive hero.

MADAME BERNHARDT's season at the Garrick will begin on June 9th with 'La Samaritaine,' by M. Rostand. 'Francesca da Rimini' comes second in her list.

MADAME RÉJANE's season at the Imperial will begin on the 26th inst. and last a fortnight. The actress will appear as Zaza.

'THE GAY LORD QUEX' will be revived at the Duke of York's on Tuesday.

TO CORRESPONDENTS.—J. C. L.—W. H. D. R.—B. G.—W. B.—received.  
G. R. W.—We cannot decide.  
No notice can be taken of anonymous communications.

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The *WEEK'S SURVEY* says:—"So great is the output of novels that there must be many persons capable of appreciating 'By Command of the Prince' who have not yet read or even seen the book. It cannot, therefore, be amiss to state here in the plainest language that Mr. Lambe has written one of the most noteworthy of the first-class works of fiction which have appeared during the last few years. .... Mr. Lambe's great talents have been lavished upon the task of presenting real events with as little addition of fiction as an historical novel can possibly contain. The first half of this noble and tender narrative consists of an account of the later years of Prince Alexander of Battenberg. This furnishes the platform from which we mount to the heights of the moving human drama which Mr. Lambe has constructed out of public and private accounts of all the circumstances which culminated in the great Bulgarian murder trial of 1897. .... In conception, in execution, and, above all, in intention, this is a volume of which England in general, and Cambridge in particular, may well be proud. Where Mr. Lambe finds it necessary to crowd his canvas with figures, a reader is tempted to think of the better, if not the best, of Tolstoy's wide surveys of human types; when our author deals with one human heart, tenderly or grimly, he shows much of the natural insight of Charles Reade and some of the breathless calm of Thomas Hardy. .... There is a distinctly Elizabethan power about Mr. Lambe's methods; and it may be conjectured that he has been no careless student of Ford or of Webster. The whole story of Anna Szimon reminds a critic of Ford's peculiar gifts; the noble-hearted, ill-fated woman, grander in rags and misery than any bridge-playing, cigarette-smoking *grande dame* can even hope to imagine herself becoming after a lifetime of repentance, might have stepped boldly out of one of Ford's plays so far as the faithfulness of her presentation goes. And we must not only praise Mr. Lambe's characters and his natural non-mannered landscapes. His book is full of excellent history and thoroughly sound in its shrewd generalizations about race-matters and political prospects in the Near East."

The *STANDARD* says:—"Mr. John Lawrence Lambe is careful to tell his readers that 'By Command of the Prince,' which has already reached its second edition, is a 'true romance.' But it needed no such assurance, for the majority of his characters have played conspicuous parts in the history of this generation. .... Mr. Lambe knows his Bulgaria by heart, and its recent history is at his finger ends, so that the light he throws on the career of Alexander of Battenberg, for whom he had evidently a profound affection, is highly interesting. .... His portraiture of figures that have only recently ceased to be contemporary, his pictures of Bulgarian life, the relationships and politics, indeed, of the whole of that picturesque corner of Europe, and the sidelights thrown on the romantic events of a dozen years ago, make his book more interesting than an ordinary novel."

The *MORNING ADVERTISER* says:—"By Command of the Prince,' in a new and revised edition, is likely to meet with a not less encouraging reception than was accorded to the book on its first appearance. .... The tale is .... one of the most thrilling in modern literature. .... holding as it does the reader's attention to the last page. .... Mr. Lambe gives us poetic pictures and admirable criticisms. .... A book to be perused with pleasure and profit."

The *LIVERPOOL MERCURY* says:—"When Mr. Lambe's novel first appeared it met with unanimous approval, and now, since its revision, the story will no doubt find a new circle of readers. The author. .... gives us many realistic pictures which have a remarkable fascination. The story is full of deep and dramatic interest, and the novel-reader will find it engrossing."

The *WESTERN MORNING NEWS* says:—"By Command of the Prince' excited so much interest when it first appeared that a new edition was only to be expected. .... It is an extraordinarily vivid piece of work, and of more than merely ephemeral interest."

T. FISHER UNWIN, Paternoster Square, E.C.



SATURDAY, MAY 10, 1902.

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## LITERATURE

*Japan, our New Ally.* By Alfred Stead. Illustrated. (Fisher Unwin.)

MR. STEAD tells us that during his recent stay in Japan he "met all the leading men of the country on many occasions," and that he has thus been "enabled to understand much more clearly the history of Japan." Nevertheless, and despite the commendatory preface of the Marquis Ito, whom the author compares to Bismarck or Napoleon, but with the addition that "there are no Westerners by whose achievements his can be measured"—a good instance of Mr. A. Stead's tall journalese—the contents of this volume, and especially the historical portion of it, must be read with many reservations. What we want more than anything in the case of modern Japan is an absolutely independent account by a competent observer, led about by his own sagacity only, and it does not seem that such an account is forthcoming, perhaps for want of the observer.

However, Mr. Stead has done well on the whole, especially in bringing forward a host of figures which, trustworthy or not, are the best available. Some of these figures are extremely interesting and may here be quoted in round numbers. The census of 1898 gave the 411 islands of Japan a population of nearly 44,000,000, a number, we are persuaded, much in excess of the truth, in view of the fact that of the 140,000 square miles of territory fully two-thirds consist of mountainous and thinly inhabited tracts. This gives an average of 880 inhabitants to the square mile, which, to those who have travelled up and down Japan, is difficult of belief. Only eight cities contain more than 100,000 inhabitants, and only thirteen more than 50,000. The number of foreigners was between 11,000 and 12,000, of whom much more than half was Chinese. Of the 5,000 odd whites some 2,000 were English, 1,280 American, 518

German, and 450 French. Of the whole number of foreigners nearly 2,000 were women—a very remarkable fact. In 1900 the exports were valued at over 200,000,000 yen and the imports at nearly 290,000,000 yen, a total trade movement of about 40,000,000% sterling. In 1899 there were 2,802 miles of railway—mostly, no doubt, single lines—of which the earnings were as follows: Government railways nearly 14,000,000 yen, at a working cost of 48 per cent., and private railways 25,000,000 yen, at a cost of about 51 per cent. In 1900 these railways carried 102,500,000 passengers, with the large number of 1,035 killed and the small number of 1,095 injured. Not long since the *Nichi Nichi Shimbun* (*Daily News*) strongly condemned the management of railways: "The money-grubbing class of men who run them have no conscience—the rails are light, rolling-stock fragile, wheels slender, and the toy carriages are drawn by tiny engines at a snail's pace, so that not seldom the train is blown right over by a strong wind." In the same year there were 11,813 telephone subscribers. In 1899 there were 95 cotton factories, with over 2,000,000 spindles, producing 345,000,000 pounds of cotton yarn, valued at 28,500,000 yen. These figures serve to give a more or less just idea of the economical situation of Japan; its military and naval resources are summed up in chapters devoted to those subjects, the treatment of which reveals the same rose-coloured hue that pervades the whole book and blazes out on the very ugly cover in a crude and violent scarlet.

According to Mr. Stead, the Emperor, though no longer behind the "misu," is regarded more as a man-god than a man. "Everybody reveres him and trembles before him." Only three or four Japanese exist who can speak to him "without a tremor in their voice." At the usual garden party of November 3rd the soil under his chair is collected "as a cure for all ailments." Despite all this the Marquis Ito is not altogether wrong in saying that his country is "one of the most civilized nations of the twentieth century." Part of the nation really is so—the rest is very much where it was fifty or perhaps a hundred years ago. In Russia we have an analogous state of things. The Tsar is the head of everything—theological, political, military, social. The Slavonic *Chin* answers to the Japanese *Kwan*; there is no natural aristocracy in either country, both are governed by a narrow oligarchy resting on a bureaucracy, the whole tipped by an absolute despotism. The question is what would become of the State if this tip were removed. It is impossible to say. In Japan the Tennō—never called Mikado in modern Japan—has been, with the probable exception of the present monarch, for a thousand years a puppet in the hands of the powerful family of the time. The present Tennō governs through the three-clan combination known as the Satchoto (Satsuma, Choshu, Tosa), and the government is well administered on the time-honoured Confucian principle of obedience by the people, through official and minister, to the Emperor, and benevolence by the Emperor, through minister and official, towards the people. But for the case of lack of imperial benevolence or official com-

petence Confucianism makes no provision; for lack of obedience the remedy is that of Li Hungchang for members of the opposition, the remedy of European statecraft up to the close of the seventeenth century, the remedy of Henry VIII. and Sir Thomas More alike—death.

In the chapter on education a most instructive speech by Count Okuma is quoted, from which we make extracts that need no comment:—

"The literature [of Japan is] developed upon Chinese lines and ideas.....[The Japanese student] has to learn the Japanese and Chinese characters and at least one foreign language.... Another difficulty peculiar to Japan is the difference between the written and the spoken languages.....when a professor gives a lecture his students cannot take down his words verbatim, but must make a special compilation on the subject.....This difficulty [difference between written and spoken language] is a great obstacle in the way of educational development."

Some time since, in dealing with this subject, the before-cited Japanese *Nichi Nichi Shimbun* said:—

"Though one expended all one's strength during a whole lifetime one could not learn all [the Chinese characters].....The Government and Courts of Law.....promulgate laws and orders written in characters that no ordinary person can understand."

There is, in fact, a twofold syllabary of nearly one hundred characters with many variants. There is another syllabary—for such it is in reality for all practical purposes—of at least 4,000 Chinese characters, which one must know to read a newspaper or common book, with many variants used in correspondence, prefaces, advertisements, and so forth. The adoption of the Roman character is the only remedy, and the only means of enforcing unity of the written and spoken languages. The upshot is that, though strenuous efforts are made to educate the people, only a very small proportion can acquire a sufficient knowledge of the script to read such a journal as that just mentioned (the translation is taken from a useful little book by Mr. Walter Dening, of the High School, Sendai) or a common student's text-book, literary or scientific.

On the occasion of the assassination of Mr. Hoshi Toru, Mr. Stead tells us that his informant came in full of joy, saying in broken English (the first specimen we have seen of modern Japanese-English):—

"Mr. Hoshi killed very quick: he no much good; he no look out; very quick killing; that proper; very good man kill that way. One, two time before try killing, but he always look out, this time he no look out; very hurry finish. Very glad Hoshi fall down; Government much better now; people all glad. He no proper; if he proper he no get killed."

This is cold-blooded and ferocious enough. There was no discussion, adds Mr. Stead, as to the justice of this sort of murder. The only question was how the deed had been done; how proper and what fine art it was. Human life is still of no great account in the Furthest East—almost as little considered as woman. A curious story, illustrative of this singular contempt of life, is told by Kinahan Cornwallis in his 'Two Journeys to Japan,' published in 1859. On shore one day at Shimoda with the master of his ship, the latter, disliking the attentions of a couple of *yakunin* (two-sworded police-



men), who were following them, kicked one of them, and the man immediately committed *harakiri*. People so apt to take their own lives take the lives of others with little compunction.

"In the history of Japan," declares Mr. Stead, "religion has been the one point around which.....the empire has expanded to meet the requirements of progressive civilization." What his definition of religion may be we know not, but in Japan the ruling classes have always been Confucianist agnostics, while the people have followed empty Shintōism or a polytheistic Buddhism of a very low intellectual type. The so-called worship of ancestors is merely a Chinese importation of very little religious value. Esoteric Buddhism was and is of a very different character; but of the higher forms of Japanese Buddhism we know very little. Motoōri, who hated both Buddhism and Confucianism, said that neither was of any use—all a pious Japanese need do was to hear and obey the decrees of the Mikado. And Motoōri, the chief of the Revivalists of the eighteenth century, was the finest intellect of old Japan. The Confucianist writers, though Sōrai is still much esteemed in Japan, showed no ability. In point of philosophy and letters the Japanese have never come within measurable distance of the great Chinese philosophers, historians, or poets. It is, perhaps, fortunate for Japan that this has been so, as thus, at all events, the country has been saved from the rigid conservatism of China, and old Japan has been enabled, with the aid of its natural aristocracy, to develop into that New Japan which is the political wonder of modern times.

#### *British Rule and Jurisdiction beyond the Seas.*

By the late Sir Henry Jenkyns, with a Preface by Sir Courtenay Ilbert. (Oxford, Clarendon Press.)

It is pleasant to have the record of the hard-working life of an admirable public servant which Sir Courtenay Ilbert and Mr. John Morley give us in these pages. The language used by other writers, in appreciation of the labours of Sir Henry Jenkyns, is perhaps exaggerated. Sir Francis Mowatt calls him "the most distinguished civil servant of his time," and Sir Edward Hamilton writes, "I have often said, that if I were to classify in order of merit the many public servants with whom.....I have come in close contact, I should unhesitatingly place him at the top of the class." Mr. Bryce more moderately speaks of "abilities perhaps unequalled in the whole civil service": a phrase which is justified by the facts. We should be inclined to say that, on the whole, there were in the time of Sir Henry Jenkyns several civil servants more "distinguished"; of whom at least one, Sir Hugh Owen, still survives. Mr. John Morley in an admirable letter deals specially with Sir Henry Jenkyns as a draftsman, and tells us that

"the only man in my experience at all comparable to him in the difficult art of rapidly devising the right words.....was Herschell, and Jenkyns was at least as clever in turning a sharp corner."

Mr. Morley had no experience of the powers as a draftsman of the present Mr. Justice Wright, incomparably the superior in this respect of Sir Henry Jenkyns; but then we should place Mr. Justice Wright in a class by himself. Sir Henry Jenkyns was an excellent draftsman and an excellent man, and he receives a fine tribute from Sir Courtenay Ilbert and the other statesmen who have contributed to the volume. Sir Courtenay Ilbert in naming "Mr. Ritchie's Local Government Bill" as one of the monuments of Sir Henry Jenkyns does not use words which are in themselves incorrect, but it should be noted that the whole of the work done on Mr. Ritchie's Bill was work subordinate and work of detail, as compared with that which the present Lord Thring had previously done in preparing in 1886 the larger Bill, of which the subsequent Acts of Mr. Ritchie and of Sir Henry Fowler had formed parts. With regard to the praise we find awarded by Mr. Morley to the work done by Sir Henry Jenkyns on the Home Rule Bill of 1893, we cannot but feel wonder as to who was responsible for the childish schedule dealing with the redistribution of seats which formed a portion of that ill-fated measure.

When we come to the book itself we cannot write in terms of praise. It is a feeble work, which, dealing with most difficult subjects, evades or omits almost every difficulty. We do not know for whom the work can have been intended. It does not give the history of the past, which is alluded to in a fashion most perfunctory. For instance, the work of Mr. Hugh Egerton has evidently not been consulted, and the records of the Colonial Office have not been ransacked. As a guide to the present it is incomplete and unsatisfactory, and it contains no hint of either the philosophy or the probable practice of the future. Insufficient, and inferior as an educational text-book to many existing works, it will be useless to the statesman who turns to its pages for information upon the problems of our time. No lawyer, unless it be Sir Courtenay Ilbert, who has shown in many of his writings that he is something more than a draftsman and a lawyer, is likely to be competent to write upon the matters which Sir Henry Jenkyns has treated in this posthumous volume.

As regards the most dangerous question of "Protectorates," for example, the hints which are supplied in the writings of Mr. Westlake are infinitely superior to anything which can be found here. Sir Henry Jenkyns treats these matters as a lawyer. Protectorate to him is a definite thing; and, although he admits that the word Protectorate is loosely used for very different relations, yet in all of them he recognizes that there is some protected power, or at least some protected chief or chiefs. Suppose that the puzzled statesman, bewildered by what is occurring in the neighbourhood of Lake Tchad, turns up "Protectorate" in the index to this volume: when he comes to follow the word into the text he will find no guidance to illustrate the circumstances. The Protectorate of Northern Nigeria reaches to Lake Tchad. A German Protectorate reaches to the same spot. A French Protectorate, or rather, we believe, now a French colony—but the dis-

tinction, like most others in these days, is almost immaterial—similarly reaches to Lake Tchad. The empire of Rabah, who never acknowledged any protectorate by any power, fell, by his death at the hands of the French, into the back country of the German Cameroons. The French say that, in order to invade the German Protectorate and kill Rabah, they asked and received the consent of a protected vassal of Germany, the Sultan of Bornu; but the Sultan of Bornu is mainly concerned with Northern Nigeria—that is the British Protectorate. Moreover, the French have more recently followed into Northern Nigeria the son of Rabah and have killed him, without any leave, so far as we know, even of the Sultan of Bornu. The fact is that these modern Protectorates in Africa are not capable of treatment by lawyers on lawyers' lines. Both spheres of influence and Protectorates have been proclaimed and have been acknowledged by treaty where there is no practical influence and still less anything protected or to protect. They are dangerous assertions of the rights of European powers, often extending over countries where such powers have no means of making their authority respected. British Somaliland, for example, has a back country, a portion of which, never seen by us, has been made over to Abyssinia, and another portion of which contains some of our most dangerous enemies, who have never acknowledged our authority. Sir Henry Jenkyns writes: "Whether the Crown can.....surrender British territory without the consent of Parliament, is a moot constitutional question." A preliminary question is, What is British territory? and the work gives no answer that will stand examination. The islands of St. Paul and Amsterdam were undoubtedly British territory at one time. They are undoubtedly French territory now. When they ceased to be British no man can say. In the Persian Gulf there is an island which may at any moment become of political importance, of which no one is in a position to say whether it is or is not British territory at this time. So again of many of the other general principles of Sir Henry Jenkyns, and, we fear we must add, of lawyers as a class. Sir Henry Jenkyns writes as though in conquered or in ceded territory "any laws contrary to the fundamental principles of English law, *e.g.*, torture, banishment, or slavery, are *ipso facto* abrogated." Institutions very closely resembling slavery may be found in full force in what are now, actually or virtually, portions of British soil; and as for banishment, we have had many cases where little colonies have passed banishment ordinances or laws for the detention of persons banished from other places, which make us hesitate any longer to declare banishment a principle contrary to "English law."

In reference to another matter, a footnote qualifies the statement as to appeal lying to the King in Council from the decision of every Court in a British possession, by a reference to the appeal section of the Constitution of the Commonwealth. An interesting fact, which will be of high importance in the immediate future, is that New Zealand has declared her desire that power should be given for the New Zealand Courts to have an appeal to the Supreme



Court of Australia, under Mr. Deakin's Act. There is not a word, however, in this volume which bears upon the problems which are raised by a proposal of the kind. The actual position, in fact, of the great self-governing colonies is minimized by Sir Henry Jenkyns, as it naturally is minimized by every lawyer. He declares that "local Governments" of British "possessions have no direct communication with any foreign Government," and he adds, as though it were a sort of exception, that

"in some international conferences the self-governing colonies.....have been represented by separate delegates, and representatives of the colonies have been associated with the appointees of the Home Government in negotiations with a foreign state."

In this passage the Galt case and all subsequent similar action are entirely ignored: the fact being that the Cabinet have frequently in recent years given leave to Canadian plenipotentiaries to deal directly with foreign Governments, on certain conditions which did not affect the point that there has been a general breach effected in the principle laid down by Sir Henry Jenkyns. The "supremacy of a Parliament at home" and the "restricted range of legislative power" in the self-governing colony, of which Sir Henry Jenkyns writes, are gone in practice, so far as the Dominion and the Commonwealth are concerned, and English politicians will only be led into error of incalculable danger if they treat these matters on the principles here laid down. As regards merchant shipping, for instance, a case in which the index is unfortunately incomplete (for there are passages which deal with the matter which are not indexed), the Commonwealth of Australia and the colony of New Zealand have both made gaps in Sir Henry Jenkyns's principles. He has a foot-note saying that "it is doubtful how far.....a law passed by a colonial legislature operates within the territorial waters of the colony." But since the death of Sir Henry Jenkyns this matter has assumed considerable importance on account of the dispute between Australia and Germany as to a provision affecting foreign ships contained in the new Customs regulations of the Commonwealth. The manning scale, moreover, of New Zealand goes far beyond "their own coasting trade" and the "local matters" of which Sir Henry Jenkyns writes, and we can no longer pretend that throughout the British Empire we maintain "a uniform law for all vessels which enjoy the protection of the British flag." Sir Henry Jenkyns, by the way, classes together merchant shipping and deceased wife's sister as matters in which colonial legislation has been disallowed on the grounds of general public policy, and, while the book omits, as we have said, the breaches made in the principle in the case of merchant shipping, the two passages as to the disallowance of Acts legalizing marriage with a deceased wife's sister stand without explanation in the text, and a foot-note admitting that they have "in recent years been allowed" is in a wholly different portion of the book.

Sir Henry Jenkyns does not seem to have been acquainted with the history of the service, outside of colonies, of colonial forces. He names the existence of colonial

forces as recognized in the Army Act drawn by him, and refers to a section which "enables a colonial force to serve outside the colony," without making the slightest allusion to the service of colonial forces outside the colonies upon a gigantic scale in the seventeenth and eighteenth centuries. Sir Courtenay Ilbert improves the volume by printing a memorandum supplied by the Colonial Office as to colonial forces, but this memorandum is terribly official, and informs us, for example, what in the case of Canada "His Majesty may require," as though every act of the Canadian forces were not in practice at the absolute will of the Canadian Ministry of the day, whose action may be, and frequently is, entirely at variance with the wishes of the Home Government.

In the case of the Channel Islands we are disappointed with Sir Henry Jenkyns. The other matters with which we have been dealing are new and political rather than legal. But the situation of the States of Guernsey and the States of Jersey is ancient and legal, and we should have expected from Sir Henry Jenkyns closer accuracy in dealing with it. His account of the government of the Channel Islands is unsatisfactory. Most important constitutional questions will arise in the future when the House of Commons seeks to censure the action of a Home Secretary in matters where he has come into conflict with the wishes of the islands. There is nothing in this book to guide us as to how far he is "responsible" to Parliament for action which he takes perhaps as the Secretary of the King, dealing with matters which have never been admitted to be within the control of the Imperial Parliament. The Channel Islands, as the Dukedom of Normandy, are attached to the Crown by a title far more ancient than the existence of Parliament, and they do not admit the authority of Parliament, although they have always admitted that of the Home Secretary acting for the King, subject to the consent of the States. Sir Henry Jenkyns alludes to, but does not illustrate, this fact. It is, however, one of the most interesting with which he could have dealt, and the bald statement provided is useless for all purposes.

There are many other points upon which we should be inclined to question the value of the volume before us. The most curious fact about the Federal Council of Australasia was its inclusion of Piji, but there is no reference to that inclusion and no definition of Australasia in the sentence which states that the Act of 1885 "authorized a federation of the Australasian colonies." The singular international position of Cyprus in the British constitution is also not explained or dealt with. There is a general statement that since the Ionian Islands became part of Greece "there has not been any case of a civilized, or one should rather say a Christian, state under British protection." But no attempt is made to explain what is meant by a Christian state. Sarawak is under British protection, and the Rajah of Sarawak is a Christian of English race. Is Sarawak what Sir Henry Jenkyns seems to think it—a non-Christian state? It is like India, a state in which there is no special recognition of Christianity as the religion of the state, but we should not be inclined to class

it, according to the rough classification of our author, as a "non-Christian state." If it is such a state, then the majority of British colonies are "non-Christian." Sir Henry Jenkyns goes further and declares that "all the protectorates which are now of so much importance, whether under the protection of the United Kingdom or of other states, are non-Christian." What of Cuba, the curious international position of which is subsequent to the death of Sir Henry Jenkyns, but well worthy of examination?

*The English Chronicle Play.* By Felix E. Schelling. (Macmillan & Co.)

PROF. SCHELLING, who holds the Chair of English Literature in the University of Pennsylvania, has earned the attention of scholars by two admirable critical anthologies, dealing respectively with the lyric poetry of the sixteenth and the seventeenth centuries. His present book belongs to a type more familiar to German—and therefore, of course, to American—literary historians than to those of our own country. It marks out for itself the definite and limited field indicated by its title, "the history of one of the many and various strands which, twisted and interwoven, form the brilliant and heterogeneous Elizabethan Drama." And within this area it is in a sense exhaustive. It attempts to bring together, analyze, and classify roughly the whole material available for the chronological study of the particular class of play with which it is concerned. Such a task naturally calls for industry and thoroughness rather than for any higher literary qualities. The total outcome of critical conclusion might easily be summed up in a page or two. But it is good, useful pioneer work, and makes straight the path of the more brilliant generalizing historian who is to come after.

The critical importance of the chronicle play lies in the fact that it is, as Prof. Schelling points out, the distinctively English contribution to the cosmopolitan stock of Elizabethan drama—the national strain that blends there with Senecan tragedy on the one hand and Italian romance on the other. It is the element that appeals to the popular as opposed to the Court or the university temper. Prof. Schelling is right in affiliating it directly to the miracle plays of the mediæval period. The difference is mainly one of subject-matter, for which sixteenth-century nationalism sufficiently accounts. There is the same structure, or want of structure, for both miracle and chronicle play find enough dramatic interest for their needs in the mere sequence of events; and there is the same tendency to diversify the historic narrative with realistic and even farcical episodes drawn from contemporary popular life. Nym, Pistol, and Bardolph are to 'Henry V.' precisely what the sheep-stealer Mak is to the Towneley 'Pastores.' The records of the mediæval stage do not, as a matter of fact, mention any play given in England (under similar conditions to the miracle plays) where the subject was drawn from national history. In France there are a few examples, such as the annual performance of 'The Siege of Orleans' at that city. But in England



the only secular pageant plays known are two on Robert of Sicily, performed at Lincoln in 1453 and at Chester in 1529. On the other hand, the semi-dramatic pageants used at royal coronations, receptions, and the like often, during the fifteenth and early sixteenth centuries, introduced historical side by side with Biblical personages; and Prof. Schelling is able to point to some little "May game" plays on the national ballad-hero Robin Hood which also belong to the fifteenth century. About some of his other mediæval "forerunners" of the chronicle play we are less sure. If the Coventry "Hox Tuesday" play shown to Elizabeth at Kenilworth in 1575 had been, as he suggests, "the earliest dramatic production fulfilling, if rudely, the conditions of a national historical drama," there could hardly have been the doubt which there was as to the historic event traditionally commemorated by it. To judge by Laneham's account of the performance—Gascoigne does not, although Prof. Schelling says he does, give an account—Prof. Ward is quite right in describing it as "in the main a mirthful representation of a fight." And in fact this fight, which took place on hobby-horses, can only have been a semi-dramatic adaptation of the old folk-custom, well known in other places besides Coventry, of "hocking." It is true, although Prof. Schelling does not mention it, that some years later, in 1591, plays on 'The Conquest of the Danes' or 'The History of King Edward the Confessor' were proposed to the good people of Coventry for performance on the pageants instead of the usual Corpus Christi plays; but whether either of these pieces was actually written does not appear. Nor do we follow clearly Prof. Schelling's attempt to find a national element in the various plays of St. George. The "Mummers' play" of that name, of which Prof. Schelling says "two short specimens have been preserved," and of which a list of twenty-nine extant printed versions lies before us, has, of course, the least possible to do with the miracle play of the same saint. The sword dance which lies at the root of it is old enough, but the archetype of the existing texts, which brought in St. George, can hardly be earlier than the seventeenth century. As for the miracle play itself, St. George was no doubt the patron saint of England, but nobody ever pretended that his life was spent in this country, and what, therefore, has a play on his legend to do with English history? In his preface Prof. Schelling says that Collier should be followed "at all times with circumspection." Did he exercise circumspection in borrowing from Collier the account of "a pageant of St. George of Cappadocia acted before the Emperor Sigismund and Henry V. on the former's visit to Windsor"? If he had looked up Collier's authority—not a very easy thing to do, as Collier has covered his tracks by giving an incorrect reference—he would have found that what is described by that volatile historian as a "pageant" was really a "soteltie," a cake or march-pane designed by Henry V.'s cook for the Garter banquet at which Sigismund was entertained.

The total number of chronicle plays recorded between the performance of 'Gor-

boduc' in 1562 and the closing of the theatres in 1642 is over a hundred and fifty. About half of these are extant. The type had its greatest vogue, and achieved its highest artistic level, in the last decade of the sixteenth century. The following passage will serve to show the general lines of classification and treatment on which Prof. Schelling proceeds:—

"We have traced the growth of the earlier Chronicle Play to its culmination as tragedy in Marlowe's 'Edward II.' in Shakespeare's plays on the two kings Richard, and to its glorification above its species in 'King Lear' and 'Macbeth.' We have seen how Shakespeare too reverted to the older type of the Chronicle in which comedy and tragedy existed side by side, realized in the trilogy of 'Henry IV.' and 'Henry V.' possibilities hitherto unthought; and how dramatists of the class of Heywood and Dekker continued the practice of the earlier variety of the historical play affected somewhat by the restraining artistic principles of Shakespeare but straying more commonly into derivative species of folk-lore and pseudo-history. It remains for us to consider the biographical chronicle and the allied plays, the theme of which is travel and adventure, and then to trace to its end the main strand of the epical Chronicle History."

The usefulness of Prof. Schelling's dissertation is much increased by the careful list of historical plays, with their dates of publication and, where possible, of production, which he has compiled as an appendix.

*Philosophy of Conduct: a Treatise of the Facts, Principles, and Ideals of Ethics.* By George Trumbull Ladd. (Longmans & Co.)

In describing the nature of the Moral Self, says the author,

"the attempt has been made to adjust, according to the actual known facts, the conflicting claims of those who regard man's moral life altogether as a sort of divine, and once for all ready-made endowment, and of those who, on the other hand, assume to explain morality as the result of a psychophysical, or an economic, or even a purely physiological evolution. This attempt has resulted in an analysis of man's ethical consciousness which is, so far as I am aware, at the same time more thorough and more modern than that attempted in any similar treatise."

The claim to have produced the most "modern" work on the subject is, of course, in one sense incontrovertible till the next ethical treatise appears. In any other sense the claim would be subject to definition of the word. It is rather on the question as to thoroughness of analysis that we first join issue with Prof. Ladd, postponing the question about "modernness." Take the following passage from one of his introductory chapters:—

"Is it true, in fact, that men never regard happy conscious states, *quoad* happy, as means to another form of good, but always as good in themselves—as being, of course, good? It is not true in fact. For many men do frequently regard pleasurable states of consciousness as instrumental and not final goods."

The careful reader will here note, in the reason given for the negative reply to the query, the omission of the word *quoad* and the substitution of "pleasurable" for "happy." With such shifting of vaguely analyzed terms what possible advance can be made towards the solution of a problem that

has been for ages the theme of keen and subtle controversy?

When he comes to the problem of 'Moral Freedom,' Prof. Ladd justifiably protests against the notion that, because the subject has been so often discussed, a moral philosopher must abandon every effort to arrive at anything new upon it. There is always room at least for novelty of statement; and the points in dispute admit of being made clearer or less clear. Prof. Ladd's method, however, is to set out with an appeal to the practical consequences of determinism; then to assert that the consequences cannot be ascertained for want of experience of them; and forthwith, on the strength of other experience, to assert that they must be bad. "While the multitudes of men," he says,

"are perfectly well aware of, and constantly take account of, the facts on which the deterministic theory relies, they do not interpret these facts in terms of this theory. Therefore, until its advocates have managed thoroughly to convince the multitude of its truthfulness, we can never know by experience what would be the practical results of the universal adoption of this theory. There is absolutely no chance of ever converting the multitudes to a scientific determinism. Fatalism is, however, a religious doctrine—generally accepted among millions of men; its practical results may be subjected to observation, and there cannot be much doubt about their baleful character."

If experience of the universal adoption of a theory is necessary to enable us to judge of its consequences, then no doubt it must be allowed that the appeal is idle; but in that case why make it? Historically, however, it is not true that we have no means of judging the consequences of a very general adoption of one or other of the rival theories on the will. To leave aside all question about the *Fatum Mahometanum*—the belief in which is not entirely unfruitful of virtues—Calvinistic Puritanism, like Stoicism, is, in strict scientific definition, determinist and not fatalist. On the other hand, undetermined free-will has been the favourite doctrine of the Jesuits. Both the Jesuits and the Calvinistic theologians had popular influence and success over a certain range; and in history the two types of character produced have left a traditional impression. Are we then to infer that in the New England professor's version of history the Puritans are associated with moral laxity and the Jesuits with moral austerity?

This is, of course, an *argumentum ad hominem*, but, whatever the explanation may be, Prof. Ladd displays, in other parts of his book also, a special sympathy, which may be unconscious, with the forms of authoritative religion that make free-will an important part of their official creed. He has a plea, for example, on behalf of the religious orders in France and in the newly acquired territory of the United States, putting the case as that of a contest between "spiritual authority," on the one side, and, on the other side, the mere rule of "blood and iron." And in maintaining, as he does, that no one can "live the virtuous life" in Europe or America while keeping free from the prevalent religious ideas and practices, he points especially to Russia as one illustration of his thesis that morality depends on religion. "In Russia at the present time," he says,



"it is a pious devotion, showing itself in manifold forms of conduct, of suffering and of self-denial toward the 'Holy Church' and the Czar, the ruler and father of his people, which holds the social structure compacted together."

Such a deliverance, we cannot help remarking, might be approved by the Procurator of the Holy Synod.

It is not surprising shortly after a passage like this to meet with an assertion of "the irrationality—not to say foolishness—of voluntarily subjecting oneself to a mere impersonal law, removed from all concrete personal interests," nor yet that about a hundred pages before we should have been told that the ultimately rational question for ethics is whether there is a supernatural sanction for moral conduct. It is in this question, says Prof. Ladd, that "the multitudes of common men are truly interested." What the ordinary man asks, and is right in asking, is:—

"Whence come the sanctions of the so-called moral laws, and who is going to enforce those sanctions, if I can manage to disobey and to escape my fellow men, or even to profit by disobedience? Who but a lot of impracticable theorists issues the demand that I shall do what I do not want to do?"

It seems to us that this is as conspicuously an injustice to "the multitudes of common men," who have, as a matter of historical fact, been fired to devotion by causes unsanctioned by hopes of heaven or fears of hell, as it is a deviation from the position either of Plato or of Kant. To use the one appropriate and sufficient word in the case, the whole contention is thoroughly obscurantist.

This does not in the least imply that ethics have no relation to metaphysics or to religion. The relation, we hold, has been wrongly stated. Though of course not a study that can be pursued in isolation from general philosophy, ethics have still a real "autonomy" inconsistent with Prof. Ladd's view that they are dependent on religion. In the course of the treatise, we willingly allow, he says many of the sensible things that might be said by any one from the various points of view—Intuitionist, Utilitarian, or Kantian "Rigorist"—all recognized by him in moderation. As a treatise on the 'Philosophy of Conduct,' however, the whole is incurably vitiated by its doctrine of "theological heteronomy," to use the technical phrase. If we were asked to give a definition of genuinely modern—as opposed not, of course, to ancient, but to mediæval—ethics, we should select the absence of this character and the presence of its contrary.

#### NEW NOVELS.

*Woodside Farm.* By Mrs. W. K. Clifford.  
(Duckworth & Co.)

In 'Woodside Farm' Mrs. Clifford makes more than one excursion into the inner nature and working of different types of humanity. The farm is in itself a delightful study of a mellow old house and an alluring garden placed "somewhere" among the pleasant hills of Surrey. The farm has been a family possession for over two hundred years, being handed on from mother to daughter for many generations. Mrs. Barton (its mistress when the story

opens) is also mellow—a widow, half way through the thirties—of a serene and comely aspect. Though not herself the heroine, she plays an interesting and important part in the fortunes of the tale. Her calm but constantly increasing affection for her unknown lodger, the scholarly and unambitious son of Lord Eastleigh, is pleasantly and reticently depicted. The widow and her one child (a sour psalm-singing girl of twelve) are entertaining unawares a real live "Honourable." He has dropped the prefix along with some less trifling matters. Religious convictions, or want of them, have arrested his career as a clergyman, and he has abandoned his post there and in the world at large. When Vincent asks the widow to marry him she responds to his proposals with simple dignity and goodwill. Her innate common sense and right feeling seem born of generations of quiet country living and are the basis of her being. Their one daughter Margaret grows up into a charming womanhood, but is in some ways out of key with her surroundings, though never out of key with the mother. Presently worldlings are introduced, and the quality of the book is thereby altered. London houses and people and scenes and their small intrigues and affectations are made to fit into the lives of the quiet Woodside dwellers. Some of these people and their talk are cleverly conveyed, but they are not altogether satisfactory.

*The Rescue.* By Anne Douglas Sedgwick.  
(Murray.)

'THE RESCUE' is certainly not commonplace, though it is perhaps a little broken-winged, and in some places less effectual than in others. Madame Clara Vicaud, an English-woman, aged forty-seven when the story begins, is the heroine. In spite of her age—partly, perhaps, because of it—she is an interesting and arresting figure. Eustace Damier, the hero, aged thirty or thereabouts, makes her acquaintance by means of a photograph. He discovers it, twenty-seven years after it has been taken, in an old album belonging to a friend of his mother. It represents Madame Vicaud when, as Clara Chaufrey, she made her brilliant apparition at the Tuileries habited in the mode of the Second Empire. Eustace Damier, who is almost of another epoch, finds the portrait full of a curious significance. He is a fastidious and rather melancholy youth, a convinced idealist and a seeker after delicate impressions. The face, belonging to a past not his own, fascinates him with its peculiar grace. He begins to fancy that the eyes gaze at him with a mute appeal, that the whole enchanting face of the girl in the old-fashioned dress has a word for him only. The dividing years attract instead of repelling this *désœuvré* but most chivalrous youth. When his friend Mrs. Mostyn tells him the past history of the portrait and confesses her ignorance of the sitter's present fate it only deepens and strengthens the impression. He begs for the picture, and its constant companionship increasingly stimulates his imagination and his vague aspiration. It is as though the unknown, with her lovely lips and haunting eyes, strove to speak, to ask for help and sympathy, while he feels that

he already loves, pities, understands. It is the sort of material Mr. Henry James might be imagined as treating in one of his short stories. The author has herself given it some of the delicate and competent handling such a theme demands. When Eustace is presently brought face to face with the lady of the portrait and her present difficulties and past tragedy, his sentiment of high-souled devotion is only increased. No more explicit statement of the nature and facts of the story need be added. It involves some curious character-drawing and some uncommon situations. In spite of a not very clever construction the book is intrinsically if not conventionally clever and readable.

*The Great "Push" Experiment.* By Ambrose Pratt. (Grant Richards.)

THE number of novels at present being issued from the press is very great, and the critical student is bound to admit that the characteristic most common to them is triviality. There is very little "to" them, as the Americans say. Too many of them bear the stamp of the machine-made, shoddy article, which is turned out rapidly and in great numbers to catch a ready sale. Regarding this sort of tinselled emptiness as the most prevalent fault in fiction, the critic should accord willing and serious consideration to those books which, whatever their demerits, have in them a goodly share of the stuff of which books should be made. This the present reviewer has been most pleased to do in the case of 'The Great "Push" Experiment.' One result of his study of the book has been that his notes record faults on nearly every page: faults of taste, faults of judgment, faults in matter and manner, and even grammatical errors of the crudest sort. The very preface, if the author will permit us to say so, is in the worst of taste; for why, in asserting the fidelity to life of his own work, should a writer cast a slur upon "most of those which profess to be founded on fact"? But the more important point is this, the book is not at all trivial; it is a "full" book; and, whatever may be said of its manner, its matter is such as to lend importance to it.

"All Australian capital cities are infested with criminal secret societies called 'pushes,' whose members murder and commit lesser felonies, for the most part with impunity, terrorise both police and private citizens with whom they come in conflict, and play a not unimportant part in the political arena of the community, exactly in the manner I have narrated."

The above extract from Mr. Pratt's preface indicates the scope of his story. The book is as full of horror and painful brutality as 'For the Term of his Natural Life,' and there are many passages in it which the ordinarily sensitive man will be unable to read without a strong sense of nausea. Still, it was essential to the story that disgusting scenes should be presented, and presented they are, but with decency. There is nothing pandering or wilful about any of these pages, and the author obviously writes with sincere conviction. The present reviewer is of opinion that an ardent nature has led the author into occasional exaggeration in his pictures of the



doings of Sydney Larrikins, and more notably in his pictures of Sydney society. But it is only the truth that is exaggerated; there is no fundamental misconception. During his residence in the colonies the reviewer has often witnessed breaches of good manners at Government House functions, but he declines to credit that the whole of the guests at a Government House ball could ever be tarred justly with the brush that Mr. Pratt uses in chap. xviii. The *Bulletin* is "smart," but it is not at all a "society paper." Larrikins may call the University of Sydney the "Uni," but the reviewer doubts if Mr. Pratt has heard the extraordinary contraction used by society men at a dinner party. "Her awful burden weighed upon her less heavily.....and yet the most abandoned woman is supposed to be more sensitive than any man." This is simply an incorrect statement; not at all an important matter, truly, but noticed here because it is an example of the sort of exaggeration which, whilst it does not rob this story of its rugged strength, does detract from its serious value as a documentary picture of strange phases of life. The writer shows intimate knowledge of Sydney, but is he correct in calling Double Bay the most fashionable residential quarter of the capital; and were cable trams running in King Street at the period of his story, shortly after the great maritime strike? If Mr. Pratt's hero, like the rest of his "principal characters," is "drawn from life," he stands convicted of a very grave offence in refraining to use the power in his hands of utterly destroying, as a "push," a more dastardly set of scoundrels than the reviewer heard talk of in the course of his own inquiries in this direction, pursued some ten years ago in Sydney and Melbourne. This book should be read, particularly by those who have any interest in the great Commonwealth of the Pacific.

*Michael Ferrier.* By E. Frances Poynter. (Macmillan & Co.)

THIS is a well-written novel, and has much that is attractive about it in point of style and good taste. The plot, we grant, is slight, and the main incident on which the plot turns could hardly have remained undiscovered for many hours. Still, the book is worth reading if only to make the acquaintance of the heroine's lady-companion and protectress, a singularly attractive and well-drawn character. Mr. Mills, too, the self-complacent politician, is good, and the necessary touch of comedy in rather a gloomy story is well supplied by the letters of the absentee father. The novel does not aim very high, but is decidedly good of its kind.

*A Girl of the Multitude.* By the Author of 'The Letters of her Mother to Elizabeth.' (Fisher Unwin.)

'A GIRL OF THE MULTITUDE' has for its scene the days of the great Terror. Its pseudonymous writer shows a certain power of visualizing the past. "The shapes arise"; in other words, the terrible inhabitants of the Faubourg St. Antoine and the vile abodes that sheltered them are called into an illusory being. The girl heroine is not entirely fictitious, but a development of one

of the minor characters mentioned in memoirs of the time. The little nameless waif (the name of Eglée is given to her later) belongs to the lowest dregs of the people. As she grows older she snatches a scanty subsistence by plying more or less questionable occupations in the Quartier. Even now, after the operations of the Citizen King, and later of Baron Haussmann, marks of past crime and wretchedness may still be traced on the squalid faces of people and houses in the seething neighbourhood. In the days of Eglée it was, of course, the centre and hotbed of the worst passions of humanity. In spite of such surroundings, Eglée becomes an ardent lover of the aristocrats, and especially of the unfortunate queen. The girl's foster-brother, who is also her lover, having grown ambitious of finer clothing and softer living, becomes a lackey in the service of the elegant D'Amboise, of the Faubourg St. Germain. In this way she has glimpses of a brighter world, and even sees the queen. The book presents a strong picture of the terror, hatred, and suspicion of the times, though the writing is unequal.

#### SPORTS AND PASTIMES.

WRITING in 1844, the late Lieut.-Col. Peter Hawker remarked on the propriety of condensing his work on shooting by the omission of worn-out subjects, useless anecdotes, and other extraneous matter. "So much, indeed," says the colonel, "has been published, by more able writers, on *field sports* of every description, that little remains to be said on the subject." What would he have said now if called on to read the literature of the gun, in which, for the most part, instead of condensation by an expert, expansion, more or less legitimate, is the prevailing feature in volumes written by authors remarkable for versatility rather than originality? There is a sufficient excuse for occasional new books on guns and shooting in the changes which are introduced; and so long as a demand for them exists supply is inevitable. Mr. Alexander Innes Shand, in *Shooting* (Dent & Co.), a volume of the "Haddon Hall Library," pleads that the theme is inexhaustible, and that great indulgence is extended to writers on the subject. That is so, undoubtedly, and the lenity is sometimes overdone. But sportsmen, as a rule, are not severe critics of the manner or style in which instruction or amusement is conveyed, provided that both are good of their kind. They will pass quickly over a great deal that is introduced into the subject of shooting, such as:—

"Wander through it where you will, you can hardly go far astray, for it is a passion that irresistibly appeals to the Briton. It is idle to argue as to the inhumanity of field sports, for the instinct is ineradicable in all manly races. Providence would never have implanted it, had it clashed with the conscience. Bacon has told us that travel is a part of education. We may go further as to field sports, and say that in themselves they are a manly education."

And much more of the same sort which Col. Hawker would have classed as extraneous. Sportsmen will turn from this, possibly in their simplicity doubting whether their lack of appreciation may not be a defect in their education or capacity, and will here and there light on passages which command their respect. Such, for example, are the remarks on dangerous shots. Mr. Shand very properly says:—

"Many hosts are criminally indiscriminate in their invitations.....Only steady guns should accompany the beaters. Except when they can shoot

clear of the undergrowth, they must never fire back; and when the beaters are closing in upon a warm corner 'Cease firing inwards' should be the word of command."

Again:—

"A chief secret in successful shooting is silence. The keeper who carries a dog-call when out on serious business should be summarily sent to the right-about."

This seems rather drastic, but sport has often been spoilt hopelessly by incessant and unnecessarily loud whistling. A dog, unless deaf, can hear a quiet whistle a long way off, and if he does not obey, the master can apply a suitable remedy; instead of this, a powerful dog-whistle is produced and blown with vigour commensurate with the loss of temper, the result being that the game takes the hint and departs in safety. Of this stupidity masters, with a favourite retriever which they imagine they are training, are more often guilty than keepers. On the subject of lunch, a much more important matter than many imagine, Mr. Shand is a reasonable guide—a line should be drawn between discomfort and excessive luxury. Where possible it should be eaten under cover; if the lodge or mansion is not available, a farmhouse generally is, and when sportsmen are on the terms they should be with farmers they will find a pleasant welcome and every needful comfort. About driving and driven game the author is scarcely up to date. He is correct in saying that with increasing bags the head of game increases, but he does not clearly credit driving, to which it is mainly due, with the result. With grouse, for instance, it has a marvellous effect on the yield of the moor; not merely because old cocks run a fair chance of being killed, but chiefly because of the thorough mixing of stock, which results in prolific breeding. There are not many errors or misprints in the volume, but the author's attention may be invited to the following:—p. 3, "the wild warfare we are ever urging," *waging* is probably meant unless the author follows a Latin turn of phrase; p. 7, "the foaming speat"—*spate*, adopted into English, is usually so pronounced and spelt; p. 68, "double guns" for *a pair of guns*: a double gun means a gun with two barrels; p. 216, "cockeril" for *cockerel*. On p. 272 we are invited to mark the gannet emerge after its dive with a herring clutched in its claws. This would surely be a remarkable sight. Waterbirds, whether swimmers or divers, catch and carry their prey in their beaks, their feet being adapted for swimming, and not, like those of the Raptores, for seizing. The volume is handy, and furnished with good illustrations; the head and tail pieces of chapters are in most cases excellent, and deserve commendation.

Sir George Douglas's *Diversions of a Country Gentleman* (Hodder & Stoughton) are reprints of articles connected with country life and sport, specially in and about the borderland of England and Scotland, than which no part of the kingdom is richer in tradition. The titles of some of the articles, forming as they do a good guide to their contents, are quoted:—'An Old House and its Last Occupant,' 'A Scottish Lady of the Old School,' 'Sport and Meditation on a Loch,' 'Carting the Beehives,' 'Eel Spearing,' 'Reminiscences of Poachers,' 'On Classic Ground in Cumberland,' 'A Motor-Car on Border Roads,' 'A Shepherd's Fox-Hunt,' and so on. Curiously enough, of the first and second articles named, the writer has some knowledge both of the Scottish lady (the late Lady John Scott of Spottiswoode) and of the dominie who well knew her ladyship's Jacobite inclination,

"and, accordingly, at the school examination in every second year the children of his middle division would be called on to recite 'Charles Edward at Versailles,' from Aytoun's 'Lays of the Scottish



Cavaliers,' which they did in slow and distinct tones. As they proceeded her ladyship's interest would increase until they reached the verses beginning—

Let me feel the breezes blowing  
Fresh along the mountain side!  
Let me see the purple heather,  
Let me hear the thundering tide,

at which point she has been seen to leave her seat and beat time with her walking stick to the rise and fall of the reciter's voice, at the same time giving vent to her emotion by murmuring to herself the words, 'Poor Charlie!' 'Dear Charlie!' 'My own dear young Chevalier!'

Lady John Scott was a curious character, kind, good, and brave, loving the old ways and detesting the new, a writer of songs, the best known being 'Annie Laurie,' of which she composed the air and remodelled the words. The articles are all readable, which is by no means faint praise, for work of this sort turned out for dailies or weeklies will often not bear reprinting, and, indeed, here and there traces are to be found of a superfine style which might with advantage be compressed. On the other hand, passages will be found full of merit and true feeling, such as the death scene of Jimmy Martin the poacher:—

"Jimmy's end was of a piece with his life, and did it no dishonour. He died, I regret to say, in the poorhouse; but the evening before his death he gathered a few of the inmates about him and treated them to his famous rendering of a song which had always been a favourite with him, and which in better days he must have sung many hundreds of times in the local public-houses. It was James Bailantime's well-known ditty, which begins—

Confide ye aye in Providence, for Providence is kind,  
An' bear ye a' life's changes wi' a calm an' tranquil mind,  
and which has for refrain the truly poetical line or adage—

For ilka blade o' grass keeps its ain drap o' dew."

Wherein is summed up much sound philosophy.

Experts or students, or owners and exporters and handlers of horses, and dealers in horseflesh are the sort of persons to whom such a book as *Horses on Board Ship*, by Capt. Horace Hayes (Hurst & Blackett), especially appeals; ordinary readers are not likely to care very much about it, as being far too technical. The object of the little work is professedly to offer a guide for the management of horses intended for shipment, and, to judge from what one knows about Capt. Hayes and his writings, one would be inclined to think that nobody could be more competent than he for such a task. However, he apparently is a modest, not to say a diffident man; his short preface states that, although he had accomplished many voyages with horses, he had never been in charge of more than some half a dozen at a time, and therefore did not feel himself sufficiently equipped for his long-cherished purpose of writing such a book as he has now published, after having been the veterinary superintendent of 498 remounts on one occasion, and of 248 on another, during the passage from England to South Africa. Here peeps out, one would say, the main purpose of the publication, for the little volume reminds one of what has been said as to the proper construction of an epigram, whereof "the sting should be left in the tail." There are but 266 pages, inclusive of some two dozen full-page illustrations, in accordance with the law of the bee and the epigram, so far as "littleness" is concerned, and they are devoted almost entirely to technical and professional matters, and then comes "the tail," reaching to some five-and-twenty pages, containing the "sting" in the shape of some strictures upon the 'War Office and Horse Transport,' and things appertaining thereto. With those strictures, their justice or injustice, this is not the place to deal, but it were well that they should be read. The index, by the way, brings the number of pages up to 271; but as the print throughout is pretty large and the spacing is liberal, what was said about the "littleness" is not affected thereby. Capt. Hayes, apparently, has nothing to say

about the effect of *mal de mer* on horses. But that they do suffer from that malady, notwithstanding their inability to do as men do in the circumstances—and suffer perhaps more on that very account—is pretty certain, and a French thoroughbred mare, called Gabrielle d'Estrées, of high lineage and of great reputation, was supposed to have died therefrom about 1863.

*Thoroughbred*, by Francis Dodsworth, and *From Downs to Shires*, by R. Alwyn, being two little volumes issued by the same publishers (Treherne & Co.), and dealing with pretty much the same subjects, among which horseflesh, hunting, and love and marriage are prominent, may be put together with convenience and propriety. Each volume contains what the Lord Chancellor might call "a sort of" story, very slight in texture and not particularly interesting, but full of good feeling, unexceptionable in moral tone, redolent of fresh air, and suggestive of healthy exercise and a liking for manly sport. 'Thoroughbred,' which commences in somewhat tiresome fashion, improves as the narrative progresses, and ends most pathetically, but, as the writer is conscious, yet unabashed withal, a little blasphemously, after one or two pretty scenes and a few pages of creditable writing. The story resolves itself into a memoir of a thoroughbred hunter, Bucephalus by name, a talking horse, a wonderful creature, whose acquirements are represented by the writer, playfully interpreting into language what the animal is supposed to think from time to time. The incidents are mainly runs with hounds, a point-to-point steeplechase, a well-described child's riding-lesson, and a generous but suicidal gallop to save a dear life. The other story treats pleasantly of the contrast between the hunting on the Downs and in the Shires, introducing the reader to some nice people of both sexes and to a villain, whose villainy, however, seems to be a somewhat gratuitous attribution, which comes upon one with a sudden shock. For the man has shown no premonitory symptoms of scoundrelism, though it must be owned that, if he had the makings of a scoundrel in him, the ingenious young wife could not have adopted very well a course more likely to develop them.

#### TRANSLATIONS.

*The Lady of the Camellias*. Translated from the French of Alexandre Dumas the younger. With a Critical Introduction by Edmund Gosse. (Heinemann.)—We are so accustomed to think of Dumas fils as a dramatist rather than a novelist that one is a little surprised to meet with his name among the twelve authors whom Mr. Gosse has included in his "Century of French Romance." Yet 'The Lady of the Camellias' is in its way a finer work than the well-known play in which we have all been thrilled by the marvellous art of the Bernhardt or the Duse. The story is a little too sentimental for the "three dimensions" of the stage, to a modern taste, and in these days its theme, the rehabilitation of the *fille de joie*, is as old-fashioned as the garments of Louis Philippe. In a novel these drawbacks are less striking, and Marguerite Gautier is likely to live in literature almost as long as Manon Lescaut. In his admirable introduction Mr. Gosse, writing with his familiar lucidity and good sense, says all that need be said on the story and its relation to Dumas's work at large. One cannot quite agree with him when he describes the author of 'Francillon' as "the only modern French dramatist fit to be mentioned in the same hour with Molière." Surely he forgets Émile Augier, whose 'Fils de Giboyer' and 'Gendre de M. Poirier' are at least as well worthy of being placed next to 'Le Misanthrope' and 'L'Avare' as any of

Dumas's works. And in another vein—that of Scapin and Georges Dandin—Molière has been approached more closely by the exhilarating Labiche than he ever was by Dumas fils. However, this is a matter of opinion, and Mr. Gosse has ample justification for holding his own. One has a better quarrel with him on the score of the numerous errors which he has allowed to creep into his preface, probably through careless correction of proofs, for nobody supposes that he would consciously misquote Tennyson and Coventry Patmore, or speak of 'Tristan de Roux,' 'La Bijou de la Reine,' or 'Le Question du Divorce.' It is hardly exact to include 'Le Supplice d'une Femme' among Dumas's plays, with no reference to the part which M. Émile de Girardin played in the invention of that once famous piece. The translation is admirably done, and reads like an original.

*Mauprat*. Translated from the French of George Sand by Stanley Young. With a Critical Introduction by John Oliver Hobbes. (Heinemann.)—The third volume in Mr. Gosse's "Century of French Romance" represents George Sand by one of her novels which, while by no means the most characteristic, has the recommendation of coming with great freshness to the average English reader. It is true that 'Mauprat' is one of the three or four books which Matthew Arnold thought sufficient to display

"all the principal elements of their author's strain: the cry of agony and revolt, the trust in nature and beauty, the aspiration towards a purged and renewed human society."

No doubt 'Consuelo,' which posterity is growing more and more inclined to place on a level beyond all the rest of its author's novels, was too long and too well known to be chosen. George Sand's most perfect bits of literary art—the three stories of rustic life: 'La Petite Fadette,' 'La Mare au Diable,' and 'François le Champi'—might have made a most charming volume, but Mrs. Craigie, who contributes an admirable preface to this volume, expressly bars them as not representative of their author:—

"Her brilliant powers of analysis, the intellectual atmosphere with which she surrounds the more complex characters in her longer romances, are entirely put aside, and we are given instead a series of pictures and dialogues in what has been called the 'purely objective style'; so pure in its objectivity and detachment that it would be hard for any one to decide from internal evidence that they were in reality her own composition."

The choice of 'Mauprat' has a great deal to recommend it, after all, and we shall be glad if it stirs up so strong a revival of interest in this "large-brained woman and large-hearted man" as to cause a demand for further translations from her. George Sand's reputation has suffered from the very mass and spontaneity of her work. "Posterity," as Arnold says, "alarmed at the rate at which its literary baggage grows upon it, always seeks to throw away as much as it can, as much as it dares—everything but masterpieces." We find it impossible to believe that the entire work of writers so business-like and prolific as George Sand or Anthony Trollope can be worth keeping, and we are too apt to reject the lot rather than be at the trouble of making a selection. Yet the work is well worth doing, and we are always grateful to the editors who will undertake it. George Sand is particularly worth reviving in this way, for her "peculiar fascination," as Mrs. Craigie expounds it, is just what we need at present. Mr. Young's translation is very well done, and one must not forget to praise the concise but adequate biographical note of Mr. Gosse and M. Octave Uzaune's interesting excursus on the portraits of George Sand, eleven of which are here reproduced.

*The Story of a Child*. Translated from the French of Pierre Loti by Caroline F. Smith. (Boston, U.S., Birchard & Co.)—There are few



more charming contributions to the psychology of childhood than M. Julien Viaud's semi-autobiographic romance of his own first years. It is more akin to the opening chapters of Du Maurier's 'Peter Ibbetson' than to any other English book that we can recall. It has nothing in common with such a novelist's autobiography as Dickens gave us in 'David Copperfield,' or Daudet in 'Le Petit Chose.' As the preface by Mr. Edward Howard Griggs observes:—

"There is hardly a fact in the book. It tells not what the child did or what was done to him, but what he felt, thought, dreamed. A record of impressions through the dim years of awakening, it reveals a peculiar and subtle type of personality most necessary to understand. All that Loti is and has been is gathered up and foreshadowed in the child. Exquisite sensitiveness to impressions whether of body or soul, the egotism of a nature much occupied with its own subjective feelings, a being atune in response to the haunting melody of the sunset, and the vague mystery of the seas, a subtle melancholy that comes from the predominance of feeling over masculine power of action, leading one to drift like Francesca with the winds of emotion, terrible or sweet, rather than to fix the tide of the universe in the centre of a forceful deed—all these qualities are in the dreams of the child as in the life of the man."

The translator has happily succeeded in the difficult task of catching the charm of M. Viaud's peculiar style, and the book will be read with pleasure by all who can interest themselves in the "long, long thoughts" of Breton boyhood.

*The Fourth Estate.* Translated by Rachel Chalice from the Spanish of R. Pallacio Valdes. (Grant Richards.)—The curtain rises in the first chapter, but the "Fourth Estate" is not mentioned till the eighth. Even when the small town of Sario has a newspaper nothing occurs to give special interest to the story. The real interest is the love of two sisters for the same man, and, though some of the incidents resemble those which Señor Valdes has turned to account in other works, yet they are set forth here in an attractive fashion. The story has the not uncommon disadvantage of being obvious from the outset, and all the love-making and love-breaking yields in fascination to that of the lives of the principal people in Sario. The rich merchant who has made a fortune by importing codfish, and occupies his leisure by making wooden tooth-picks and writing letters to the press, is a portrait drawn from the life, while that of the alcalde, who has a high opinion of himself and magnifies his office, even after too free indulgence in wine, has an equal air of verisimilitude. The English version is readable, despite some phrases which are peculiar, such as the remark that the alcalde's clerk, when his master turned his back, "put up his thumb and made a long nose at him." Gabino Marza's voice is said to be shrill "when he was at all agitated"—the right word being "excited." A rage for speculation, continuing even when "dampened" by failure, is awkward, while "gutta-percha plaisters" as a cure for headache are strange.

*Tales from Gorky.* Translated from the Russian, with Biographical Notice of the Author, by R. Nisbet Bain. (Jarrold & Sons.)—*Twenty-six Men and a Girl.* Translated from the Russian by Emily Jakowleff and Dora B. Montefiore. With Introduction by Edward Garnett. (Duckworth & Co.)—Maxim Gorky is becoming the most popular of Russian novelists in this country, and seems to have eclipsed Chekhov, about whom we were beginning to hear a good deal. Mr. Nisbet Bain, who is the very *doyen* of Russian translators, appears in the field with a selection to which he has appended a good life of the poet, containing some useful information about him. Mr. Garnett has also a sensible introduction to the tales translated by Mesdames Jakowleff and Montefiore. Two of the stories in the

collections are identical. We have compared the versions, and consider them in both cases well executed. We think that Mr. Garnett speaks truly when he says that in our author "we find no circulating-library 'aristocratic' emotions to admire and no up-to-date Puritanic eroticism to smile at." Writers like Gorky are at the opposite pole to the schools of such authors as Bulwer Lytton and Disraeli, with the accompaniment of dukes, silver candlesticks, wax-lights, and Axminster carpets. It is just as in the poetical world, folk-songs, poems in dialect, even cockney slang, and the amorphous productions of Walt Whitman have been therapeutics for drawing-room lyrics. Art wishes us to take interest in real life, and the intense realism of Russian art comes out nowhere more than in Gorky; even if we do not always find his art lovable, it is medicinal. He has great powers of description; we see, as Gibbon said of Mohammed, that "the book of nature and man lies open before him," although he has followed humble callings. In the 'Steppe' we find him associating with criminals. The story of the 'Twenty-six Men and a Girl'—to take the title from the smaller book of selections—tells of the misery inflicted upon the wretched proletariat working for a master-baker and how a young girl named Tanya was their sunshine. 'Chelkash' is the tale of a smuggler and is full of picturesque power—as in descriptions of the sea and the quays where the men work. There is a terrible struggle between Chelkash and a peasant named Gabriel at the end of the story, in which Gorky shows unusual power. This striking production is included in both the works under notice. We have already alluded to the main facts of the life of Alexis Peshkoff (to give the author his real name) in a previous article. We hope that these volumes, which both show signs of careful preparation at the hands of the translators, will find many readers in England.

*The God Seeker.* By Peter Rosegger. Translated by Frances E. Skinner. (Putnam's Sons.)—'The God Seeker,' the second of Rosegger's three greatest romances, is a sombre story, based on historical facts, of what took place in a little Styrian village some four centuries ago. The priest of Trawies is murdered because of his cruel and iniquitous conduct; the inhabitants refuse to betray the author of the deed; the entire community is thereupon outlawed and excommunicated by the Church, and the consequent sufferings and struggles of the Trawiesers make the subject and point the moral of the book. Thus we move in an atmosphere of crime and unrest, through which the brighter aspects of peaceful country life are rarely discerned; we think, indeed, that this gloom is a little exaggerated; the heaping up of horrors becomes oppressive and is apt to produce the effect of unreality, and more than once a modern touch strikes us as discordant. But in spite of such blemishes the book has that "ruddy drop of human blood" which redeems and glorifies everything; the deep earnestness of the writer is unmistakable, and here and there we come upon little bits of description which make us understand how Rosegger has won from his countrymen the title of "Styria on two legs." The translation, except for an occasionally awkward turn of sentence which recalls the German order of the words, maintains a very high level of excellence.

*The Knights of the Cross: an Historical Romance.* By Henryk Sienkiewicz. (Sands & Co.)—No other story by the great Polish novelist has enjoyed in England anything like the popularity of 'Quo Vadis?' and 'The Knights of the Cross' is little likely to do so. This romance deals with Polish life about the end of the fourteenth century, and is mainly concerned with the fortunes of a young knight of the name of Zbyszko, who with

his uncle Macko undergoes a long series of exciting adventures, mainly in opposing certain of the German Knights of the Cross who brought discredit upon their order. Youthful readers are likely to be those who will find most pleasure in this tale of knightly doings, but the inordinate length of the story and the frequency of names unpronounceable by untrained tongues are likely to militate against its being widely read. The account of the great battle and final overthrow of the Knights of the Cross at the end of the story is very striking. The whole is too flamboyant to please us. The translation, which, "executed throughout from the Polish original, has been edited by John Manson," runs smoothly.

#### OUR LIBRARY TABLE.

*China and the Powers, a Narrative of the Outbreak of 1900,* by H. C. Thomson (Longmans), is an interesting book, and contains a full and accurate account of the campaign in North China, as well as of the political movements which led up to it. The author adopts, to some extent, Sir Robert Hart's views, and considers that the Boxer movement was in its inception patriotic. We should rather say that it became so in its developed stage when Li Ping-heng and others seized the opportunity of converting a secret society, such as is constantly found in China, into a political and, above all things, an anti-foreign weapon. Certain it is that the Boxer movement, which had been in existence for years, did not assume any political importance until it was taken up by the Governor of the province, and subsequently by the Dowager Empress and her clique. And, as events proved, the Boxers would have been absolutely powerless for serious mischief if the same protecting hands had not been over them.

The last fact is exemplified by the ease with which Admiral Seymour, in his march towards Peking, disposed of the forces which the Boxers were able to bring against him, and the very serious difficulty he experienced when they were joined by the imperial forces. Mr. Thomson lays great emphasis on the gallantry displayed by Admiral Seymour's comparatively small force in the face of overwhelming numbers, a gallantry which is apt to be forgotten in view of the greater interest which attaches to the defence of the Legations. On this point he writes:—

"The allied forces had been away altogether sixteen days, during thirteen of which it had been cut off from all outside communication. Two hundred and ninety-five men had been killed and wounded, amongst the killed being Capt. Buchholtz of the German navy and Capt. Beyts of the Marine Artillery, whilst Capt. Jellicoe was shot through the lungs."

Happily a relieving force arrived just in time to save the column from disaster. Mr. Thomson supplies a detailed and interesting account of the taking of Tientsin, and merely sketches the course of the operations in Peking. In so doing he shows his wisdom. We have already had accounts enough and to spare of the siege of the Legations, but in no book that we have seen has there been recorded so full and connected a history of the Tientsin part of the campaign as we find in Mr. Thomson's pages. In common with other historians of the war, Mr. Thomson has some dark stories to tell of the conduct of some of our allies, and it is pleasant to find that he exempts the British and Japanese troops from the black list. He has, indeed, much to say in favour of these two now closely bound allies. At the capture of the Taku Forts, where many shocking things were done, it is gratifying to be told that

"when the storming party took the forts, most of the Chinese neither asked for nor received quarter, yet one Chinese officer threw down his sword and surrendered to an English midshipman, and the boy,



in the midst of all the fury of the hand-to-hand conflict, succeeded in bringing him out alive and unhurt."

Of the Japanese as administrators Mr. Thomson speaks in the highest terms, and describes how, both at Tungechow and Peking, their districts compared most favourably with the areas ruled over by some of the Allied troops. Many of the chapters in the present work are, as we are told in the preface, based upon letters and articles which appeared about the time of the war, and they occasionally suffer in consequence by having been falsified by subsequent events. The author laments, for instance, the decadence of British prestige in China, declares that we have alienated Japan by our policy, and announces that "so great was the spoliation" at Tientsin "that it will take years for trade even partially to revive, and for the time being it is utterly paralyzed." If the pages in which these statements occur were now rewritten he would have another story to tell. The conclusion of the Anglo-Japanese alliance has added enormously to our prestige in China, and is the best answer to his charge of our having "alienated" Japan. As regards the trade of Tientsin, the latest reports announce an astonishing revival of commerce, surpassing anything that was known at the port even in its palmiest days. This prognostication also falls, therefore, to the ground. But as a rule Mr. Thomson is a safe guide to follow, and he has succeeded in writing a very readable book.

GEORGE PASTON has added *Little Memoirs of the Nineteenth Century* (Grant Richards) to her selection 'Little Memoirs of the Eighteenth Century.' As before, she has compiled by intelligent condensation a volume which will serve agreeably those who have not the leisure for the originals. Much of their spirit has evaporated, however, during the process; Benjamin Robert Haydon's vigorous impressions of the Duke of Wellington are reduced, for example, to the baldest of summaries. The author's own comments adhere resolutely, besides, to the obvious. If Lady Hester Stanhope's story has merely conveyed to her the lesson that pride goeth before a fall, she might have spared us so trite a piece of morality. She has been guilty, in addition, of a blunder or two, Payne Knight appearing in one place as Knight Payne, and Harriet Mellon, Duchess of St. Albans, as Harriet Melton. Still, it is a pleasure to renew in these pages one's acquaintance with Lady Morgan the ebullient, Nathaniel Parker Willis the irrepressible, and the indefatigable Howitts. Thackeray derived sardonic comfort from the existence of Willis; later generations have only themselves to blame for tolerating that society journalism of which he was probably the earliest exponent, with but few equals in impudence among his successors. The freshest of these memoirs, perhaps, are Prince Pückler-Muskau's, most inveterate of heiress-hunters. His verdict, given in the late twenties, that the art of conversation had been extinct in England since the days of Charles II., was based no doubt on insufficient evidence, since he never penetrated Holland House, and Rogers never invited him to breakfast. But he may not have been far wrong in styling Almack's an inn-entertainment, and he was fully justified in objecting to the English young lady at the piano. "There is nothing," he groaned, "but quavering and strumming right and left, so that one is really overpowered and unhappy." The musical at-home is no new penance, it would seem.

AN attractive addition to the "Caxton Series" (Newnes) contains *Hood's Serious Poems*. We cannot praise Mr. Granville Fell's illustrations as equal to the occasion, but we are unfeignedly glad to see this revival

of Hood on his serious side, a jester who, like Lear's fool, was often touched to deeper issues. It needs no erudition to discover that Hood was unduly imitative in some of his phrasing, but he has at his best a delightful fancy and *naïveté* which are true poetry, and he has written some excellent sonnets, one of which, on King Lear, "A poor old king, with sorrow for my crown," ought to have been included here.

A NEW edition of Mr. Bodley's *France* (Macmillan & Co.) contains some few revisions necessitated not by error, but by time, and an admirable preface dealing with the situation of France at the moment, and with the position of M. Waldeck-Rousseau. Written, as it must have been, before the elections, it is not affected by their result, except so far as the reader's confidence in the author is sustained by the full accomplishment in the recent polls of the forecasts of Mr. Bodley. The preface of 1899 is left to stand along with the new one, and their consistency with each other and with the volume justifies, we think, the high opinion which we expressed of Mr. Bodley's work at the time of its first publication.

THE University Library of Toronto publishes in the series "University of Toronto Studies" a most interesting *Annual Review of Historical Publications relating to Canada*, the present number being for the year 1901, and edited, as before, by Prof. George Wrong and Mr. H. H. Langton. There does not happen to be this year so much literary matter in the volume as there was last year, but there is no better publication and no series in the world more admirably kept up. In an article on the Newfoundland question Prof. John Davidson, of the University of New Brunswick, whose admirable volume on preferential trade and similar matters we have several times mentioned to our readers, proposes that the *modus vivendi* should lapse, and that we should announce that we will respect the treaty rights and no more, or, in other words, will withdraw from the King's Declarations on the ground that the French have never kept the strict letter of the treaty and of the French King's Declarations. We agree with him that it is futile to talk about compensation "when no one is agreed as to the extent and value of the right for which compensation is" to be granted; and we believe that the course recommended by Mr. Davidson would be accepted by France, though with some grumbling, and is probably safer than a wide negotiation.

THE Librairie Hachette & Cie. publish *La Chute de l'Empire de Rabah*, by M. Gentil, formerly an officer in the French navy, and now well known as one of the most successful of the remarkable band of French explorers. Our readers will remember that Rabah was a slave of Zebehr Pasha, who, after the execution of Zebehr's son by Gordon's chief assistant, Gessi Pasha, founded an empire in the Western Soudan; that he destroyed by his influence, though outside his own territory, the Crampel expedition, and was finally himself attacked by the French, M. Gentil being the commander of one of their columns, and his head brought to the French in German territory. Recently the representatives of Great Britain tried to enter into relations with his son Fad el Allah, and the French, hearing of this, detached against the new Emir a column chiefly composed of Spahis who had been the cavalry of Rabah, and who, crossing the German strip that runs to Lake Tchad, entered the British sphere and killed Fad el Allah a long way on the British side of the Anglo-German frontier. These facts have not yet been officially admitted here, but there is no doubt about them, so that the matter is one of some interest. We have against the French the case that they invaded British territory with-

out permission. In the case of their invasion of German territory they covered themselves by a permission stated in this book to have been given to M. Gentil by a ruler of Bornu. The French case is thus put: We were forced to act. We could not wait to get leave of the protecting power; we got the leave of the protected prince. Nothing is said about the leave of the Sultan of Bornu having been obtained for the invasion of British territory on the later occasion. M. Gentil admits that Rabah was a much better person than his rivals or successors. It is an unfortunate fact that the ambitions of the European powers lead them to employ in Central Africa the most terrible of means to obtain their ends, and M. Gentil describes how a chief who had been engaged against him in the war was brought to him, when inquired for, mutilated by the cutting off of his lips, nose, and ears. Rabah was an extraordinary man, and had even revived on the shores of Lake Tchad the ways of King Solomon, for he was accompanied by one thousand wives and concubines. The book is plentifully illustrated, and the portraits of the French explorers are admirable presentments of a body of men as remarkable as any who have raided savage countries since the days of Queen Elizabeth. It is evident from much which we find in this interesting volume that the French are preparing to attack either Wadai or the countries directly subject to the dreaded Mahdi Senoussi himself. There is a preface by M. Mézières, the Academician, in which he goes out of his way to say that M. Gentil, in the war with Rabah, commanded "the largest force which a Frenchman could hitherto have brought together so far from France." We hardly understand a passage which ignores both the French wars in India and the French wars on the American continent. M. Mézières is a little carried off his legs by his subject, and remarks: "Les difficultés que vous aviez à vaincre étaient..... le climat, la température.....les forêts, les cours d'eau, les rapides, les rochers.....l'hostilité déclarée de beaucoup." He reminds us of the Provencal lines of Aubanel:—

Pèsto, lioun, sablas, famino, dardai fou,  
Avié tout afrouta!

THE Librairie Armand Colin send us *L'Impérialisme Allemand*, by M. Maurice Lair, the newest point in which is the evidence given of the enormous development of German interests and German settlement in Brazil. We think it certain that the United States will not allow German imperial interference in South America, but all authorities are not agreed upon this point, and if it takes place anywhere, M. Lair's book makes it clear that Brazil will be the scene.

FROM MM. Plon-Nourrit & Cie. comes *Les Elections en Europe à la Fin du XIXe Siècle*, by M. Lefevre-Pontalis, who in 1864 wrote a book on French and English elections, and who since that date has often privately reprinted articles on various elections in various countries. The volume forms an interesting picture of the differences among European elections, but lacks for Englishmen the special value which a comparative view ought to have, inasmuch as our system is connected with those of the English-speaking countries, and not with those of the Continent. A work on election law in each of the States of the United States, and in each of our self-governing colonies or provinces of colonies, would have more value for us. On the other hand, for continental readers the present volume supplies what is needed. It is rather a bold metaphor to describe the mace of the House of Commons as "the sceptre" which the Speaker "holds in his hand," even though the author rightly adds that it is "laid before his seat, which resembles a throne." There is a printer's slip in the spelling of Lord Rosebery's name. M. Lefevre-Pontalis is a little disagreeable to the dominant sentiment of England in his supple-



ment, but he is at least as much at variance with the dominant sentiment of his own country.

We have on our table *Studies in Political and Social Ethics*, by D. G. Ritchie (Sonnenschein),—*The Story of Music*, by F. J. Crowest (Newnes),—*The Social Evil*, a Report prepared by the Committee of Fifteen (Putnam),—*A la Mode Cookery*, by Mrs. de Salis (Longmans),—*Dear Paul*, by G. B. Fitzgerald (Digby & Long),—*A Woman's No*, by Mrs. Lovett Cameron (Long),—*When Love flies out o' the Window*, by L. Merrick (Pearson),—*The Kidnapped Millionaires*, by F. U. Adams (Grant Richards),—*Stolen Souls*, by W. Le Queux (Ward & Lock),—*Gripped*, by S. K. Hocking (Warne),—*Rolling Flax*, by S. Ayden (Digby & Long),—*Pandora*, by Mrs. Salzschneider (San Francisco, Whitaker & Ray),—*The Investigators*, by J. S. Fletcher (Long),—*A Muddled Oaf*, by F. Rutter and L. Black (Treherne),—*Epaulettes, Service Types*, by T. Blair (Bousfield),—*From Cradle to School*, by Mrs. A. S. Ballin (Constable),—*Atonement by Proxy*, by S. Tytler (Digby & Long),—*Lyrics*, by C. Tore (Simpkin),—*In the Highlands, and other Poems*, by G. R. T. Ross (A. Gardner),—*La Petite Blonde*, by M. Praga (Paris, Lévy),—*Lisbeth*, by G. Franay (Paris, Colin),—and *Special Forms of Service sanctioned for use in the Diocese of Winchester* (S.P.C.K.). Among New Editions we have *Epitome of the Synthetic Philosophy of Herbert Spencer*, by F. H. Collins (Williams & Norgate),—*The Parson's Handbook*, by the Rev. P. Dearmer (Grant Richards),—*A Book of Spiritual Instruction*, by Blossius, translated by B. A. Wilberforce (Art and Book Company),—and *Laws of Life after the Mind of Christ*, by J. H. Thom, second series (P. Green).

#### LIST OF NEW BOOKS.

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##### Bibliography.

Early English Printed Books in the University Library, Cambridge, 1475-1640, Vol. 2, 8vo, 15/ net.

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Schooling (W.), *Bourne's Insurance Directory*, 1902, 8vo, 5/  
Shipley (M. E.), *Phillips in Youth and Middle Age*, 5/  
Skerry (G. E.), *Practical Indexing and Précis Writing*, 2/6  
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Walton (I.), *The Compleat Angler*, edited by G. A. B. Dewar, 2 vols. 4to, 42/ net.  
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#### FRANCIS BRET HARTE.

LAST Monday the death of Francis Bret Harte, who was born in 1839, and from the seventies had an international reputation, removed an outstanding figure, whose writing had been a household word for a generation. He had lived among us of recent years, and, even if he had not done so, his works had long ago won a regard in this country which made him as much at home in England as in the United States, a tribute awarded to few Transatlantic writers. Such regard does not necessarily imply more than a popular success, which does not deeply concern the literary historian. But Bret Harte's short story ('The Luck of Roaring Camp,' which captivated the world in 1870, and made his position secure, is the typical example) was significant, because he was a pioneer in this sort of literature, and his idyl of rough Western life not only has survived all contemporary expositions in fiction of the country, but settled the form of that fiction for many years, besides being the prototype of such work as Mr.

Kipling's best prose. Dickens before the seventies recognized the young man as a kindred writer, and the pathos of Bret Harte, as of Dickens, seems a little too obvious for to-day, too violently contrasted. One felt that the collocation of the desperado and the small child was melodrama, not life; that the repentant Magdalen and the villain who rose to one virtuous occasion were overdrawn. And yet this was the life of the early California, a life of such strong colour and such vividness and novelty in language that its ablest exponents have had more permanent influence on our own language than, say, a great stylist and supreme artist like Milton. To this, his best vein, Bret Harte often recurred, and his last volume of stories, 'On the Old Trail,' is in this style.

His short stories excelled in atmosphere, but they were unduly rough; they did not give the impression of careful workmanship so much as his 'Poems' (1870 and 1871), where at the best every word was in the right place, and an easy felicity showed the polish of the artist. 'The Heathen Chinese' and 'Truthful James,' long recognized as classics of humour in England, would seem the work of a polished civilization rather than the flower of a Californian life, mediæval in its downright methods and poetical justice. In serious verses, such as the memorial tribute, 'Dickens in Camp,' the vein of rather cheap sentiment was duly realized. It was something to have been the first laureate of a virgin soil, but one felt, as Bret Harte did, that he would not be the first and last. There were traces in Bret Harte of the irony, the under and over statement, which make so much of the effect of Mark Twain, but the natural genius of the former lay rather in local colour, laid on too thick perhaps, but still applied with genius. When the novelty was past, the vein seemed a little thin.

The longer novels of Bret Harte critics on the other side of the water agree with us in placing below his short stories. They did not fail in giving that sense of atmosphere which was his great gift, but he had not the architectonic quality which makes a novel a reasonable coherent whole, a deficiency which, it may be added, some of his most famous followers equally lack.

It remains to add that he was pre-eminent in a lesser branch of art where it is easy to win moderate success, difficult to be masterly—parody. His 'Condensed Novels' will survive as among the best things of their kind; his Mr. Rawjester, out of 'Jane Eyre,' and other figures are fair criticism and amusing satire. He began, we understand, some more modern studies of the sort. If at all advanced, they would be worth printing, for good satire is as necessary as ever, and in these latter days distinctly a rarity.

#### CORONATION RECORDS.

It is not my custom to reply to comments on my various works, but in the case of 'Crowning the King' (Pearson) your reviewer's remarks on April 26th are, in the main, so contrary to fact that I must ask you, in justice to myself, to publish this letter.

Your reviewer, who has apparently confined his attention to the archaeological aspects of the coronation services, ignoring the bulk of the matter contained in my book, claims to have discovered numerous "blunders and downright mistakes," some of which he specifies. Under this category he places the omission (intentional on my part) of any reference to the vigils of kings prior to their coronations, and points out that I have erred in not mentioning the Dean's duty of preparing the monarch for the coronation ceremony, whereas he will find that it is mentioned at p. 167. I would ask you what his authority is for refuting my statements that the maniple



has its counterpart in coronation vestments, and that the monarch is temporarily vested therein, as also with a stole worn deacon-wise. The latter was thus donned by Queen Victoria at her coronation, and by many preceding monarchs.

Again, he falls foul of me regarding the coronation oath, and flatly contradicts my observation that during the Stuart dynasty it underwent changes, tending to assert the Divine right of kings. It undoubtedly changed at the coronation of Charles I. (*vide* Stanley).

The coronations of modern and non-Roman Catholic times are decidedly eucharistic (to use a convenient term) from beginning to end. They are celebrations of the Holy Communion, interrupted at intervals, and are so described by Dean Stanley and others. Your reviewer confuses these with pre-Reformation coronations, and—although he denies it—it is a matter of history, and is recorded among the valuable MSS. at Lambeth Palace Library, in 'A Succinct Account of the Coronation of Charles I.,' that the king was clad in a white velvet robe instead of the usual red or purple one. It is also referred to by Thomas de Quincey, and was accepted as an indisputable fact by Dean Stanley.

It is another matter of history, frequently recorded, that at Edward VI.'s coronation he was presented with a Bible, though, for obvious reasons, this ceremony was not observed at the crowning of Queen Mary or the Romanized Stuarts; but it was renewed at William and Mary's coronation, whose accession fully confirmed the Reformation.

In none of the Coronation Office books at the Lambeth Palace Library, except that of William and Mary, is there found in the margin or elsewhere any written reminder that "the king should be admonished to bow his head at the commencement of the prayer, 'Oh God, the crown of the faithful.'" It does not appear in the office book of James II., nor in any other of pre-Reformation time, the sign of the cross then taking the place of this written injunction. Therefore my remark that it was intended for the special guidance of Lutheran King William is, as your reviewer is good enough to say, "sapient," though not in the sense he meant it.

A couple of errors, discovered too late for correction, have unduly excited my critic's feelings—viz., the use of the word "extreme" unction, a palpable slip of the pen; and the accidental confounding of the "pax" with the "wafer," the latter pardonable mistake, since I am a Protestant in a Protestant country, not warranting the term "gross and irreverent blunder."

ARTHUR H. BEAVAN.

\* \* To bring forward Protestant convictions as an excuse for blundering is a new departure. Every statement made in the notice of Mr. Beavan's book is abundantly justified by authoritative MSS. and recently issued standard works. Our reviewer has knowledge at first hand of all the leading old MSS. giving English coronation orders, and he has also enjoyed the rare privilege of handling the coronation vestments of the late queen. The three printed authorities on that which pertains to the crowning of England's kings and queens are: (1) 'The Coronation of Charles I.,' by Canon Wordworth (Henry Bradshaw Society, 1892); (2) 'Three Orders of Coronation,' by Dr. Wickham Legg, issued in 1900 by the same society; and (3) 'English Coronation Records,' by Mr. Leopold Legg, 1901. To those who are real students of this great historic rite Mr. Beavan's imaginative statements about maniples or stoles worn deacon-wise are surprising. His statement that the coronation office had "always" been a mass interrupted for certain peculiar rites is historically untrue for at least 700 years of our national life; the confusion is the author's, not the reviewer's. Valuable as is the Lambeth Library in many particulars, it is of little

moment so far as coronations are concerned; only a beginner would think that he was equipped to write on such a subject by visiting it. The more valuable MSS. are to be found at Westminster, the British Museum, and Cambridge. The only Lambeth MS. dealing with the crowning of Charles I. with which we are acquainted is No. 1067. With regard to this copy Canon Wordworth long ago pointed out that it is a poor and careless transcript, and that the Latin rubrics show ignorant blunders. As to the dress of Charles I. at his crowning, it is amusing to find Mr. Beavan citing the late Dean Stanley as an historic authority. Mr. Beavan's astonishing conjecture that Charles wore white velvet on the occasion because the supply of purple velvet had run short for this long-deferred ceremonial might have been avoided if he had merely referred to such an easily consulted book as Fuller's 'Church History.' He would there have found that the train of Charles's robe of "purple velvet" was six yards long as he entered the abbey; that he was wearing doublet and hose of white satin when uncovered for the anointing; and that on leaving King Edward's Chapel after the ceremony he wore a short girt robe of red velvet and ermine. It is impossible that the king could have been clad at any time during the function in a robe of white velvet, for it is expressly stated that the ancient habiliments of Edward the Confessor were used for the ceremonial investiture.

Miss M. F. Johnston also writes concerning the review of her book, 'Coronation of a King,' objecting to our criticism concerning the kiss of fealty, the presentation of the Bible to Edward VI. during his coronation, the language in which the coronation oath was taken, and the antiquity of the ampulla and the spoon. The authorities on which she relies are Dean Stanley, Camden in his 'Remains,' Echart's 'History,' Mr. Jones's 'Crowns and Coronations,' and Taylor's 'Glory of Regality.' She adds that when we criticize her details "people who do not take the trouble to investigate the matter are apt to regard the book unfavourably." This is just our point. Investigate the real authorities before you venture to write. It would be well to consult the MSS. of coronation orders to be found at the British Museum. These would show that every one of our criticisms and corrections was absolutely correct. So far Mr. Jones's pleasant book on 'Crowns and Coronations' is the best cheap book of historic gossip on the subject which has been issued. It was put forth originally many years ago, and the publishers have recently brought out a new edition. But we are confident that Mr. Jones would never have claimed that his able and interesting compilation, drawn up long before students had given close attention to the subject, was to be accepted as an accurate authority. Each point restated in Miss Johnston's letter has been re-examined, and we can only repeat that in each instance the writer is at fault in the light of later and sounder research. Our reviewer has personally examined both the coronation spoon and the ampulla.

#### SPENSER'S 'VISIONS OF PETRARCH.'

THE first lines of Spenser's ever printed consisted, as everybody now knows, in contributions to the 'Theatre[for].....Voluptuous Worldlings' (London, 1569), by that curious author Jean van der Noodt, whose various publications show him in the light sometimes of an ardent Protestant, sometimes of a fervent Catholic,\* constant and unshaken

\* He came to England, as he said, not to "behold the abominations of the Romysh Antichrist," and went back to his country to sing the praise

du meilleur Roy  
Philippes, défenseur de nostre sainte foy.  
(Beginning of his polyglot 'Poetische Werken,' Antwerp, 1594, folio. Some of the wood engravings used in the 'Theatre' are inserted again in this edition.)

in one thing: his profound admiration for himself.

No doubt practically remains that the said lines—though the compiler seems, in a clumsy sentence, to appropriate them—were really Spenser's. They were remodelled later, and included among the English poet's 'Complaints,' 1591. One of the contributions thus reprinted (the one previously called 'Epigrams'), was given under the title of 'The Visions of Petrarch formerly translated.' The text was in both cases almost the same, the main exceptions being (1) that in the 1569 volume it was made up of six sonnets or quasi-sonnets and a quatrain, and in the 1591 book of seven sonnets; (2) that in the earlier version some among the 'Epigrams' had not even the proper number of lines for a sonnet, but stanzas of twelve lines.

This work of Spenser's has justly been referred to Petrarch's 'Canzone,'

Standomi un giorno solo alla finestra,

being the third of the series 'In Morte di Madonna Laura,' and consisting of six twelve-line stanzas, with a conclusion in three lines.

No doubt ever seems to have been entertained as to Spenser's having followed the Italian original. Harvey, in one of his so-called "proper and witty familiar letters," expressed a wish that his friend's 'Dreams' might have as much success as Petrarch's 'Visions' had realized in Italy. From that time Petrarch and no one else has been mentioned in connexion with this series of Spenserian poems. In his justly admired 'Spenser' Dean Church, alluding to the early version included in the Van der Noodt volume, says:—

"It is scarcely credible that the translator of the sonnets could have caught so much as he has done of the spirit of Petrarch without being able to read the Italian original; and if Spenser was the translator, it is a curious illustration of the fashionableness of Italian literature in the days of Elizabeth that a schoolboy just leaving Merchant Taylors' should have been so much interested in it."—P. 13.

F. T. Palgrave refers us also to Petrarch (and so do the 'Dictionary of National Biography,' Dr. Grosart, Mr. Courthope, &c.), observing: "Spenser's version is not so satisfactory as his translations from Du Bellay."\* This is quite true, but he gives no reason. The reason is that Spenser did not follow Petrarch, but Marot.

Marot had, indeed, long before Spenser, translated Petrarch's 'Canzone,' and had given it the very title which Spenser adopted, 'Des Visions de Pétrarque.' He did not turn his model's stanzas into sonnets, but used, as his original did, a twelve-line stanza, concluding the whole with a quatrain, while Petrarch had ended his poem with a tercet.

Spenser, having (in most cases in 1569 and in all cases in 1591) to fill fourteen lines instead of twelve, was bound to invent somewhat and to expand his matter. But this difference from Petrarch is not the most striking one he offers. A comparison of the three texts—Italian, French, and English—shows that whenever Marot follows Petrarch with accuracy so does Spenser; whenever Marot takes liberties with the Italian, Spenser takes the very same; when Marot changes the order of ideas, or even words, the same changes in ideas and words occur in the English text, the obvious conclusion being that Spenser follows Marot, not Petrarch. Some examples will put, I think, the fact beyond doubt.

Petrarch describes himself in his 'Canzone' as being one day at his window and seeing in succession six sights, emblematic of happiness and beauty, suddenly destroyed. In this sextuple allegory is represented the loss he suffered in the death of Madonna Laura.

\* 'Essays on the Minor Poems of Spenser' in 'Complete Works,' ed. Grosart, vol. iv. p. lxxv.



(1) A hind, (2) a ship, (3) a laurel tree, (4) a spring, (5) a phoenix bird, (6) a lady, meet thus before him with a tragic fate.

The hind, in Petrarch's line, has an expression sweet enough to inspire love in Jove himself:—

*Con fronte umana da far arder Giove.*

Marot's translation of this line is loose and vague; his "biche" is

*Belle pour plaire au souverain des dieux.*

In the same way Spenser's hind is

*So faire as mote the greatest God delite—*

obviously the same "fair" animal and the same nameless "greatest God" as in Marot. Petrarch represents his "fera" as being hunted by two greyhounds, "*da duo veltri, un nero, un bianco*," who pursue her to death, the two being an allegory of day and night, destroyers of human life. Marot, again, is not so precise; his dogs are dogs without any specification, they are any sort of dogs. He adds withal to his text an epithet which is not in Petrarch; his dogs are "envieux"—that is, eager (to catch the prey):—

*Chassée estoit de deux chiens envieux.*

Spenser translates accurately the inaccurate Marot, writing:—

*Two eager dogs did her pursue in chace.*

The ship is described by Petrarch as having (1) silk sails and (2) golden ropes, and as being made of (3) ivory and (4) ebony. Marot reverses the order, beginning with the ebony and ending with the silk. Conformably to Marot, and contrary to Petrarch, Spenser begins with the ebony and ends with the silk. On the sudden, says Petrarch, a tempest rose from the east, "*tempesta oriental*." Marot's tempest is neither eastern nor western, but only "subite." Spenser's storm is accordingly "sudden" and nothing more. The omission here is of no slight importance, as it greatly obscures Petrarch's meaning: by his *oriental* tempest he meant the plague, come from the east, of which Laura died. As if to make up for the omission, when Petrarch says that the ship struck on a rock, Marot adds the useless, but rhyme-supplying, information that the rock was "*caché sous l'onde*." Spenser's ship does not fail to break, in the same way, "*on a rock that under water lay*."

From the laurel tree comes *such a melody*, made by many-coloured birds, that Petrarch, as in a trance, forgets the course of common life. What strikes Marot first of all, and Spenser after him, is the *quantity* of birds: "*tant y avoit d'oiseaux*"—"such store of birds."

"The clear fountain" of Petrarch "in the same wood sprang from a rock." Marot has turned his phrase differently, and Spenser has carefully located all his words in the very same place assigned to each by his French model. In this stanza occurs an idea which pleased Spenser so much that he repeated it four times in his works: nymphs there were

*That sweetly in accord did tune their voyce  
To the soot sounding of the waters fall.*

Here again Spenser translates the Italian text as expanded, and this time happily expanded, by Marot. Petrarch had briefly said that the nymphs were "*quel tenor cantando*," while Marot describes the same,

*Qui de leurs voix accorderoient doucement  
Au son de l'eau.*

Marot therefore, not Sannazar, as surmised by Reissert in his learned essay, is the true source of these often-quoted passages of Spenser's. According to Dr. Grosart this "attempering" of songs "to the waters' fall" (April) has an autobiographical value; it points to the Northern counties where Spenser was living when he wrote his 'Calendar.' "It is," says he, "the waters *fall*, no level, languid, canal-like Southern stream" ('Complete Works,' i. p. 116). It was, in fact, much more Southern than he thought; as Southern at least as Marot's country, for there it is, complete.

Neither was the French poet's fountain "level, languid, canal-like"; it sprang from "*un vif rocher.....murmurant soefvement*."

The stanzas on the phoenix and the lady offer exactly the same elements of comparison. When Marot alters the arrangement of the words, the same alteration occurs in Spenser. When he adds, in order to fill a line, an otherwise useless "*que diray plus?*" Spenser carefully translates it, "What say I more?"

I do not suppose any supplementary proof can be needed; if one were, it could be found in the conclusion of the poem: a tercet in Petrarch, a quatrain in Marot, a sonnet in the Spenserian 'Complaints' of 1591. This sonnet, being of Spenser's composition, bears only a vague resemblance to the original, and calls for no remark. But in his 1569 text he had given neither a sonnet as in 1591 nor a tercet as Petrarch had done, but a quatrain, translating word for word Marot's own.

No doubt, I think, can remain: Spenser followed Marot, not Petrarch; his translation, being from the French, gives no clue to his knowledge of Italian at an early date. It is one more instance of his debt to Marot—a debt scarcely enough acknowledged even now, passages translated word for word from the French poet ("if hee bee worthe of the name of a poet," said supercilious E. K.) being still quoted as characteristic of Spenser's manner, and as having an autobiographical interest—"acquaintance-giving," says Dr. Grosart, after having reproduced one of them.

J. J. JUSSERAND.

#### ANTHROPOLOGICAL INACCURACY.

Haslemere, May 6th, 1902.

MR. ANDREW LANG complains that in a recent paper Dr. Hose and I have misrepresented his views by writing that we are disinclined to believe that the conception of a beneficent Supreme Being is "part of the stock-in-trade of primitive man mysteriously given, as Mr. Lang seems to wish to make believe."

In the absence of Dr. Hose I hasten to offer our apologies to Mr. Lang, because I realize that our expression was unfortunate, and that, in the improbable event of our paper being read by any persons unacquainted with Mr. Lang's works, it may seem to them to impute to him the view that he repudiates. We were, of course, aware of Mr. Lang's explicit rejection of the hypothesis of Divine inspiration, and it is clear that in place of "mysteriously given" we ought to have written "mysteriously acquired." We would, however, submit that not all that is mysterious is Divine, and we would explain that in the sentence quoted we sought briefly to express the impression made upon us by the reading of the works in question. It seemed to us that Mr. Lang would have us believe that most, if not all, races of men acquired, at some very early period of human development, a belief in a moral and beneficent Supreme Being, and that, since Mr. Lang rejects the hypothesis of Divine inspiration, he leaves the origin of this belief utterly mysterious. This mystery is, for us at least, hardly, if at all, lightened by Mr. Lang's suggestion that primitive man may have conceived the idea of a maker of all things, and may have advanced directly from this idea to the conception of a moral and beneficent Supreme Being. Even if it be admitted that this may possibly have occurred in one or even several cases, it remains in the highest degree improbable that it should have been a process of wide distribution. Evidence bearing upon this point appears in an article in the *Spectator* of last week, in which Mr. Hugh Clifford, a most trustworthy reporter, describes the Dusuns of North Borneo. It seems that these very backward people entertain the idea of a maker of all things, but so far from having

developed out of this idea a moral and beneficent Supreme Being, they ascribe all their hardships and trials to the slovenly workmanship of this creator, and we cannot but think that the greater part of unsophisticated mankind would approve their logic. It seemed, then, to us that Mr. Lang was concerned to construct, and, indeed, had constructed in masterly fashion, one of those paradoxes which stimulate no less than they startle the intellect. I am a little mystified by Mr. Lang's claim to have discussed and dismissed the view that we have suggested of the origin of the belief in a Supreme Being among some of the tribes of Sarawak; for on turning to the pages of 'Myth, Ritual, and Religion' indicated by him (my copy is the new edition, dated 1899) I can find no mention of any such view. Nor can I see how his arguments against the degeneracy of the Australians—even if, in face of general considerations as to the arrival of the people in the island-continent, they could be regarded as conclusive—can be held to disprove our view or in any degree affect the value of our suggestion; unless, indeed, that purely mythical and highly undesirable creature "The Savage" be tacitly introduced into the argument.

W. McDougall.

#### SALES.

THE collection of items from the Strawberry Hill Press sold by Messrs. Hodgson last week produced some high prices—in nearly every case more than these books generally realize. The most important things were:—Gray's Odes, Walpole's copy with his notes and corrections, 171*l*. Walpole's Catalogue of Pictures in the Holbein Chamber at Strawberry Hill (8 pp.), 28*l*. 10*s*.; Fugitive Pieces in Verse and Prose, 10*l*. 5*s*.; Anecdotes of Painting and Catalogue of Engravers, with additions in the author's handwriting, 5 vols., 32*l*.; Life of Lord Herbert of Chesham, 10*l*. 10*s*.; A Reply to the Observations of Dr. Milles, with a Note on the Coronation of Richard III. in the author's autograph, 45*l*. Lady Craven's The Sleep-Walker, 19*l*. 5*s*. Description of Strawberry Hill, 1784, 11*l*. 5*s*. Reminiscences of Miss Mary and Miss Agnes Berry, 10*l*. 17*s*. 6*d*. Harding's Series of Portraits of Royal and Noble Authors in the original numbers, 45*l*. 10*s*. Portraits of Horace Walpole and Kirgate, 10*l*. Incantation for Raising a Phantom, a MS. in Walpole's autograph, 28*l*. The leaflets realized even more in proportion than the books, ranging from about 2*l*. to 9*l*. Amongst the other items included in the same sale were Jesse's London, extra illustrated, in 6 vols., tree calf, 27*l*. 10*s*. Burton's Arabian Nights, with illustrations by Lalauze and Letchford, 16 vols., 46*l*. Pardoe's Louis XIV., extra illustrated, in 6 vols., 40*l*. Ackermann's Microcosm of London, 3 vols., 23*l*. 10*s*. Dresser's History of the Birds of Europe, 8 vols., 35*l*. Pyne's Royal Residences, 3 vols., 14*l*. 15*s*. Boccaccio, Il Decameron, 5 vols., 1757, 21*l*. 10*s*. The Tudor Translations, 30 vols., 37*l*. Pater's Works, first editions, 7 vols., 12*l*. 5*s*. Tennyson, Poems by Two Brothers, original wrapper, 1827, 36*l*.; and Poems, chiefly Lyrical, original boards, 1830, 20*l*. 10*s*. The copy of Charles Tennyson's Sonnets with pen-and-ink sketches by Thackeray, mentioned on the 26th ult., realized the astonishing price of 300*l*.

Messrs. Sotheby, Wilkinson & Hodge concluded the eleven days' sale of the Henry White Library on the 2nd inst. In continuation of our last week's report we give some of the highest prices obtained in the last five days:—Justinian, Institutiones, English MS. on vellum, with miniatures, Sæc. XIII., 47*l*. Lactantius, Divinæ Institutiones, MS. on vellum, Sæc. XV., 30*l*. Lactantius, printed by Sweynheym & Pannartz, 1468, 80*l*. Lectorium de S. Maria de Morimondo, MS. on vellum, Sæc. XII., 49*l*. Chas. Lloyd's Poems



on the Death of Priscilla Farmer, 1796, 20l. Original Lutheran Tracts, in 4 vols., 42l. 10s. Magna Charta, Charta de Foresta cum Statutis, Anglo-French MS. on vellum, Sæc. XIV., 30l. Magna Charta, edited by Whitaker, printed on vellum in gold, 1815, 22l. Milton's Paradise Lost, first edition, fourth issue, 1667, 47l.; Paradise Regain'd, &c., first edition, 1671, 26l. Collection of 76 Miniatures taken from ancient Antiphonal, &c., 140l. Missale Romanum, illuminated MS. on vellum, Sæc. XV., 138l. Missale ad Usum Sarum (wormed), Paris, 1555, 35l. 10s. Palestrini Hymni Totius Anni, finely bound, 1589, 24l. Il Petrarca, Venet., 1544, 21l. 10s. Pontificale, MS. on vellum with initial miniatures, A.D. 1325, 35l. 10s. Common Prayer, E. Whitchurch, 1549, 44l.; Queen Elizabeth's Prayer Book, 1581, 30l.; Common Prayer, 1636, finely bound for King Charles I., 61l. Psalterium, MS. on vellum, with initial miniatures, Sæc. XIII., 37l.; another, with Latton-Wadham arms, Sæc. XIV., 30l.; another, formerly belonging to Wigmore-Mytton, A.D. 1425, 64l. Ruskin's Painters, Stones, and Seven Lamps, original editions, 9 vols., 30l. 10s. Das Buch der Schatzbehalter, Nuremberg, 1491, 70l. Seneca, Proverbia, MS. on vellum, Sæc. XIII., 24l. 10s. Shakespeare, Second Folio, 1632, 160l.; another copy, 140l. Third Folio, 1685, 80l.; another copy, 70l. Another edition, by Johnson, Steevens, and Reed, extra illustrated, 21 vols., 1813, 55l. Smith's Catalogue Raisonné, 9 vols., 1839-42, 36l. Spenser, The Faerie Queene, first edition of Books I.-III., 1590, 75l. Swift's Gulliver, first edition, 2 vols., 1726, 30l. Acta Apostolorum, &c., Latine, MS. on vellum, Sæc. X., 68l. Thomas Aquinas Super Primo Libro Sententiarum, printed on vellum, Venet., 1485, 101l.; Secunda Secundæ, editio princeps, Mogunt., 1467, 111l. Turner's Picturesque Views, large paper, proofs and etchings, 1838, 32l. Vincent de Beauvais, Speculum Historiale, 1474, 18l. 10s. Virgil, Opera, MS. on vellum, Sæc. XIV., 30l. The total sum realized for the eleven days was 18,116l. 13s.

#### NAVAL EFFICIENCY.

WE have received a letter from Mr. Archibald Hurd in which he says that our critic

"has made a charge against me of having used the works of Mr. Spenser Wilkinson, Mr. Thursfield, and Sir John Colomb without acknowledgment—a charge of literary theft. For ten years I lived in a naval port, edited a naval paper, and was intimately associated with the navy. My opinions have been largely formed at first hand, but every speech, book, and pamphlet of which I made use in the preparation of the book is mentioned—Lord Charles Beresford on nine occasions, the late Admiral Colomb's 'Naval Warfare' on three, Capt. Mahan's 'Lessons of the War with Spain' on five, General Maurice's 'National Defence' on one, and so on. I do not possess, nor have I even glanced at, any book of either of the writers whose work I am charged with having appropriated, though I am aware of the great service they have rendered in awakening public interest in the navy, in common with many others, such as Mr. H. W. Wilson, Mr. Fred. Jane, Mr. Arnold White, and especially Sir Charles Dilke, who has done so much both in and out of Parliament. It is true that I did not mention the Navy League by name, but I have an admiration for the work they have done. At the same time in my book I repeatedly express disagreement with some of the contentions they have championed.....while as to gunnery I can produce documentary evidence to show that I was the first to direct attention to the need for improvement, seconding the patriotic efforts of a young gunnery officer."

We, of course, accept Mr. Hurd's statement that he has never glanced at any book by Sir John Colomb or Mr. Spenser Wilkinson. It is a remarkable fact that this should be so, as Sir John Colomb is the founder of the modern naval school, and Mr. Spenser Wilkinson's writings are the most valuable which exist on the subjects which interest Mr. Hurd. With regard to Mr. Hurd's statement that he has

not read the books of Mr. Thursfield, it was not to books that we alluded when we spoke of the "watchful eye.....of the principal naval critic of the *Times*, whose identity has now been revealed in the House of Commons and in discussions at the Royal United Service Institution." We are sorry that we should have pained Mr. Hurd by suggesting that he has committed the (after all very ordinary) act of quoting and using Mr. Spenser Wilkinson and Sir John Colomb without acknowledgment. We think, however, that his book would have possessed more permanent value had he mastered the works of such writers upon the very subject with which he deals. His principles are theirs, his language is almost the same, and as he has not read them, this must mean that they have filtered to him through inferior channels. They pervade, of course, every article written on these subjects in the press.

#### Literary Gossip.

MR. J. E. C. BODLEY has been commanded by the King to write an account of the ceremony within the Abbey on June 26th, as an historical memorial of the Coronation. The form in which the book will appear is not yet settled, but probably two issues will be published simultaneously, the one for popular reading, the other on larger paper with illustrations or portraits.

IN 'An Onlooker's Note-Book,' to be published immediately by Messrs. Smith, Elder & Co., the author of 'Collections and Recollections' has put together a series of London letters to the *Manchester Guardian*. They deal not only with the living politics of the day, whether in Church or State, but with their historical origins. Portraits of the eminent, studies in literature, sketches of society, stories, and anecdotes are touched off with the pen of a keen observer of men and things.

MR. JOHN STUART—the *Morning Post* war correspondent and author of 'Pictures of War'—is engaged in writing a book to be entitled 'Rand Gold Mining.' It will be a popular account of the whole process of gold mining, from the period when the gold gets saturated into the ore to the time when it comes out in the form of bullion, and will be illustrated by explanatory photographs and diagrams, none of which has yet appeared. The volume will be published in June by Messrs. Warne & Co.

A VOLUME containing Sheridan's plays, reproduced for the first time from his own manuscripts, is nearly ready for publication. A short introduction by Lord Dufferin, being the last thing from his pen, supplies personal impressions of his great-grandfather's dramatic works, while Mr. Fraser Rae, the editor, has collected many contemporary comments on Sheridan as a dramatist. Mr. Nutt is the publisher.

'LOMBARD STUDIES AND IMPRESSIONS OF LAGO DI GARDA,' by the Countess Evelyn Martinengo Cesaresco, which Mr. Fisher Unwin will publish immediately, deals with poetic associations, musical memories, flocks, fields, and heroes. The lovely Lake of Garda, not so well known as it should be, is fully described. There is an account of the famous Scala Opera-house, of Rimini in the past and the present, and Arthur Young's Italian journey. The illustrations include a photograph of the Palazzo Martinengo, about which Lady Mary Wortley Montagu

went into raptures a hundred and fifty years ago. There are also reproductions of Moretto's Martinengo pictures and a portrait of the author's father-in-law, whose heroic career she drew in 'Italian Characters,' which, by-the-by, has been lately translated into German.

MR. WARWICK BOND is adding to his edition of Lyly's works an appendix of hitherto anonymous poems containing characteristics of Lyly's style, in order to get the opinions of competent critics on their genuineness or spuriousness.

ENGLISH lovers of Thoreau may be interested to hear that an unpublished essay, entitled 'The Service,' has just appeared at Boston, Massachusetts, under the editorship of Mr. Frank B. Sanborn, author of 'The Personality of Thoreau.' Over two-thirds of the issue, which was limited to 500 copies on toned French hand-made paper and twenty-two on Japan paper, were ordered in advance. Mr. Charles E. Goodspeed is the publisher.

THE Roxburghe Club is to have gifts this year of editions of two unique manuscripts belonging to two of its members: one of the Marquis of Bath's, belonging to the middle of the fifteenth century, and one of the middle of the next century of Mr. Brinsley Marlay's.

MR. B. H. BLACKWELL, of Oxford, is publishing 'Eton Idylls,' by C. R. S., the author of 'Lusus Pueriles,' recently published at Eton. The 'Idylls' present the light side of Eton in dialogue, also touching on more important questions. There is a decided opening for books of this sort in our public schools.

WE have to record the death of William Tinsley, at the age of sixty-five, formerly of the firm of Tinsley Brothers, who described the varying fortunes of the house in his 'Random Recollections of an Old Publisher' (1900). Mr. Tinsley's younger brother and partner, who died suddenly and prematurely in 1866, made a sensation by the rapidity with which he came to the front, but William Tinsley's sole control of the business, though he carried it on for several years, was not successful. His magazine, *Tinsley's*, did not pay, and his speculations in novels were often injudicious.

WE congratulate the Newsvendors' Institution on the success of their anniversary dinner last Wednesday, under the presidency of Lord Monckswell, the result being that 1,162l. was added to their funds. Sir Charles Dilke proposed the health of the Japanese Minister, who, in reply, stated that the newspaper was one of many recent introductions into Japan. One of his friends thirty years ago was bold enough to publish a paper of two pages. The circulation only reached 200. Now that paper had ten large pages and a circulation of tens of thousands. In Japan there were 900 newspapers, and their total circulation amounted to several millions. Among other speakers were Mr. Diósy, the Hon. W. R. W. Peel, Mr. Compton-Rickett, Mr. Sheriff Brooks Marshall, and Mr. Horace Cox.

MR. E. M. LLOYD writes from Sutton:—

"In your 'Literary Gossip' of April 26th you refer to the recent discussion how the articles of the Treaty of Tilsit were brought to the



knowledge of the British Government. There is a passage in Sir Robert Wilson's journal which I do not think has yet been quoted in this connexion."

He then quotes a passage dated Memel, June 28th ('Life of Sir Robert Wilson,' vol. ii. p. 283), and adds:—

"This goes to confirm Mr. Rose's view that Mackenzie derived his information about the interview from Russian sources (though not from Bennigsen) rather than Mr. Oscar Browning's suggestion that Mackenzie overheard the conversation of the two emperors, having obtained access to the raft as a workman."

We do not ourselves see that the passage makes for any particular view of the circumstances.

On Saturday last the Correctors of the Press enjoyed a successful dinner at the Hotel Cecil, and a recognition of their excellent services, often, like other latent things, forgotten. Perhaps the most striking feature of a representative gathering was Sir William H. Russell, whose presence and speech were much appreciated.

On Tuesday last, May 6th, the numerous friends and admirers of M. Léopold Delisle celebrated the *cinquantenaire* of that well-known librarian by presenting him with photographs of a complete MS. of the twelfth century preserved in the archives of the Vatican (of which only 100 examples have been done), and also of a MS. in the Turin Library which at one time belonged to the Duc de Berry, brother of Charles V. The donation took place in the presence of a representative gathering of distinguished Frenchmen—the Prince de Broglie, the Duc d'Audiffret-Pasquier, the Comte Delaborde, the Comte Durieu, and the Duc de la Trémoille—and a graceful little speech was made by M. Himly. M. Delisle, who was born in 1826, has been the librarian-in-chief of the Bibliothèque Nationale since 1874, into the management of which he has introduced many improvements. He is also distinguished as being almost the only eminent Frenchman who has been able to avoid the maelstrom of French politics. We on this side of the water are in entire accord with the good feeling which prompted the presentation of this tribute to M. Delisle's wide knowledge and unflinching courtesy.

M. XAVIER DE MONTÉPIN, who died at Passy, near Paris, on May 1st at the age of seventy-eight, differed from the majority of French novelists in that he was solely a writer of the *roman-feuilleton*; even his theatrical pieces were dramatized versions of his stories. For forty years he had been turning out novels with a regularity Anthony Trollope might have envied. Over a hundred distinct works carry his name on the title-page, and of nearly every one of these enormous editions were issued. He was born at Apremont (Haute-Saône) on March 18th, 1824, and began writing books in 1847. He did not cater for the educated classes, but he had a remarkable instinct in gauging the public taste, so far as stories were concerned.

RECENT Parliamentary Papers include Education, Scotland, Report for the Southern Division, 1901 (2d.); Edinburgh Museum of Science and Art, Report for 1901 (1½d.); and Code of Regulations for Day Schools, England and Wales (4d.).

## SCIENCE

### BOOKS ON BIRDS.

IN *More Tales of the Birds*, by W. Warde Fowler (Macmillan), nine stories about birds are pleasantly told. The first of these turns upon a young soldier at the battle of Waterloo to whom a lark's nest became an object of interest, because in his boyhood he had been made by the typical good parson to put back a nest which he had taken. All through the fight he kept his mind upon the Belgian nest which reminded him of home, and when wounded he crawled to the side of the bank, and was rejoiced to find the two eggs and two newly hatched young still uninjured: "a marvelous wonder as they war'n't schruncht with them Frenchies a gallopin over the place and our fellows when they set them a runnin," as he wrote to his mother in a letter which proved to be his last. 'The Last of the Barons' is a kite which finds a mate and makes its nest somewhere in the west of England or in Wales, and the rich collector offers the impoverished bird-stuffer twenty-five guineas for the clutch of eggs and ten more for one of the birds. The virtuous taxidermist writes a pathetic letter to say that his poverty and not his will consents; the collector sends him praise for his sentiments with twenty-five guineas as a present, and the kite's nest is spared for one year. 'A Lucky Magpie' is the familiar story of *la gozsa ladra* with rural English surroundings; while 'Selina's Starling' is the history of a bird which came down a chimney, and was named Elimelech because that was the first person mentioned in the Book of Ruth. We have heard of a shorter name from Genesis conferred on a canary. Such are a few of these simple stories, in most of which the birds are endowed with human speech, for the style of Mrs. Trimmer of 'The Robins' still finds its imitators and admirers. The book is well illustrated.

*The Home Life of Wild Birds: a New Method of the Study and Photography of Birds.* By Francis Hobart Herrick. (G. P. Putnam's Sons.)—This small quarto is an attractive addition to the list of books on birds with photographic illustrations, and it also marks a distinct step in advance of its predecessors. As a rule, British observers have been content to take photographs of birds at their nests or in various positions, and all credit is due to the naturalist who is lowered over a cliff to photograph the nestlings of the raven and the eagle, or takes infinite pains to "snap-shot" the herons on lofty trees or the spoonbills in the mosquito-haunted morass. However good these photographs may be—and many of them are admirable—the observer has been obliged to go to the object, and prolonged watching of the habits of birds while attending to their nestlings is seldom possible. If much disturbed, a bird will frequently forsake its eggs, but it occurred to Mr. Herrick that after the young are hatched the natural affection of the parents is so strong that they can hardly be induced to abandon their offspring. Selecting for his experiments some of the familiar species of New Hampshire, he proceeded to cut down the branches in which the nests were placed and transfer the "procreant cradle" to a suitable stand in front of a tent from which, in a good light and at his ease, he could observe the domestic economy all day long. The nest itself is not disturbed, and in twenty-five instances of experiments with birds which make open habitations only three were failures, owing to the excessive heat of the sun, which proved too much for the young. In many cases the parents resumed the care of the nestlings after an interval of only a few minutes, while with more shy individuals the period was longer; but in no case did the old birds forsake their brood. For

English readers there would be little use in enumerating all the species observed; suffice it to say that among the 141 illustrations may be seen the parent king-bird rending an unruly dragonfly; the female cedar-bird with its neck distended and distorted by the cherries which it is prepared to regurgitate into the gullet of the offspring, and again with the neck showing its natural and graceful curve after regurgitation; the female vireo delivering food, and the male vireo less preoccupied in performing the same duty; and various species attending to the cleaning of their nests, each after its manner. Among the most quaint is the illustration of the cedar-bird nestling only thirty-six hours old, blind, naked, helpless, and conscious only of a sound or a vibration when the parents bring it food, looking like some grotesque Chinese monster as it rests on its pot-belly and uses its rudimentary wings and its feet for support. Highly instructive are the views of a family of five nestling kingfishers at various stages, and sometimes marshalled in line like soldiers, until, at twenty-two days old, the natural tendency to walk backwards asserts itself and the rank is broken. Very valuable are the author's experiments as to the time at which nestlings acquire the sense of fear: an instinct which appears to be correlated in some species with the development of the wing-quills, though there are important exceptions. Admirable hints are given for observing and recording the habits and times of feeding of different birds, and although these refer primarily to American species, no English ornithologist can afford to neglect them. But in urging the British ornithologist to go and do likewise, a word of caution must be added. To remove a nest containing young birds from its normal site would amount to "possession" in the case of any species specially protected in our schedule, and the genuine investigator might easily expose himself to the perquisitions of a society which is not precisely opposed to self-advertisement. With this warning we close our notice of an admirable book, terminated by an index of unusual merit.

*Nestlings of Forest and Marsh*, by Irene Grosvenor Wheelock (Chicago, McClurg & Co.), is a small book on somewhat similar lines to Mr. Herrick's work, and adequately illustrated. It is pleasantly written, but seems to be intended for the young American. We hardly expect that it will commend itself strongly to the British public.

### SOCIETIES.

PHILOLOGICAL.—May 2.—*Annual Meeting*.—Mr. I. Gollancz in the chair.—The Treasurer's cash account was read.—The following members were elected officers for the ensuing year: *President*, Mr. H. Bradley; *Vice-Presidents*, Drs. W. Stokes, H. Sweet, J. A. H. Murray, A. H. Sayce, A. S. Napier, and W. W. Fiske; *Ordinary Members of Council*, Messrs. E. L. Brandreth, W. A. Craigie, F. T. Elworthy, T. Ely, D. Ferguson, P. Giles, I. Gollancz, F. Heath, G. Neilson, A. Nesbitt, and W. H. Stevenson, and Profs. Foster, Ker, Lawrence, Platt, J. P. Postgate, Ridgeway, Rippmann, Strachan, and Tylor; *Treasurer*, Mr. B. Dawson; *Hon. Secretary*, Dr. F. J. Furnivall.—Prof. Skeat read a paper on some English etymologies, of which the following is a partial abstract. *Big*, adj., represents a Norse *bygg*, mutated form of *bug*, from the weaker grade of the verb appearing in A.-S. as *biggan*, to bow, to bend; cf. Skt. *bhugnas*, bent, bowed. The original sense is bowed out, protuberant, pregnant; cf. prov. E. *bug*, to bend; *big*, a boil, a teat. *Boast* is from an A.-S. base *bog-st*, with the suffix *-st* as in *blast* from *blow*, from the A.-S. verb *bogian*, to boast, originally to swell out; cf. A.-S. *boga*, a bow. *Brag* may very well be of French origin, and the French word may be from Norse; Kalkar gives the Mid. Dan. *brage* with the very sense of "to brag." *Brisket* is from O. North F. *brisket*, modern Norman *briquet*: there is also a Guernsey form, *brûquet*—probably from Dan. *brusk*, Icel. *brjósk*, cartilage. The French *canard*, duck, and *cane*, duck, G. *Kahn*, boat, are from Lat. *canna*, a boat, as used by Juvenal; cf. E. *cane*, from the same source. *Cantilever* is simply "cantle-lever," a



lever placed at a *cantle* or corner. *Chum* is short for *chummy*, an old corruption of *chimney*; a *chummy* was a chimney-sweeper, and may also have been a chimney-companion, one who sits over the same fire; "chimney-fellow" would account for the form, which the usual guess, "chamber-fellow," will not. *Cosy* is allied to Norw. *koselig*, cosy, comfortable, and to Norw. *kose sig*, to make oneself comfortable, both given by Larsen. *Craven* is not from O. F. *cravante*, but simply from *cravant*, pres. pt. of *craver*, *crever*, Lat. *crepare*. *Cuttle-fish* A.-S. *cudele*, originally meant "bag," like the Low G. *kudel*, and is allied to *cod*, a bag. Swed. dial. *kuilde*, a peashell. *Drake*, a male duck, is absolutely the same word as *drake*, A.-S. *draca*, a dragon; the original sense of G. *Enterich* was "duck-dragon"; see Kluge. *Fagot*, F. *fagot*, is of Norse origin; cf. Norw. *fagg*, a bundle, in Ross. *Frill* is the W. Flem. *frulle*. Swed. dial. *fröll*, with the same sense. *Hod* is the M. Du. *hodde*, given by Hexham under 'Botte,' and thus easily misread. Many other suggestions were made.

**INSTITUTION OF CIVIL ENGINEERS.—May 6.—Annual Meeting.**—Mr. C. Hawksley, President, in the chair.—The result of the ballot for the election of officers was declared as follows: *President*, Mr. J. C. Hawksley; *Vice-Presidents*, Sir W. White, Mr. F. W. Webb, Sir Guilford Molesworth, and Sir A. Binnie; *Other Members of Council*, Mr. J. Barton (Dundalk), Mr. Horace Bell, Mr. E. Hall Blyth (Edinburgh), Mr. Cuthbert A. Brereton, Mr. J. Brown (Cape Town), Mr. R. Elliott Cooper, Col. R. E. B. Crompton, Mr. C. West Darley, Mr. G. F. Deacon, Mr. W. R. Galbraith, Mr. E. F. Hannaford (Montreal), Mr. G. H. Hill, Mr. J. C. Inglis, Mr. G. R. Jebb (Birmingham), Dr. A. B. W. Kennedy, Sir W. T. Lewis (Cardiff), Mr. J. A. McDonald (Derby), Mr. W. Matthews, Mr. W. Shelford, Mr. A. Siemens, Mr. H. C. Stanley (Brisbane), Mr. John Strain (Glasgow), Mr. J. I. Thornycroft, Prof. W. C. Unwin, Mr. F. R. Upcott, and Sir Leader Williams (Manchester).

**ROYAL INSTITUTION.—May 1.—Annual Meeting.**—Sir J. Oughton-Browne in the chair.—The Annual Report of the Committee of Visitors for 1901, testifying to the continued prosperity and efficient management of the Institution, was read and adopted; and the Report on the Davy-Faraday Research Laboratory of the Royal Institution, which accompanied it, was also read. Forty-four new Members were elected in 1901. The books and pamphlets presented in the year amounted to about 253 volumes, making, with 722 volumes (including periodicals bound) purchased by the Managers, a total of 975 volumes added to the library in the year.—The following gentlemen were unanimously elected as officers for the ensuing year: *President*, the Duke of Northumberland; *Treasurer*, Sir J. Oughton-Browne; *Secretary*, Sir W. Crookes; *Managers*, Lord Alverstone, Sir J. Blyth, Sir F. Bramwell, Dr. T. Buzzard, Dr. D. Hood, Sir Francis Laking, Mr. G. Matthey, Dr. L. Moud, Dr. H. Muller, Mr. E. Pollock, Sir Owen Roberts, Sir Felix Semon, Sir James Stirling, Mr. J. I. Thornycroft, and Mr. J. Wimsbush; *Visitors*, Dr. H. E. Armstrong, Dr. C. E. Bevor, Mr. J. B. Broun-Morison, Mr. F. Elgar, Mr. F. Gaskell, Dr. Dundas Grant, Lord Greenock, Mr. Maures Horner, Sir H. Irving, Mr. Wilson Noble, Mr. W. R. Pidgeon, Mr. A. Rigg, Mr. W. S. Squire, Mr. H. Swithinbank, and Mr. C. Wightman.

**SOCIETY OF ENGINEERS.—May 5.—Mr. P. Griffith** President in the chair.—A paper was read on 'Recent Blast-Furnace Practice,' by Mr. Brierley D. Healey.

**HELLENIC.—May 7.**—Sir R. Jebb, President, in the chair.—Mr. G. F. Hill showed lantern illustrations of some of the more remarkable Greek coins acquired by the British Museum during the past five years. A gold stater of Tarentum, of about 338 B.C., with the infant Taras appealing to his father Poseidon, is connected with the appeal made by Tarentum to Lacedæmon, in response to which Archidamus came to Italy. A unique silver stater of the Achæan League, in style resembling the fine Arcadian coins of about 360 B.C., proves the correctness of the old attribution to the Achæans of Peloponnesus of other coins now generally classed under Achæa Phthiotis. The head popularly known as Odysseus on an electrum stater of Cyzicus was considered in connexion with the other types which suggest that it is rather one of the Cabiri. A small silver coin was attributed to the Carian city of Lyde, on the ground of its inscription and the resemblance of its types to those of Cnidus. A bronze coin of Claudius with a figure of the goddess of Myra in Lycia was shown to permit of the attribution to that province of a group of coins hitherto regarded as uncertain. A unique stater of Tarsus with a facing head of

Heracles is, it was suggested, additional evidence of the influence exerted by Western Greece on the Cilician coinage of the early fourth century. In connexion with a tetradrachm bearing the types of Alexander IV., but the name of Ptolemy, Prof. Jan Six's view, that the portrait represents not Alexander the Great, but his son, was disputed, and the relation of the type of the fighting Athena to other types, such as the Athena Alcis of Macedonian and Seleucid coins, was considered.—The Chairman and Sir H. Howorth made some comments on the paper, which was very favourably received.

#### MEETINGS NEXT WEEK.

- Mon. Geographical, 8½.—'Snow-Waves and Snow-Drifts in Canada,' Dr. Vaughan Cornish.  
Tues. Royal Institution, 3.—'English Kings and Kingship,' Lecture III., Prof. F. York Powell.  
—United Service Institution, 3.—'Experiences in South Africa with a New Infantry Range-Finder,' Prof. G. Forbes.  
—Asiatic, 4.—Annual Meeting.  
—Colonial Institute, 5.  
Wed. Society of Arts, 4½.—'Boats and Boat Building in the Malay Peninsula,' Mr. H. Warington Smyth.  
—Society of Biblical Archaeology, 4½.—'The History of the Transliteration of Egyptian,' Mr. F. Legge.  
—Geological, 8.—'Pliocene Glacio-Fluvial Conglomerates in Subalpine France and Switzerland,' Dr. C. S. Du Roi de Preller; 'Overthrusts and other Disturbances in the Radstock Series of the Somerset Coalfields,' Mr. F. A. Seart.  
Thurs. Royal Institution, 3.—'Recent Geological Discoveries,' Lecture II., Dr. A. Smith Woodward.  
—United Service Institution, 3.—'Suggested Improvements in Military Horse Management,' Capt. M. H. Hayes.  
—Royal, 4½.  
—Historical, 5.—'A Star Chamber Case in the Reign of Henry VII.,' Mr. I. S. Leadam.  
—Institution of Electrical Engineers, 8.—'Electrical Traction on Steam Railways in Italy,' Prof. C. A. Carus-Wilson.  
Fri. United Service Institution, 3.—'Complexity in Army Accounts,' Capt. G. W. Redway.  
—Royal Institution, 5.—'The Nebular Theory,' Sir R. S. Ball.  
Sat. Royal Institution, 3.—'Poets and Poetry,' Lecture III., Prof. W. Raleigh.

#### Science Gossip.

DR. F. A. BATHER has been promoted from his position as second-class assistant in the Geological Department of the British Museum to be Assistant Keeper.

WE hear from Berlin that Dr. Virchow has resigned his post as President of the Medical Society on account of his health.

An eminent mathematician has passed away in Geheimrat Immanuel Lazarus Fuchs, whose death took place at Berlin on April 26th, in his seventieth year. Fuchs, who was a native of Posen, first attracted attention by a treatise on linear differential equations. In 1865 he was appointed lecturer at the Berlin University, where he had himself studied under Kummer and Weierstrass. After filling appointments at Greifswald, Göttingen, and Heidelberg, he became professor at the Berlin University, and director of the mathematical seminary. 'Fuchs'sche Funktionen' made his name famous among mathematicians of all countries.

DR. F. C. PENROSE has published (Macmillan & Co.) a second edition of his 'Method of predicting by Graphical Construction Occultations of Stars by the Moon and Solar Eclipses for any given Place.' The value of the work, which first appeared in 1869, is well known to all who are engaged in such investigations; the present edition is much condensed and simplified, but also extended in some portions, particularly in that relating to total solar eclipses.

WE regret to announce the death of Prof. Marie Alfred Cornu, member of the Institute of France, and Associate (since 1890) of the Royal Astronomical Society of London, which took place, near Orleans, after a very short illness, in the sixty-third year of his age, on the 12th ult. He was best known for his determinations of the velocity of light and of the mean density of the earth; but he also obtained a large number of valuable spectroscopic and photometric observations, besides being a prolific writer in scientific memoirs and periodicals, particularly in the 'Annuaire' of the Bureau des Longitudes.

THE second volume of the publications of the Observatory of Tashkent contains a series of useful charts by M. W. Stratonoff illustrating the distribution of stars, star clusters, and nebulae, and their positions with reference to the Milky Way. For the present the investigation is confined to the northern hemisphere and the 20° of the southern nearest to it, and is

chiefly founded on the Bonn Durchmusterung, but at some future time it will be extended, by the aid of the Cape photographic Durchmusterung, to the whole heavens. For the question of the distribution of different types of stellar spectra the Draper catalogue is the authority. Those of the nebulae and star-clusters are shown for both hemispheres, and the fact is brought out even more clearly than before that the nebulae in general and in each of their recognized divisions avoid the galaxy, and are, as it were, gathered towards its poles, whilst the irregular star-clusters (excluding the globular ones) have a remarkable tendency to congregate in or near it, thus showing that all are variously related and mutually complementary parts of one stupendous system.

#### FINE ARTS

##### THE ROYAL ACADEMY.

THE first impression the visitor gains of the Academy awaits him before he enters the doors. It is that produced by Mr. Brock's colossal equestrian statue of the Black Prince. On the days consecrated to the press this was not yet completed, but enough was standing to convey the notion that at last an attempt was being made to attain monumental dignity and weight rather than clever and inappropriate naturalistic rendering. We shall recur to this, but it is, we think, one indication of many that a return to sounder traditions has at last set in. We do not mean that the Academy is yet in any way representative of the best qualities of English art, but the exhibition is this year distinctly more sober, more dignified—in fact, slightly, but still perceptibly, more academic. There is evident in the selection this year a reaction against flashy extravagance and wild experimentalism, while for some reason the Academicians themselves, who are not subject to selection, have become more reticent, less forward in their claims for attention. Nothing, it seems, will restrain the theatrical bravura of Mr. Frank Dicksee, but Mr. Herkomer is almost retiring, Sir E. J. Poynter's small pieces display more consideration, while, to pass to habitual exhibitors, there is nothing by the Hon. John Collier which can shock our sensibilities like his 'Tannhäuser' of last year. Altogether, the exhibition wears a sobered, conceivably a repentant, mien after the excesses of recent years. This is a great gain, and we even venture to hope that by persisting in this good beginning the Academy may in time establish a standard tradition of scholarship, and that, we take it, is the function that such a body can most profitably fulfil. The exclusion of genius is, after all, a venial fault compared with the official recommendation to the public of what it is only too apt to assimilate.

The first room is marred, however, by two trying examples of that theatrical make-believe which for some unexplained reason is accepted as the official vesture of poetical subjects. In Mr. Frank Dicksee's *Belle Dame sans Merci* (No. 13) it is not difficult to guess what ails the knight at arms. The near approach of so meretricious and unattractive a "super" would account for his instantly taking a pose calculated to give her a severe fright. Of Mr. Briton Riviere's *Aphrodite* (37) we can only say that the spirit in which it is conceived is as nearly related to that of the Homeric hymn which he quotes as the undistinguished model he portrays is to the goddess herself. The painting in both these cases corresponds perfectly to the crude childishness of the initial idea. But apart from these there is a certain air of unambitious repose in the paintings which leaves the spectator comparatively at ease. Mr. Charles Sims's *Top o' the Hill* (24) has a certain breezy airiness of colour and tone which shows a distinct individuality. Mr. Val. Prinsep's *Virgin at*



*Bethlehem* (28) is a careful and thoughtfully designed work of a kind which will appeal to lovers of M. Bougereau's sentiment. Mr. Adams's *Merlin and Nimue* (29), though mannered and unconvincing as a presentment of the idea, has a certain quality of even and subdued tone.

On the other hand, Mr. Swan's *Leopardess and Young descending Hill* (3) is one of many proofs in the present exhibition of a deplorable decadence in the work of a man who was once one of our most promising artists. At Wolverhampton there are just now exhibited a number of his drawings of animals executed with real mastery. They are described by a strong and fluent line containing the form and binding it together in a manner which recalls the drawings of Barye. From them one would suppose that we had at least one convinced and serious animal draughtsman, but his work at the Academy affords no evidence of any such clear artistic purpose. In the sticky and fussy quality of his pigment all trace of keen observation, much more of purposeful design, has disappeared. Nothing holds together either in tone or colour; the backgrounds are made up at haphazard, merely because the artist would not paint the animals without some pretence of a natural setting. But no credible illusion of space is attained. The same defects are equally apparent in his other animal piece, *Lioness and Cubs drinking at a Torrent* (170), while his excursions into portraiture are positively deplorable. Even as mere representation, his portrait of *Alexander C. Ionides, Esq.* (760), falls below the average standard of professional likeness-making, while we fail to trace any glimmering of artistic intention either in design or tone. Such a decadence seems to be in the natural course for successful artists; but we can ill afford to sacrifice Mr. Swan, and we can only hope that something may recall him to the serious aims of his earlier years.

Mr. Sargent, as we have before maintained, seems immune from the insidious effects of success, and the present exhibition affords another convincing proof of his indefatigable energy and sincerity of purpose. As usual, he varies between wide limits. In his large portrait group of *The Ladies Alexandra, Mary, and Theo Acheson* (89), which closes the vista of the first two galleries, he has attempted a conscious and elaborately planned arrangement, but we think he lacks the necessary invention and the feeling for constructed design. He accepts so much unconditionally from nature that his only chance of obtaining a complete unity is to accept all. In this picture we feel at once the artificiality, the elaborate mechanism of the arrangement, precisely because the artifice stops short with the general idea. We feel the constraint that these modern ladies were under when he induced them to behave with the aimless elegance of eighteenth-century beauties. Their habitual gestures would, we feel, be more prompt, more decided, less consciously effective. The lady who plucks the oranges would actually do so with a more nonchalant gesture, and she who holds them in her lap has here the air of appealing with the question how long she must remain in a position which she feels to be constrained and possibly ridiculous. Mr. Sargent is an unequalled master of actualities; he seizes and records with amazing precision the *cachet* of contemporary fashionable society—and that not merely in its accessories, but by a sharp emphasis on any tricks of manner that betray the common social temper of the day—but he has not shown so far any power of rising to a more generalized conception of beauty, or of seizing the more fundamental qualities of human nature. He is essentially a receptive and not a creative artist—his vision is that of a sensitive plate gifted with understanding. And so his one triumphant success of this year is the *Duchess of Portland* (323), which is in the nature of a subtilized and readjusted snap-shot. In this,

and in its contrast with the companion portrait by M. Carolus Duran of *Mrs. Charles S. Henry* (327), we find the keenest note of interest in the whole exhibition. We have, indeed, never enjoyed with so little reservation any portrait by Mr. Sargent. Here modernity is unmitigated by any reference to past conventions, but it is modernity seen at its best and in the happiest circumstances. The elegance which the picture displays is easy, frank, and natural; there is no trace of that self-assertive bravura of pose, that effrontery of the *arriviste*, which Mr. Sargent has at times noted with such cruel accuracy. The circumstances—and over circumstances Mr. Sargent generally abdicates control—have here conspired for beauty, and beauty is the result. The colour scheme—a rich cerise against the greenish white of a magnolia petal—is one of Mr. Sargent's best and most characteristic ideas, and it is reduced to its simplest terms with all the artist's amazing skill. For once, too, the quality of the flesh, though a little thin and papery, is more homogeneous than it is wont to be in Mr. Sargent's work. The general tone is also carried through with greater evenness and consistency, with less sudden and surprising accents; there is, in short, a nearer approach than heretofore to the suavity of a great style.—The portrait by M. Carolus Duran (327) is hung in a position which seems intended to invite comparison between the two pictures. Such a comparison could hardly be fair to the older painter, for in this instance there can be no question that Mr. Sargent has far outstripped his master. M. Duran has never been remarkable for the purity of his taste, and with advancing years the strenuous craftsmanship of his early work has become enfeebled and the faults it concealed are proportionately more prominent. Here, beyond the power of making an adequate representation of a sitter, there is little to admire. The relations of the figure to the picture space and of the tones and colours to one another exhibit no clear artistic determination, no central idea, no predominating mood. Moreover, the actual painting is undistinguished. To make a fair comparison between the two men one would have to bring over some of M. Duran's earlier works and put them beside this, the most complete of Mr. Sargent's creations. Even so the master would not, we imagine, compete in the matter of charm or in alertness of vision with his pupil, but perhaps in scholarly design and searching draughtsmanship he might be found the superior.

Turning to another of Mr. Sargent's works, *Mrs. Leopold Hirsch* (681), which must also be accounted a success for its vigorous characterization, we find the defects of his method more evident. The bust is broadly and vigorously modelled, but the habit of putting on the half tones with deliberate touches of a separate mixture of opaque paint destroys the illusion, and conveys nothing of the real beauty, the elusiveness and transparency of the quality of flesh. The other portrait by Mr. Sargent in the same room, *Lady Meysey Thompson* (688), is one of the cases which must constantly occur where his lack of any well-grounded and traditional principles of style betrays him. In movement, in tone, and in colour it is a boisterous and noisy performance.—It is the presence of these qualities of style, the knowledge what to subordinate and what to accent in order to build up a picture, that gives to Mr. Watts's portrait of *Major-General Baden Powell* (177), faint echo though it be of the work of his prime, a gravity and a dignity which belong to nothing else here.

Much of interest and importance we defer to a future article, but we must not pass over one picture which, by its splendid isolation and its commanding position, is fitly symbolical of the head of the British Empire. We refer, of course, to the portrait of *His Majesty King*

*Edward the Seventh* (131), executed by Mr. Luke Fildes, at His Majesty's express command. Here the claims of loyalty and art criticism conflict. We are in these days so much accustomed to believe—though the belief is surely gratuitous—that the portrayal of royalty and the confection of a work of art are incompatible aims, that the picture in question will scarcely provoke astonishment.

#### ART AT THE WOLVERHAMPTON EXHIBITION.

WE confess that, until a year ago, the word Wolverhampton aroused in our mind chiefly a vague idea of cycles, safes, and the Black Country. At that time there was announced an exhibition at the Municipal Art Gallery of the works of Mr. Legros. What, one wondered, had happened in the Midlands that the town councillors of Wolverhampton should appreciate the work of an artist who counts in London but a small, though devoted, circle of admirers? Wolverhampton now became a stimulus to our curiosity, and we went thither in the expectation of finding something out of the familiar course of exhibition management. The results were far more remarkable than anything we had anticipated. This, so far as we could gather, is what has happened. Among the citizens of Wolverhampton is a friend of the late William Morris, a passionate amateur and enthusiastic student of art, and the Exhibition Committee, graced with rare perspicacity, saw that the best chance of achieving some notable result lay in handing over the whole arrangement of the Art Gallery to Mr. Hodson. Since compromise is as distressing to art as religion, and any dogma is better than none, a gallery arranged by any single autocrat, whatever his predilections, will have more character, and will impress more distinctly some one aspect of art, than a gallery which represents a compromise between the contradictory and mutually destructive tastes of a number of councillors.

But when, as is the case at Wolverhampton, the autocrat, starting with a clear understanding of the well-authenticated tradition of painting in past epochs, has arrived at a decided conviction of what in modern art is based on the same principles and illustrates the same attitude, and when to this he adds unusual catholicity of taste and confidence in his convictions, we get a display of what modern English art contains of solid accomplishment and serious endeavour such as we do not remember ever to have seen before. Mr. Hodson has had the courage not to accept reputations at their market value. Scarcely a single work is here that is without at least artistic intention. For once in an English exhibition the appeals to cheap sentimentality and the love of theatrical display have been severely excluded. In the small space at command, where only about two hundred pictures could be shown advantageously, it was impossible to conciliate at once the verdicts of the artist, the official, and the public. Mr. Hodson has frankly thrown over the last two, and the effect is astonishing. Here, when they are gathered together in force, we see how many in the last half century have not bowed the knee to Baal; how worthily, on the whole, the tradition of genuine workmanship has been kept alive.

Of the four rooms one is devoted to a few works of the great period of English painting—to Reynolds, Gainsborough, Turner, and Wilson. There are not enough pictures to represent the whole scope of English art of the period, but among them are a few works of supreme merit which, as it were, establish the standard of the highest and most characteristic qualities of the British School. Next follows a large gallery containing the works of artists who flourished in the second half of the last century, many of whom are still living, but who are put together as akin with the older tradition. Then comes a small room



devoted to the Pre-Raphaelites, with a few of their recent imitators; while the fourth room, a large one, is hung with contemporary work. It is here that the shock to commonly received opinion will be most felt, for the arrangement suggests that among modern artists it is Mr. Steer, Mr. Strang, Mr. C. Shannon, Mr. Ricketts, and Mr. Rothenstein whose work really counts, rather than that of the recipients of official and popular recognition. We do not, of course, suggest that the selection here made is exhaustive. We should like, for instance, to have seen Mr. Orchardson isolated from his usual surroundings; and the omission of Mr. Sargent, were it intentional, would be indefensible. But at least it is a noteworthy attempt to give effect to an independent estimate of merit, and one with which we have before expressed our concurrence.

In the works of the older generation the judgment is really not less striking. Mr. Legros at last receives the position which so many artists believe to be his due; Mr. Watts is represented by so choice a selection that he takes his place at once as one of the immortals; Millais's late work is nicely appreciated by exhibiting only one picture, and that the 'Vanessa,' one of the two or three really superb works which he executed after he went over to the Philistines. Alfred Stevens and Frank Potter are allowed at last the words of praise which, in their own day, were drowned in the acclamations that greeted Mason and Fred. Walker. But who, it may be objected, ever heard of Frank Potter? Precisely, but a study of his three small pictures at Wolverhampton will show the capricious injustice of contemporary renown, and what a grudge we owe to our predecessors for our own ignorance. It would seem as though the difference between the man who paints and him who represents objects in pigment were often imperceptible to their contemporaries. Pictures of the day tend to be judged by their content rather than by their quality. But when the charms of novelty and fashion have evaporated, the work of the real painter, however commonplace its subject-matter, turns up again, while the mere representation, be its content never so thrilling, is no longer to be found. It is this quality of time-resisting workmanship that determines survival. And this Frank Potter's work had. The best of his three pieces is *A Quiet Corner*, just a woman dressed in the mode of the sixties, sitting before a black lacquer screen. There is nothing striking about the woman or distinctive about the artist's attitude to her. It is not a great effort in the portrayal of character, but decidedly it is painted. With what conviction he has recorded the value of the low-toned white of the dress upon the black of the screen! how precisely and how solidly he has modelled the *pâte* of the flesh, and how he has cherished the notes of more positive colour—the amethyst blue of the sash and the dull emerald-greens of the patterned screen! The whole evinces a feeling for tone almost as delicate as Mr. Whistler's, with a firmer, more lacquered surface than his pictures, except a few of the early ones, possess. The absence of any early Whistlers is, by-the-by, to be regretted in a collection which is as a whole so unusually representative, though the work of his maturity is well maintained by the Carlyle. Of the Alfred Stevenses, one is the splendid head of Mr. Morris Moore which was seen at Burlington House the winter before last, the other a portrait of Mr. Collman, which, like that of his wife at the Tate Gallery, gives one a new and more sympathetic impression of the fashions of the sixties. It is, compared with the Morris Moore, an elaborate work, but modelled with a strong plastic feeling, and in sentiment distinguished by a peculiar nobility and geniality.

Other artists of the period who are represented are:—Mr. Hook, by one of his finest pieces, *Coral Fishers*, a view of the Bay of Salerno,

exquisitely sweet and rich in colour, and masterly in the rendering of the plane of the sea; the late Mr. McLachlan by his *Isles of the Sea*, assuredly one of his finest achievements; and Cecil Lawson by one small picture, a moon-light scene on the Thames at Chelsea. Though scarcely characteristic of the artist, this is perhaps finer in its close observation and precise handling, which somehow do not clash with the romantic intensity of the mood, than works of his more familiar manner.

J. F. Lewis never came nearer to fusing his miraculously rendered detail into an artistic whole than in the *Lilium auratum* which hangs here. Even for this we do not think the transfiguring inspiration ever revealed itself to him; his assiduity and dexterity seem to have prevented him from ever feeling the need of it; he never had to find a way round, to epitomize or translate what he saw before him. He transcribed verbatim, without ever fully understanding the meaning of a phrase.

The gallery of the Pre-Raphaelites affords an odd and unusual collection, not widely representative, nor containing the highest achievements of the school, but including one or two unfamiliar pictures which were of cardinal importance in their influence on contemporary art. Among these we may note the very early Madox Brown, *Autumn Leaves*, which may be regarded as the first germ of the Pre-Raphaelite movement, for it was done in his student years at Antwerp. Another is Brett's *Val d'Aosta*, which Ruskin greeted so enthusiastically as "historical landscape at last." It is astonishing in the laborious minuteness, the pathetic fidelity of its rendering. Prosaic and inharmonious as it is, the mere force of conviction with which every scrawl of lichen on the rock and every shadow of the most distant vine-plant is recorded has a certain charm. It was impossible to keep on at this level. Brett himself soon found a way to give the semblance of complex detail without the trouble of accurate presentment, and Vicat Cole and Mr. Leader showed how popular this appearance of a laborious fidelity could be made by the infusion of a rather ordinary sentiment.

Where the pictures are selected with so much discrimination, and with such an eye to their importance in the past history of English art, it is impossible to do justice to more than a small part of them. We hope to return to the subject later. We have one, and only one, serious disagreement with the management, and that is the use of Morris wall-papers for the walls of the galleries. They may be admirable in design, but one is not inclined to bless them when one is vainly trying to elude the reflection of a frieze of aggressive red flowers in the glass of a picture. With that reservation we must compliment the authorities of Wolverhampton upon a most successful and enterprising performance.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 1st inst. the following engravings. After Reynolds: Lord Grantham and his Brothers, by T. Cheesman, 44*l.*; The Peniston Lamb Children (The Affectionate Brothers), by Bartolozzi, 44*l.*; Lady Smyth and Children, by the same, 63*l.* After A. Kauffman: Lady Rush-out and Daughter, by T. Burke, 92*l.* After Cosway: Lady Heathcote, by J. Agar, 73*l.* After Hoppner: Mrs. Jordan as the Comic Muse, by T. Park, 36*l.* By W. Ward: Lucy of Leinster, 67*l.* After Bunbury: Black-eyed Susan, by W. Dickinson, 32*l.* By and after J. R. Smith: Narcissa and Flirtilla, 65*l.*; What You Will, 34*l.* After W. Bigg: The Romps, by W. Ward, 50*l.* After J. Ward: Rustic Conversation, by S. W. Reynolds, 42*l.*; Inside of a Country Alehouse, and Outside of a Country Alehouse, by W. Ward (a pair), 84*l.* After Wheatley: Rustic Hours, by Gillbank (set of four), 65*l.*; The Cries of London (set

of fourteen), 388*l.* After Morland: Giles, the Farmer's Boy, by W. Ward, 52*l.*; The Hard Bargain, by the same, 37*l.*; A Party Angling, by G. Keating, 55*l.*; Morning, or the Benevolent Sportsman, by J. Grozer, 31*l.*; A Tea-Garden, by F. D. Soiron, 65*l.*; The Squire's Door, and The Farmer's Door, by B. Duterrau (a pair), 199*l.*; Children Fishing, and Children gathering Blackberries, by P. Dawe (a pair), 105*l.*

The pictures belonging to Mr. C. A. Barton were sold by the same firm on the 3rd inst., several of them fetching over 1,000*l.* The following were the principal: R. P. Bonington, Fisher-boys on the Beach, 1,312*l.*; Venice, 525*l.* J. Constable, Gillingham Mill, 1,207*l.*; Brighton Beach, 441*l.*; Hampstead Heath, 231*l.* T. S. Cooper, A Country Road, with a woman on a donkey driving cows, 504*l.* J. S. Cotman, Barges on the Yare at Anchor, 231*l.*; Fishing Smack beating out of Yarmouth Roads, 136*l.* D. Cox, Market Figures, 168*l.* T. Creswick, Welsh Lake Scene, 110*l.* J. Crome, A Norfolk Landscape, 1,207*l.*; Scene in a Forest, 441*l.* P. De Wint, Lincoln Pool, 147*l.* T. Gainsborough, Squire Rowe, 1,207*l.* J. F. Herring, sen., The Favourites, 147*l.* J. Holland, The Quay in front of the Doge's Palace at Venice, 472*l.*; S. Giorgio Canal, 367*l.* Sir E. Landseer, The Highland Breakfast, 220*l.* C. Lawson, The Valley of Doon, 1,638*l.* J. Linnell, The Windmill, 850*l.*; A River Scene, evening, 225*l.* G. Mason, When Shadows of Evening Fall, 231*l.* Sir J. E. Millais, The Milkmaid, 630*l.*; The Winter Garden, 441*l.* G. Morland, The Carrier's Stable, 1,155*l.*; The Bull Inn, 861*l.*; The Shepherd's Meal, 966*l.*; A Landscape, with huntsmen and hounds, 115*l.* W. Müller, The Chess-players, 210*l.*; View near Gillingham, 336*l.* W. Mulready, The Roadside Inn, 315*l.* P. Nasmyth, A Surrey Homestead, 787*l.* J. Phillip, A Spanish Lady at a Balcony, 241*l.* Sir H. Raeburn, Anne Cunningham Graham, 1,312*l.* D. Roberts, Interior of a Cathedral, 210*l.* G. Romney, Rachel Harrington, 336*l.* C. Stanfield, Dutch River Scene, 136*l.* J. Stark, A Woody Landscape, 378*l.*; A Road through a Wood, 136*l.* J. M. W. Turner, A River Scene, with sandstone cliffs, 325*l.*

The prices realized by Mr. Barton's pictures were far exceeded later in the afternoon, a picture by Lawrence fetching more than 2,000*l.*, portraits by Raeburn 3,780*l.* and 6,825*l.* respectively, and a Hobbema nearly 10,000*l.* Pastels: J. Russell, Sarah White, 840*l.*; Miss Freeland, 525*l.* Pictures: Sir H. Raeburn, Sir W. Napier, 840*l.*; Hon. H. Erskine, 651*l.*; The Two Sons of David Monro Binning, 6,825*l.*; George and Maria Stewart, Children of Prof. Dugald Stewart, 3,780*l.* Sir T. Lawrence, C. Binny, Esq., and his Two Daughters, 2,047*l.*; Henry, First Earl of Mulgrave, 199*l.* J. Ruysdael, A Woody River Scene, 157*l.* G. Romney, Miss Mary Waring, 840*l.*; Portrait of a Lady, in white dress with mauve sash, 241*l.*; Hon. Augustus Keppel, 189*l.*; Portrait of a Lady, in pink dress and white muslin cloak, 924*l.*; Portrait of a Lady, in grey dress with yellow sash, 420*l.*; Portrait of a Lady, in crimson dress and black mantle, 966*l.* A. Canaletto, The Grand Canal, Venice, 126*l.* J. Hoppner, Portrait of a Lady, in grey dress with lace frill, 367*l.*; Portrait of a Lady, in white dress, holding a muff, 147*l.*; Portrait of a Gentleman, in dark coat and white stock, 131*l.* G. Morland, The Thatcher, 210*l.* Sir W. Beechey, Kennett Dixon, 210*l.* R. van der Helst, Portraits of a Gentleman and his Wife, seated in a garden, 147*l.* J. Constable, A View from Hampstead Heath, 105*l.* Sir J. Reynolds, Miss Juliet Langton, 105*l.*; Mrs. Patherick, and Mr. Patherick (a pair), 966*l.* Holbein, A Gentleman, holding his gloves and a book, 693*l.* F. Hals, A Laughing Boy, holding a flageolet, 819*l.*; Portrait of a Gentleman, in brown dress with fur, 168*l.* Ghirlandajo, The Adoration of the Magi, 756*l.* Hobbema, Peasants shaking



Hands, 9,660l. Dutch School, A Young Girl, in yellow and blue dress, holding a ballad, 367l. P. de Hooghe, An Interior, with a woman and a child, 1,417l. D. Teniers, Interior of a Kitchen, 325l. W. van de Velde, A Coast Scene, ships in a calm, 420l. Velasquez, A Woman scouring Dishes in a Kitchen, 115l.

### Fine-Art Gossip.

Messrs. Clifford & Co. have open an exhibition of pictures of 'The Glens and Shores of Scotland,' by W. B. Lamond. The Burlington Fine-Arts Club are showing mezzotint portraits of the eighteenth and early nineteenth centuries. Last Tuesday at the Dowdeswell Galleries the work of "Spy" and other artists for *Vanity Fair* was on show; and last Wednesday the press were invited to view the works of Mr. and Mrs. Harry Hine, at the Stafford Gallery, 34, Old Bond Street. Yesterday the Spring Exhibition at the Holland Fine Art Gallery of modern Dutch pictures opened; and to-day Messrs. W. Marchant & Co. hold a private view of water-colours by M. Guirand de Scevola at the Goupil Gallery.

AMONG the many indications of a recrudescence of primitive methods of painting is the formation of a society of tempera-painters for the purpose of discussing the methods of tempera painting and gilding according to fourteenth and fifteenth century recipes, and of circulating among the members the results of individual experiment. Mr. J. D. Batten is the secretary, and among the members are some well-known artists, such as Mr. Walter Crane, Mr. Holroyd, Mr. Corbet, and Mr. E. Abbey.

MR. FRAMPTON'S election to the Royal Academy has opportunely fallen in the year of his tenure of the office of Master of the Art Workers' Guild. Some members of the Guild intend to give him a complimentary dinner in Clifford's Inn Hall on Monday next. The attendance will be confined to members of the Guild.

MR. VAN WISSELINGH has on view at present a collection of M. Simon Bussy's work. M. Bussy is well known in France as one of the most distinguished of the younger artists. Several of his pictures have been acquired by the State, and one will be familiar to visitors to the Luxembourg. The present exhibition is chiefly composed of landscapes in pastel. M. Bussy is specially devoted to the scenery of the higher Alps of Dauphiny. As a rule, the endeavour to paint such scenery has not been attended with very happy results, but it cannot be denied that M. Bussy has transposed the crude colouring of Alpine pasture and pine woods into a harmonious and tender scheme. He is, moreover, an artist of original and decided temperament, and his landscapes are remarkable for the intensity with which he conveys a poetical mood of pensive melancholy.

AMONG the foreign contributors to the Berlin exhibition of the secessionists whose works have attracted attention are Mr. John Lavery, the Spaniard Zuloaga, the Russian Somov, and the Norwegian Edward Munch.

THE death of the well-known flower painter Chabal Dussurgey took place recently at Nice in his eighty-first year. He was the founder of the Ecole Nationale d'Art Décoratif.

## MUSIC

### THE WEEK.

QUEEN'S HALL.—London Musical Festival.

AFTER the excitement of the Nikisch concert on Wednesday, April 30th, the third day of the London Festival, it was somewhat difficult to estimate at his true value a conductor of very different temperament.

Men thus placed in juxtaposition naturally provoke comparison, and, so far as the *vox populi* is concerned, we have little hesitation in asserting that it was in favour of Herr Nikisch, who exerted a strong magnetic influence which was not felt in the case of Herr Weingartner. But the one confined himself to Wagner and Tschai-kowsky, whereas the other devoted his chief attention to Beethoven. To judge the two men fairly they ought both to be heard not only in music of the same period, but also in the same works. Then, again, one only gets to know a conductor gradually, just as a doctor by experience gains a thorough knowledge of the constitution of a patient; of how he is affected by this or that treatment; and in like manner it is only by hearing works of various schools, and hearing them repeatedly, under the same conductor, that we can really speak definitely as to his qualities. Take, for instance, Mr. H. J. Wood. By long experience we know him to be an able, earnest man, who endeavours to give a sound, honest rendering of music by all sorts and conditions of composers, but at the same time one who cannot help showing his enthusiasm for Beethoven and Wagner, and his special sympathy with modern Russian music, especially that of Tschai-kowsky. He is, after all, only a mortal, and his readings and his time may occasionally be open to criticism, yet every one must now feel that, apart from accident, any work produced under his direction will have justice done to it; that the intentions of the composer will be respected, and conveyed with intelligence and feeling to the audience. To return to Herr Weingartner. His renderings of Gluck's 'Alceste' Overture, Beethoven's 'Leonore' No. 3 and 'Eroica' Symphony were marked by strong intellect, absolute command over his orchestra, and true dignity. In the last-named work there were grand moments, especially in the slow movement and the Finale; the opening Allegro, by the way, was somewhat hurried, and so, too, were both sections of the third movement. In Brahms's Symphony in D prominence was given to the intellectual rather than to the emotional side of the music. A delightful performance of Smetana's picturesque symphonic poem 'Vltava' must also be noted. We shall soon have further opportunity of studying Herr Nikisch, and we hope that the programmes of the two concerts which he is announced to give at the Queen's Hall next month will enable us to understand his attitude towards the masters of the classical period; to discover how his strong personality will adapt itself to their music. On the other hand, Weingartner wants hearing in modern music. At present we are halting between two conductors. Herr Nikisch created a stronger impression than Herr Weingartner, and yet it seems to us quite possible that as an all-round conductor the latter might prove the more satisfactory. Meanwhile we may be thankful that two such distinguished men have paid us a visit. Herr Weingartner's symphonic poem 'King Lear' was included in the Friday's programme. The music is extremely clever, and the orchestration effective. The work has breadth, stateliness, strength, and yet one thing is wanting—the true touch of human nature. It appeals to the intellect, not to

the heart, and even at moments the intellect is disinclined to accept music which needs verbal explanation to account for its variations of mood and eccentricities. Why, for instance, that "grotesque compression of the King's theme"? It indicates, we read in the programme-book, that "Lear has gone mad." Such tricks are occasionally permissible—nay, pardonable. Kuhnau in quaint fashion depicted the madness of King Saul by strange harmonies, and even consecutive fifths; but these were only curiosities in a sonata full of genuine feeling. Berlioz in his 'Symphonie Fantastique' presented a theme in grotesque form, but this and other peculiarities in that work were redeemed by the genius displayed in it; there was, as the composer himself thought, sufficient interest in the music apart from the programme. Herr Weingartner's skill in development is thrown away on subject-matter for the most part dry. The vexed question of programme music will soon again face us: Herr Strauss is to exhibit his tone pictures at Queen's Hall next month. In these we have the strongest, most subtle exemplifications of an art-form in the framing of which Berlioz and Liszt were co-partners. The fine rendering, at the first Weingartner concert, of Beethoven's Pianoforte Concerto in E flat by Signor Busoni deserves mention.

On Saturday afternoon M. Ysaye played the solo part of the Violin Concerto in B minor by Dr. Saint-Saëns, with the distinguished composer at the conductor's desk, the effective work being thus presented to the highest advantage. Dr. Saint-Saëns also conducted an *Entr'acte* from his opera or operetta 'Phryné,' produced at Paris many years ago: a movement neat of its kind, but singularly unimportant. In Tschai-kowsky's Fourth Symphony in F minor, also in Dr. Elgar's 'Cockaigne' Overture, Mr. Wood appeared at his best, and the enthusiastic reception given to him plainly proved that, although ready to recognize the high merit of the foreign conductors who had appeared during the week, the public has still full confidence in the man who, through the special opportunities which he enjoys at Queen's Hall, has been able to do more to impart knowledge of, and develop public taste for high-class orchestral music than, perhaps, any other conductor of the present day.

### Musical Gossip.

MISS MABEL MONTEITH, a pupil for nine years of Mr. Orlando Morgan, and afterwards for three years of the late Chevalier Bach, gave the first of six pianoforte recitals at St. James's Hall on May 1st. She was heard in two concertos: Beethoven in E flat and Rubinstein in G, and in both works displayed rare technical skill and considerable intelligence, but as yet her playing lacks soul; the young lady, however, is only just out of her teens, and time sometimes works wonders. The orchestra was under the direction of Mr. Arthur Friedheim. The programme included Liszt's symphonic poem 'Hungaria,' long, noisy, and commonplace. Liszt could write interesting music, but also pieces which his true admirers should do their best to keep out of hearing. Miss Monteith's second recital, on Tuesday next, will be for pianoforte alone.

MADAME CÉCILE CHAMINADE gave a concert at St. James's Hall last Monday afternoon, when she introduced several new songs and pianoforte



pieces of her own composition. Of the former the most attractive were 'Fleur du Matin,' a thoughtful and expressive piece, and 'Alleluia,' for which Madame Chaminade has provided a graceful and appropriate melody. These songs were rendered with skill and charm by Mlle. St. André. Mlle. Lucie Hirsch and M. Hardy-Thé also sang several pleasing pieces by the same composer. Madame Chaminade gave elegant and neat performances of her new pianoforte solos 'Divertissement,' 'Expansion,' and 'Quatrième Valse,' written in her usual vivacious and refined manner.

MR. GEORGE A. CLINTON gave his second chamber concert on Monday evening at the Queen's Small Hall, when a Quintet in c for wood-wind and horn by A. F. M. Klughardt, Op. 79, was performed for the first time in London. The composer, born in 1847, has written operas, symphonies, and much chamber music. The music of the Quintet is of the Capellmeister order, but the two middle movements, Scherzo and Andante, are certainly quaint and pleasing. For his third concert Mr. Clinton announces a Pianoforte Quintet by the blind Bohemian composer Josef Labor.

MR. DOLMETSCH's programme next Tuesday evening includes two pieces for five viols: 'The Cradle' and 'The New-yeeres Gift,' by Antonie Holborne, "servant to her most excellent Majesty," who in 1597 published in London 'The Citharne Schoole.'

At Herr Kubelik's concert at St. James's Hall on May 21st the orchestra will consist of fifty-five players from Prague, under the conductorship of Prof. Nedbal, the well-known member of the Bohemian Quartet.

An opera by Dr. Joseph Parry, entitled 'The Maid of Cefn Ydfa,' founded on the true and pathetic story of the Glamorganshire lady whose grave is still visited by many pilgrims, will be produced at Cardiff in November, and played for a week, so that the composer may thoroughly hear and, if needful, amend it. Only then will it be published and heard elsewhere. The precaution is a wise one; composers are too apt to rush into print before testing their works. The libretto is from the pen of Mr. Joseph Bennett.

MISS JESSIE GRIMSON, as already announced, has formed an English Quartet, and at the first concert, at the Bechstein Hall on May 16th, the programme will include a novelty—viz., a Quartet (manuscript) in E flat by Mr. Frank Bridge, the second violin of the party.

MR. DAN GODFREY, jun., sends us a list of works performed by the municipal orchestra at the Winter Gardens, Bournemouth, between October 7th, 1901, and May 3rd, 1902, during the series of sixty symphony concerts. Of the pieces performed there for the first time we find no fewer than 19 overtures, 12 symphonies, 13 suites, and 15 concertos for various instruments, &c. Of the complete list of 249 works, 109 were novelties to Bournemouth, and 12 of these were first performances, and 8 first performances in England. The number of works by British composers amounted to 77. Queen's Hall itself would not beat this Bournemouth record so far as native music is concerned.

"NIGHTS AT THE OPERA" is the title of a new and seasonable series of handbooks. The first is 'Lohengrin,' from the pen of Wakeling Dry. It contains a brief account of 'The Maker of the Music,' also of the 'Music and Story Side by Side.' The series is being published by the De La More Press.

THE stepmother of Brahms, aged seventy-eight, died recently at Hamburg. His father, a double-bass player, when twenty-four years of age, married Christiane Nissen, his senior by sixteen years. They led an unhappy life, and finally, in 1864, on the advice of their son Johannes, separated. In the following year the wife died,

and within a year the widower married a widow, Frau Caroline, who kept a coffee-house where he and other members of the Philharmonic Society were accustomed to take their midday meal. He was then sixty-two years of age, but his newly wedded wife was his junior by eighteen years. In 1872 the old man fell ill, and his son hastened to Hamburg, and was with him to the last. From that time until his death the composer, who was much attached to his stepmother, saw that she was well cared for, and also made generous provision for her in his will.

ACCORDING to the *Allgemeine Musik-Zeitung* of April 25th a kind of double operatic festival was to commence at Prague on May 8th. There is to be not only a Wagner cycle—'Tannhäuser,' 'Lohengrin,' 'Tristan,' 'Meistersinger,' and the 'Ring'—but it is to be followed by four Italian operas: 'Ernani,' 'Un Ballo in Maschera,' 'Aida,' and 'Norma.' Eminent artists are engaged, and the Wagner performances will be under the able direction of Dr. Carl Muck, of Berlin. In this curious combination it seems as if the order ought to be reversed; the two schools, we presume, will attract for the most part different audiences.

THE same journal of May 2nd has a notice of the first performance of Prof. Stanford's 'Much Ado about Nothing' in German, at the Leipzig Stadttheater, on April 25th. Herr Eugen Segnitz, the writer, recognizes the many merits of the work, but finds the lyrical portions more successful than the dramatic. The composer was present, and was summoned several times before the curtain after each act.

#### PERFORMANCES NEXT WEEK

MON.	Joachim Quartet, 3, St. James's Hall.
—	Erl. Mary Munchhoff's Vocal Recital, 3, Bechstein Hall.
—	Royal Italian Opera, 7.30, Covent Garden.
—	Richter Concert, 8.30, Queen's Hall.
TUES.	Miss M. Montelth's Pianoforte Recital, 3, St. James's Hall.
—	Miss Fanny Davis's Concert, 8, St. James's Hall.
—	Royal Italian Opera, 8, Covent Garden.
WED.	Mr. A. Hartmann's Violin Recital, 3, St. James's Hall.
—	Miss Polyxena Fletcher's Pianoforte Recital, 3, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
THURS.	Joachim Quartet, 3, St. James's Hall.
—	M. Godowsky's Pianoforte Recital, 3, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
FRI.	Chaplin Trio Concert, 3, St. James's Hall.
—	Miss Jessie Grimson's Chamber Concert, 8.30, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
SAT.	Royal Italian Opera, Covent Garden.

#### DRAMA

#### THE WEEK.

PRINCE OF WALES'S.—'The President,' a Farical Melodrama in Three Acts. By Frank Stayton.

ADELPHI.—'Sapho,' a Play in Four Acts. Adapted from the Novel of Alphonse Daudet by Clyde Fitch.

ROYALTY.—Afternoon Performance. Representations of the Stage Society: Ibsen's 'Lady from the Sea.'

DUKE OF YORK'S.—Revival of 'The Gay Lord Quex.' By A. W. Pinero.

As a comic opera Mr. Stayton's new piece 'The President,' in which, after a tour in America, Mr. Charles Hawtreay reappeared in London, might have had some claim upon attention; as a play, even when accepted as a "farical" melodrama, it is of small account. Some feeling that an operatic investiture would be suitable seems to have dawned on the author, who in his first act introduces music which serves no dramatic purpose, as well as what might be called a rudimentary chorus, and in the third act assigns his hero a "topical" song accompanied by a dance of all the characters, the proper place of which is in a variety entertainment. Not without idea is the story, but the treatment is poor and thin, and a closing act of painful ineptitude sent us home in a mood of discontent. In the capital of the South American republic of San Juan revolutions are as common as earthquakes or thunderstorms. Aware how insecure is his tenure of office, the

existing president has but one aim, to lay his hands on all available cash. A new revolution is imminent, and the only reason it does not break forth is that the conceivable leaders, taught by painful experience, will not trust one another. A resident Englishman, who has come to the spot for repose, is at length induced to accept the office of president and to imprison his predecessor, only to find so soon as he is in office that the forces he undertook to lead are immediately arrayed against him, and that the chaser becomes the chased. In this conception there is something mildly comic, and the position of the ex-president, who finds a revolution planned in his drawing-room by his family and carried out in his bureau by his cabinet, may perhaps be regarded as humorous. Unfortunately, Mr. Stayton is unable to carry out his own scheme, and the dénouement he provides is conceivable only, as has been said, in comic opera or, preferably, in burlesque. As the Englishman who reluctantly conquers his indolence at the bidding of love and quits with a yawn his American chair in order to "make history," Mr. Hawtreay showed once more his imperturbable insouciance. Other parts were adequately supported by Miss Miriam Clements, Mr. Robert Pateman, Mr. Arthur Williams, and Mr. Robert Loraine.

Instead of taking for the basis of his play the fairly workmanlike adaptation executed by M. Daudet and M. Adolphe Belot, produced at the Gymnase in 1885 with Mlle. Jane Hading as the heroine, and revived seven years later by Madame Réjane at the Grand Theatre, Mr. Clyde Fitch has gone back to the original novel of 'Sapho' and shaped a version of his own. The result is disastrous. A worse rendering of an uncomfortable but powerful story is not easily to be conceived. The new 'Sapho' was seen in America some year and a half ago. How, after that experience, it could, with all its faults on its head, have been brought to London is not to be understood. Had the imperfections of the play been due to an attempt to remove what in theory or execution is judged too risky for English taste some excuse might have been advanced. The alterations seem, however, attributable to an endeavour to overload the whole with gaudy spectacle or to farce it with comic situation and dialogue. In pure wantonness, as it appears, the dramatist opens with a masked ball in the rooms of Déchelette, in which Jean Gaussin sees for the first time Fanny Legrand, disguised neither as Sapho nor as the *femme* Fellah, but apparently as Aphrodite, and is supposed to take from her eyes "immortal fire that never dies." No sign of such possession is, however, revealed. Though tolerable when, half a century ago, they were used in 'The Corsican Brothers' and similar pieces, masked balls are now out of date, and liable to weary even the least sophisticated of audiences. The hour consumed by this interpolation (for as such, though justified by the novel, it must be regarded) is dearly purchased. Coming after this the long scene of picture-hanging in the chambers of Jean augments the feeling of weariness. Not even the arrival of Divonne and Irène can do much to lighten the gloom. At the end of a second act, which also has occupied an hour, the story



begins. From this time forward the progress is slow, and the humours of the Hettémas are depressing. Some, though not much, psychological interest is inspired, and the whole, but for the lateness of the hour and the weariness previously begotten, might be accepted. In order, as it seems, to accentuate the character of Fanny Legrand the other personages are reduced to nonentities. In Déchelette, Caoudal, Alice Dorée, and others, by whom the action is carried on, lay figures might with no perceptible loss be introduced. The result is failure. With all the opportunities afforded her Miss Olga Nethersole creates no such harrowing effect as did Madame Réjane. It is not that she acts badly. On the contrary, her performance is powerful and imaginative. But, deprived of satisfactory environment, it loses its effect, and leaves us angry rather than otherwise stimulated or moved. If Miss Nethersole wishes to persist in her experiment she will do well to get a simple translation of the original, and, with no more alteration than the censure demands, place it before the London public. What sufficed for Mlle. Jane Hading and Madame Réjane might do for her. With the exception of Mr. Eric Lewis, who was excellent as Césaire, no actor had many opportunities. Mr. Barnes's powers were wasted in Déchelette; Miss Rosina Filippi as Divonne was on the stage for a few minutes only. There was, moreover, no moment when Mr. Frank Mills indicated the spell under which Jean Gaussin is supposed to exist.

After an interval of eleven years Ibsen's 'Lady from the Sea,' first seen at an afternoon representation at Terry's Theatre, has come for a second time before the London public. Thanks to an admirable impersonation of the heroine by Miss Janet Achurch, it took a firm hold upon the public. Such merit as it possesses is poetic rather than dramatic. Ellida Wangel is an Undine-like creature, and her fantastic affection for the sea, surrounded by which she has long dwelt, assigns her a certain measure of charm. The *dénouement* of the play is, however, unsatisfactory, and the whole suffers from that parochialism of which Ibsen rarely divests himself. In the interpretation Mr. Laurence Irving and Mr. Norman McKinnell distinguished themselves.

After touring about the suburbs and the country Mr. Hare has taken possession of the Duke of York's Theatre and revived 'The Gay Lord Quex,' Mr. Pinero's comic masterpiece. The experiment proved judicious, the play having lost nothing of its mirthfulness or its charm, while the interpretation is even better than before. A masterpiece of comedy acting from the first, Mr. Hare's Lord Quex has gained in breadth as well as finish, and may compare with anything which foreign stages can show. It strikes, moreover, a note of sincerity we do not recall in the previous performance. The Sophy Fullgarney of Miss Irene Vanbrugh is also brilliant; a saucier, more attractive, more vulgar, more plucky, and yet more loyal little minx has rarely been seen on the stage. The scenes between Mr. Hare and her are quite irresistible. Miss Fanny Coleman's Countess of Owbridge, Miss Fortescue's Duchess of Strood, and Mr. Gilbert Hare's Sir Chichester Frayne remain excellent. Taking for

the first time the part of Muriel Eden, Miss Beatrice Forbes-Robertson, besides looking the character delightfully, acts with much earnestness and sincerity of style.

#### Dramatic Gossip.

'MISS BRAMSHOTT'S ENGAGEMENT,' by Mr. G. S. Street, which forms the *lever de rideau* at the Prince of Wales's, obtained a highly favourable reception. It shows the manner in which a resolute, masculine, and self-contained young lady succeeded in converting into proposals of marriage any words bearing on personal topics which might be addressed by masculine humanity, and so became betrothed to three reluctant young gentlemen at once. Miss Hetta Bartlett was the heroine, and Messrs. Grant Stewart, Robert Loraine, and Turner her leash of lovers.

'DIVORCE,' a four-act melodrama by Mr. Max Goldberg, was produced on Monday at the Lyric Theatre, Hammersmith. One act of this, in which a brother appears as an innocent co-respondent to an English peeress, passes in the Divorce Court.

THERE has been some question among London managers of raising the prices of stalls during the Coronation period to 12s. 6d., and various actor-managers have expressed their views on the question. It remains to be seen whether the run upon the theatres will be sufficient to justify raising the prices to double what is demanded in the best American houses. It is a question to be decided by those whom it immediately concerns. We have always regarded it as absurd that the same price should be demanded at houses at which, as at Her Majesty's or the Savoy, very highly organized and costly entertainments are given, as at others where less ambitious, less expensive, and less artistic representations are provided.

A REPORT which has been circulated that Mr. Forbes Robertson will during his present season produce 'Othello,' with Mr. H. B. Irving as Iago, is inaccurate. 'Mice and Men' will, it is believed, outlast the summer season, and may possibly be continued until the close of the year.

MISS LILY BRAYTON, who was at Her Majesty's the Viola in 'Twelfth Night,' and has recently, during the absence of Miss Nancy Price, been playing Pallas Athene in 'Ulysses,' has been engaged to represent the Queen in the forthcoming revival of 'Richard II.' She has already been seen in London as the Queen in the previous Lyceum revival of the same play.

THE repertory of Mlle. Jane Hading at the Coronet Theatre will comprise 'Le Vertige,' 'La Princesse de Bagdad,' 'Le Maître de Forges,' 'L'Étrangère,' 'Frou-Frou,' and 'Les Demi-vierges,' called, out of deference to English requirements, 'Maude.'

AUGUST 30TH is fixed for the production at the St. James's of Mr. Justin Huntly McCarthy's 'If I were King,' the hero of which, François Villon, will be played by Mr. Alexander.

THE run at the Imperial of 'The Degenerates' is now over, and the theatre for the present is closed.

'ALL ON ACCOUNT OF ELIZA' has been withdrawn from the Shaftesbury Theatre, and the house for the present is closed.

THE committee of the Sesame Club have arranged for six further representations of the morality of 'Everyman,' to be given by the Elizabethan Stage Society under the direction of Mr. Ben Greet during the week beginning on the 26th inst. The scene of this interesting revival will be St. George's Hall.

TO CORRESPONDENTS.—J. B. D.—J. H.—W. E. G. F.—F. & M.—received.

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Applications, together with twenty copies of not more than four Testimonials, written specially with a view to this appointment, and the names of not more than two personal references, should be sent to the Secretary, Teachers' Registration Council, Board of Education, South Kensington, before TUESDAY, June 3. Personal canvassing will disqualify.

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St. Andrews, May 2, 1902.

## UNIVERSITY of LONDON.

A MATRICULATION EXAMINATION will be held by the UNIVERSITY of LONDON on SEPTEMBER 15. The Examination will be held in the University Buildings, South Kensington, only.

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- |   |   |
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|   | 19. Elementary Chemistry.               |
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## LITERATURE

*The Mastery of the Pacific.* By Archibald R. Colquhoun. (Heinemann.)

It is probably not too much to say that no one man except Mr. Colquhoun could have written this book; that no other man has either the intimate knowledge of the subject in its several branches or the ability to expound it in literary form. For ourselves, though not without a familiarity with some parts of the wondrous scene he has portrayed, our attitude in reading has been that of a disciple rather than of a critic, and we feel now but small temptation to reverse the rôles and sit in judgment on one so much more competent to instruct. There are, of course, books in plenty and to spare on the several chapters of this volume. We have read or turned over the leaves of many on, for instance, the Philippine Islands, their conquest and annexation, though not yet their pacification, by the United States. There are works innumerable—mostly also unreadable—on China; works on Australia, constitution and all; and so on for the rest; but for the clearness of the picture this one book is of greater value than all the others put together, and the chapters of it, taken separately, would form an adequate library of Pacific lore. What it does not tell is not worth telling, except, of course, to special students of places and industries.

We shall, then, be doing our best for our readers if we endeavour to put before them a short summary of its contents, with some account of the way in which the subjects under review have been treated. "The work," Mr. Colquhoun says at the outset, "is neither scientific nor historical"; and though he is, in this, explicitly referring to his introductory chapter, the dictum may, with equal propriety, be extended to the whole work. If history comes in, it is because its presence is needed to explain the present position of affairs; and thus, after a very brief general account of the ocean and its containing and contained

lands, from the historical, geographical, and ethnological point of view, he plunges at once into the depths of the subject with a section entitled 'The United States in the Pacific,' and begins with a descriptive examination of the western coast of the States and the Pacific slope, necessarily in their relation to the Pacific itself—that is, to the sea. Of available harbours within the territory of the States there are only two, but these two are magnificent. It is needless to speak here of San Francisco and the Golden Gate, which most people have seen or read about. Puget Sound in Washington State, though close to our own border, is—in this country, at least—not so widely known. But it is, says Mr. Colquhoun, "perhaps the most beautiful sheet of salt water in the world. So sheer is the coast of this almost inland sea that in some places vessels can tie up to trees on the banks. Seattle, the chief port, is a serious rival to Vancouver. Both here and at Tacamak are busy shipbuilding yards, and with the increase of that industry here and at San Francisco the United States will probably become a formidable rival to Britain and Japan in the construction of vessels for the purposes of warfare as well as commerce."

As a commercial port, however, the author considers that San Francisco will continue to enjoy and further develop its existing pre-eminence.

"It will probably become one of the greatest cities of the world. The recent increase of shipping, both in size and number, is noticeable, and San Francisco is now connected by direct lines and frequent sailings with Sydney, Yokohama, Hong Kong, Hamburg (*via* Central and South America), and through Honolulu with all the various island groups of the Pacific. Soon, no doubt, a line will run direct to Manila, to avoid the present trans-shipment at Hong Kong, while the cable connects it with Honolulu, and is to be extended to Manila and thence to Asia."

At present the development is checked by the want of free communication with the Eastern States and with Europe; but this want will be remedied by the construction of the canal. The difficulties, physical and political, in the way of this are referred to, the author having now, as he had a few years ago in 'The Key of the Pacific,' a decided preference for the Nicaragua route. And now, as before, he holds that

"the improvement of communications all over the world can only be beneficial to the larger proportion of the human race. The same unreasonable timidity and selfish obstruction which has stood in the way of this canal, has blocked the path of every new measure, and there were plenty of people to predict complete failure, and then, evil consequences to Europe from the cutting of the Suez Canal....If the long-dormant wealth of the Orient is to be exploited, every facility for bridging the distance from West to East must be utilized."

Mr. Colquhoun then passes on to speak of Honolulu and the "beautiful islands of Hawaii," and of the two small islands of the Samoan group now allotted to the United States, the importance of which

"really lies in their position, as providing a first-class coaling and repairing station on the direct line of the great highway of commerce between San Francisco and Australia, and slightly south of the steamship line which will connect the Philippines with the proposed trans-isthmian canal,"

though other developments may arise in the immediate future. But the possibilities of

Pacific trade are yet unknown and can only be guessed. In the Asiatic-Pacific area, the countries with which the United States are now brought into immediate contact, there are close on five hundred millions of people, of which enormous total about four hundred belong to China and Japan. The extraordinary commercial and industrial development of Japan during the last thirty years, continually increasing as though urged by an accelerating force, cannot but suggest what may be in store for the world if China too should be compelled to enter on the route of progress.

"There are those," says Mr. Colquhoun, "who, arguing from the standstill condition of China's trade, maintain that China is a poor country, and that she is over-populated. To both these views the writer has always taken exception. The general consensus of opinion, however, is that China is a land of vast possibilities in her soil, but the potentialities in her people are usually overlooked. The country as a whole is not over-populated, though certain districts are, and the vast regions and mineral resources awaiting development, if only properly utilized, would employ the present redundant Chinese population for a long time to come."

That by some means an awakening is on the point of coming to China the author has no doubt, and he seems to take it for granted that it is to be forced on the country by foreign powers; that it will be parcelled out into "spheres of influence," and that white men, according to their different policies or conflicting interests, will administer and control its commerce:—

"It is thus impossible to indicate the course of events, the exact extent of developments imminent, or what direction they may take. Were China on the eve of a new departure on her own initiative or under the guidance of Japan, it might be possible to foreshadow the future, which would be a repetition, on a greater or lesser scale, of the rise of Japan; but, cut up by foreign powers with diverging policies and subject to outside influences, it is only possible to foresee the development of vast regions at the hands of Western Powers, with the application of all their gifts of organisation, and each sphere a closed borough so far as possible."

That there will be a great increase of trade, and that a large share of this will go to benefit the United States, Mr. Colquhoun considers certain, and yet

"the blessing, such as it may be, will not be an unmixed one....A progressive European China may produce more business than a standstill Chinese China, but it will be more troublesome. Whether the process can be carried out without serious disorders, without perhaps a conflagration such as the world has not yet known, remains to be seen."

This possibility, however, is very commonly not considered. It seems to be generally taken for granted that the slumbering giant can be violently roused to action, and that he will then exert himself in the peaceful, industrious way which has distinguished him during his long sleep. Everything is possible, but we should be sorry to say that this is probable.

Of the Philippine Islands, the people that inhabit them, and the intrusion of the Americans the author has much to say. For these new-comers the position is difficult, complicated by the presence of a mixed race, and by the evil traditions of three centuries of bad government. That



eventually they will establish themselves cannot be doubted, but much trouble is to be expected before the country can settle down to Anglo-Saxon methods. When it does the favourable situation will give the Americans enormous advantages and make them a very important factor in the commercial politics of the Western Pacific, as their own coast line does in the east. The Japanese, both by their natural situation and their occupation of Formosa, must also exercise dominant influence in the west, which the development of their naval strength will continually increase. Whether at such enormous distances from their naval bases the continental powers of Europe will be able to contest this may be doubted; and the struggle for "the mastery of the Pacific," if, or when, it comes, will be between Great Britain, the United States, and Japan.

At present the territorial interests of Great Britain in the Pacific are largely those of Australia, and Mr. Colquhoun fills many most interesting pages with an examination of the policy which Australia's geographical position and climate may force on its people. We doubt if the many questions which have already arisen, and which may arise in the future, between the different states of the new Commonwealth, or between that Commonwealth and the mother country, have ever been so clearly and succinctly put. It is, perhaps, the consideration of these which leads Mr. Colquhoun to look to the United States as the dominant factor, the future master of the Pacific; yet this must be a matter of time, and in time, as he himself shows, a new factor may arise and enormously strengthen the power and influence of the British Empire. This is British Columbia, which,

"with an area equal to France, Holland, Italy, and Belgium, with 1,000 miles of sea-board and fine harbours in profusion, with marvellous resources in its soil, with great treasures in its waters, with wonderful forests, with great mineral wealth awaiting development, and with a climate which produces a race akin to that of New Zealand—is destined to grow into a great State."

When it does so, supported as it will be by the whole of Canada, the commercial interests and the political influence of Great Britain in the Pacific will be enormously increased, and her claim to a share in the mastery of the Pacific will be as valid as it is to-day.

*English Book Collectors.* By William Younger Fletcher. (Kegan Paul & Co.)

MR. FLETCHER has certainly produced the best attempt at a history of English book collectors that has yet been compiled. That it will satisfy the requirements of the collectors of our own day is improbable. To do this it would have to notice all their predecessors whose treasures still retain an interest, and to set out these treasures at length, with the prices and purchasers' names when they have been sold at auction, so that the pedigree of copies of famous books and the sums they have fetched each time they have changed hands could be traced with ease. The industrious person who writes of English book collectors on this ideal scale will probably have to whistle for a publisher. Mr. Fletcher has been content with writing short

biographies of about a hundred of the best-known collectors, indicating the general character of their books, and naming a few of the chief of them, with their sale prices. We have been at the pains of analyzing his list of collectors, and find that it comprises nine bishops and archbishops, five dukes, one marquis, twelve earls, two barons, seven baronets, five knights, five civil servants, seven parsons, five lawyers, four physicians, eight or ten men of letters, five merchants, two heralds, two poets, an architect, an astrologer (Dr. Dee), a shoemaker (Bagford), and a chandler (Ratcliffe). These, with a few gentlemen of no occupation, make up a list which is certainly representative, though, as we shall note, it omits some well-known names. The earls are not only the most numerous of Mr. Fletcher's heroes, but they are scattered impartially throughout the four centuries his book covers, the dukes and the marquises only coming in when his tale is half-told. Bishops are well to the fore in the first two centuries, Fisher, Cranmer, Parker, Ussher, Williams, Laud, Stillingfleet, and Moore being all good names, and that of Richard Rawlinson, the Nonjuror, as good as most. If modern collectors are indifferent to these episcopal predecessors it is because their books seldom come into the market, having mostly found permanent resting-places, as Mr. Fletcher duly narrates. Fisher's library, indeed, was scattered to the wind; but Cranmer's went eventually to the British Museum; Parker's to Corpus Christi College, Cambridge; Ussher's was bought by the soldiers of Cromwell's Irish army (a unique incident) and rests at Trinity College, Dublin; that of Archbishop Williams was bequeathed to St. John's College, Cambridge; Laud's, alas! fell into the hands of Hugh Peters, the regicide, though he had given manuscripts and books during his life to the Bodleian; the bulk of Stillingfleet's found an archiepiscopal purchaser and is now in the Marsh Library at Dublin; Moore's was bought by George I. and given to Cambridge (whence the famous epigrams); Rawlinson's bequeathed to Oxford. No other class of collector can show such a record as this, perhaps because, in the strict sense, the good bishops—except Parker and Rawlinson, who were genuine antiquaries, and Moore, who loved a Caxton—were not collectors at all, but merely formed, on a large scale, students' libraries, which fitly found homes in the natural seats of religion and learning. It is significant that Mr. Fletcher's episcopal friends end in the middle of the eighteenth century. For a short time their example was followed by such lights among the inferior clergy as Cracherode (most judicious of benefactors of the British Museum), Brand, Farmer, and Heath; but bishops and clergy alike in modern days have little time or money for book-collecting. Their place has been taken by the men of letters who begin to appear in the middle of Mr. Fletcher's book, and in the persons of George Daniel, Douce, David Laing, Isaac Reed, George Steevens, and Michael Wodhull take a respectable, if not conspicuous, share in its second half.

Lack of space prevents us from making a similar analysis of the four hundred or so additional names that figure in the very

useful list of book sales which has been compiled by Mr. W. S. Graves, and which occupies the last thirty pages of Mr. Fletcher's book, and does much to rescue it from the charge of incompleteness. Mr. Graves confines his information to dates of birth and death, dates of sales, names of auctioneers, and amounts realized—a bare epitome this of a bookman's life, yet supplying clues which can easily be followed up by those in need of further details. Between Mr. Fletcher's text and this appendix by Mr. Graves few English collectors of any importance are left altogether unmentioned, though we have to hunt down Humphry Dyson in a foot-note (a serious defect in the book is its lack of a proper index), and men like William Roscoe and Sir James Hope, who respectively owned a 1459 Mainz Psalter and a Mazarin Bible, seem scurvily treated in being excluded from Mr. Fletcher's text. Stanesby Alchorne, who owned Caxtons, is only casually mentioned, and that with less than Mr. Fletcher's usual accuracy, in a statement that Lord Spencer "bought largely" at his sale. We believe that there was no Alchorne sale, properly so called, but that Lord Spencer, having refused his small but precious collection the first time it was offered, secured it subsequently and himself sold such of the books as he did not want. David Garrick, for his collection of plays, deserved better treatment, and Baker, Bliss, Bright, Collier, Jolley, Malone, Offor, Ouvry, Slade, and Utterson are other names which occur sufficiently often in book pedigrees for at least a page apiece to have been devoted to them, even if some of Mr. Fletcher's bishops and earls had had, in consequence, to be treated a little less respectfully. Articles on the fifteen or so men we have mentioned (it is in curious contrast to France that there are no "Femmes Bibliophiles" in England) would have added materially to the value of Mr. Fletcher's book, but in grumbling at their relegation to Mr. Graves's list, it is only fair to record that this new volume is already as large as its two predecessors in "The English Bookman's Library" put together. Except that we should have liked to see more of the contents of their collection enumerated, the hundred articles of which the book is made up leave little to be desired. They are written in an unassuming style, which yet is not without literary merit, while the characters of the different collectors are often happily indicated. The book has evidently been a labour of love, and its author appears wherever possible to have gone to original sources, from which he often quotes with excellent effect, and to have taken no statements on trust.

The book, like its predecessors in the same series, is handsomely printed, and the illustrations (their sources should have been indicated), if rather heterogeneous, are for the most part good. The portraits of Lord Spencer and Cracherode, taken, we imagine, from engravings in books by Dibdin, are particularly welcome. Some smaller portraits in the text appear to have been redrawn, with varying success, while other pages are adorned with good reproductions of book-plates and bookstamps. Altogether the volume is attractive, offering a straight-



forward account of what may be termed a bypath in English literary history and some information which collectors of the present day will be glad to have.

*College Histories.—Trinity College, Dublin.*

By W. McNeile Dixon. (Robinson.)

To write the history of this College and University is indeed hard. For, in the first place, no one seems to know accurately whether it is the University of Trinity College or of Dublin, or whether both are the same or different. The world certainly knows Trinity College as the mother of all the famous men who have issued from the House founded beside Dublin by Queen Elizabeth. But whether it be a College under the University of Dublin or not, even Prof. Dixon, with all his learning, has not made clear. He shares with his predecessors—Taylor, Stubbs, and others—what those men drew from the MS. histories by former provosts and dons preserved in the Muniment Room, a scrappy and gossipy way of following out single departments in the College, not of weaving them all together into a real history. Yet if any one institution in Ireland can reflect the condition of the country from generation to generation it is surely Trinity College. If its early matriculation books had been preserved we should know exactly how many mere Irish were induced to come there to be educated, how many long-domesticated Anglo-Irish were there; lastly, how many Undertakers' children. But, alas! we have only in the patent rolls of James I. (earlier than the establishment of the Court of Wards) the many orders giving wardships of heirs to certain people, for a fine and a rent, from which maintenance was subtracted for their education in the English religion and manners, and at Trinity College from their twelfth year to their eighteenth. We have, moreover, the explicit (though false) assertion of the Jesuits that a crowd of such wards escaped from Dublin in a ship for Lisbon, and arrived starving at that port, being warned by their clergy that to be educated by heretics was the damnation of their immortal souls. On the other hand, we know that the College authorities before the days of Strafford and of Laud, though they were strongly Puritanical in their views, did not require declarations of faith from their students, and were content to shut their eyes to much laxity, provided they could induce young natives to learn religion and letters from non-Roman teachers. But the very word *native* in this history is ambiguous. Sometimes it doubtless means mere Irish; more often it means the old English settlers, who had adopted the language and maintained the creed of the unreformed Church, and with their vigour and dominant traditions were far more important in opposition than the wild country people. The names of the earliest scholars and fellows are in the main English; now and then occurs a thorough O or Mac, but it is not unlikely that under the English names many Irish concealed themselves. For in Irish history both processes are found—English settlers adopt Irish names and customs for safety where they are in a small minority; Irish people adopt English translations of their names by

way of aspiration to polite manners and more aristocratic society.

As both the older settlers and the natives habitually spoke Irish, it is no wonder that great pains were taken in the College to have Irish classes, and even to teach those who were purely English how to preach in what was then really the national language. It is further remarkable that the pure English, the imported provosts and professors, were much more zealous about Irish studies than the Anglo-Irish natives. King James I., who did not know the intimate connexion of language and creed in Ireland, fostered Irish studies in the College, and imported provosts, such as Bedell and Marsh, laboured to promote them. Ussher, Challoner, and their Dublin colleagues seem to have been cool in the matter. Had they constantly and earnestly used an Irish Book of Common Prayer in their churches, not to speak of preaching in Irish, the whole country might have been reclaimed from Popery. For it is clear from our evidence that the poor Irish-speaking country people made no great difficulty about attending the reformed services; it was in the cities and among the Anglo-Irish that the opposition was determined and strong, and with the help of the Jesuits and the friars the cities led the country into revolt at the very moment that Trinity College was being founded. This accounts for the small number of its students in early times. Temple writes to the great Earl of Cork in 1617 that he has to provide for eighty-three persons in the College; after the effects of the plantation of Ulster became felt the numbers increased, but the rebellion of 1641 almost ruined the College. Then came the second Puritan days, when Provost Winter and his pious friends from Harvard taught religion after their strict fashion till the Restoration removed them, and the College began its career of material prosperity. The serious interlude of James II.'s Irish policy, and the violent substitution of Catholics for Protestants in every appointment of trust, for the time upset the College completely. But, most fortunately, the provost and librarian thrust upon the corporation were honest and pious men, and did no harm, not even despoiling the House when their party was overthrown and exiled. Meanwhile the estates of the College had been gradually increasing in value. These consisted mainly of the Munster grants of Queen Elizabeth, who gave tracts of land in Limerick and Kerry to make up the value of 100*l.* per annum, and of the grants of King James I. in his plantation of Ulster, who gave manors in Donegal, Armagh, and Fermanagh, then about 700*l.* per annum in value. But both these values were intended to be made up of very low head rents paid by actual tenants to the College, which occupied the place of the Crown. It was plain enough that as the leases were terminable, these rents were capable of considerable increase, and so the College, after its long struggles, ultimately found itself richly endowed. This is a side of its history which Prof. Dixon has passed over in silence, but for a summary statement of its present wealth, which he rightly estimates at about 10,000*l.* per annum more than the income of Trinity College, Cambridge. He adds very pertinently that the Irish Trinity has to bear all the expenses of a univer-

sity—a charge from which the sister college is almost wholly exempt.

The intellectual history of the Irish university has also had its periods of oscillation. There have been moments when it seemed lost in sloth, and obscured in luxury; when its dons were deservedly unpopular and despised for their incompetence. These days of eclipse have, however, been but few. The general verdict, from Jeremy Taylor's day to our own, has been highly favourable. At this very time a Royal Commission is sitting upon Irish University education exclusive of Trinity College! The result of its deliberations so far is that every witness, whether friendly or hostile to the College, agrees regarding its vast superiority over all the newer attempts to found colleges or universities in Ireland. It is the unanimous desire of all parties to create something for the creeds that demand more power and money (hardly, perhaps, more education) which may compare with the old University of Dublin. The competence of its teachers, the fairness of its examinations, the liberality of its concessions, are not questioned. The only reason why it is not declared perfectly adequate to the wants of higher education in Ireland is that Romanists and Presbyterians wish for large control of places and emoluments without fighting their way gradually into the open competitions in the old college.

It is, however, very difficult to discuss any department of Irish history without this drifting into the modern phase, for the historian finds that every problem that now occupies the English Government in Ireland is some centuries old. The claim for a Roman Catholic university, for example, endowed by the Crown, wherein all the sciences shall be taught according to the Church of Rome, was made by Hugh O'Neill, Earl of Tyrone, at war with Queen Elizabeth in 1601, and possibly the Cecil of our day writes *Utopia* on the margin of this proposal, as did the Cecil of Queen Elizabeth.

Prof. Dixon has contrived to skate over this very thin ice with great dexterity. His book does not tell us one word of his political views; nothing transpires but his ardent affection for his old college and his earnest desire for its continued prosperity. He has gathered much curious information, especially from the squibs and crackers of the eighteenth century, and the result is a thoroughly readable book.

*Le Dernier Bienfait de la Monarchie.* Par le Duc de Broglie. (Paris, Calmann Lévy.)

THIS, its author's last contribution to history, commemorates, in the establishment of Belgian neutrality and of the Belgian kingdom, what he rightly terms the last gift of the French monarchy. It is not too much to suggest that the present work was intended to be his final word, if we may judge from the freedom which he permits himself, almost for the first time, in his treatment of the recent dissensions of the House of France:—

"S'il y eût eu, dans le cours si rapide de la crise imprudemment suscitée par Charles X, un moment, un seul, où il eût été possible de conserver soit à la personne royale son inviola-



bilité constitutionnelle, soit à ceux qui étaient appelés légalement à lui succéder leur droit héréditaire, quiconque aurait volontairement laissé échapper cet instant favorable et cette minute de grâce a encouru une responsabilité dont la postérité aurait le droit de demander compte à sa mémoire. Mais je devrais ajouter que de tous ceux que j'ai connus et que leur devoir appelait à prendre leur part de cette redoutable résolution, je n'en ai rencontré aucun qui ne tint à affirmer qu'il n'avait fait qu'obéir à une impérieuse nécessité.... à laquelle personne ne pouvait songer à se soustraire..... Je ne puis croire qu'il y ait eu, en 1830, d'autre moyen d'échapper à l'anarchie républicaine, dont le nom seul causait alors un effroi général, que l'essai d'implanter sur un sol si violemment ébranlé, une monarchie nouvelle que ses fautes n'avaient pas compromise."

This unimpassioned opinion contrasts most strikingly with the "férocité native" wherewith Madame de Pompadour was wont to label the abrupt "sorties" of a notorious Marshal de Broglie, her contemporary. It is equally unlike the timid Utopia which the too philosophic M. Guizot and the too faithful M. de Broglie aspired to realize in their short-lived "Fusion." The book may be considered the final judgment of the Conservative party. Moreover, a close investigation will reveal the many affinities it bears to the early attitude of the foreign representatives in Paris towards the transfer of the crown from the elder to the younger branch of the reigning house, an attitude admirably summed up by its initiator, the Franco-Russian General Pozzo di Borgo, in these memorable words to his Chancellor, Count Nesselrode: "Dès que j'ai vu la chute des Bourbons inévitable, j'ai voulu éviter la République." The ambassador's fit of opportunism was, of course, merely a passing attack, for which the panic and chagrin occasioned by *Le Moniteur* of July 25th, 1830, were largely responsible, since "rien n'est plus désobligeant que de n'avoir rien su pour les gens dont le métier est de tout savoir," as the author shrewdly observes. In this view we have the irrefutable support of at least two powers—viz., Russia and Austria, who consented only under strong pressure, and after an alarming delay, to ratify the conciliatory assurances of their plenipotentiaries, deemed contrary to the defensive programme of the "Sainte Alliance." Their reluctance was cleverly framed at Vienna in Metternich's reply to the French envoy General Belliard, as the latter invoked the testimony which La Fayette himself had borne to the popularity of the new king, by embracing Louis Philippe on the balcony of the Hôtel de Ville:—

"Cette scène fait honneur à la bonne contenance du Duc d'Orléans, mais un baiser est bien peu de chose pour étouffer une République; me donnerez-vous tous les baisers pour des garanties?"

By this anecdote we are led to differ from the Duke de Broglie, and to attribute the Austrian minister's futile efforts to reform the coalition to an excessive zeal for absolutist doctrines rather than to a despicable anxiety to regain his former position as nominal president of a purely ornamental congress. Many readers will be excusably surprised on perusing the more speculative pages of this book to meet with diplomatic

neologisms of this kind: "Où la nécessité parle, il n'y a d'engagement qui puisse tenir." Hardly less significant is his remark on Talleyrand's axiom, "Les principes n'ont pas en politique la même rigueur qu'en morale; ils peuvent céder et varier avec l'intérêt patriotique"—viz., "There is much truth in that appreciation, provided we do not indulge too freely in its application." Such a qualification is curiously vague, and the author's untimely death prevents his informing us whether the reasons which, in his opinion, justified the upheaval of 1830 did not equally apply to that of 1848. It is only fair, however, to recognize the hitherto unsuspected flexibility of the Duke's views. We are almost tempted to apply to him his quotation of Napoleon's description of Talleyrand: "C'est un philosophe, mais dont la philosophie sait s'arrêter à propos." His very style, though it still inclines to the stately and somewhat stiff movement of the rhetorical period, has developed a dexterous and surprising ease, while his lofty irony, characteristic of the "grand seigneur," has an epigrammatic neatness that recalls De Retz and Saint-Simon.

Illustrative of this twofold transformation is a clear and compendious account of the imbroglia which led to the Belgian insurrection, brought finally to a head by the crisis in the French capital. In those days the watchword in Brussels was apparently, "Faisons comme les Parisiens!" a craze the Belgians now affect to have forgotten. Louis Philippe has rather happily described their territory as the "stumbling-block" of Europe, and of their varied vicissitudes, geographical and political, we are presented with a masterly if rapid survey. Having dealt with the Congress of Vienna, the Gallophobe tendencies of which he cannot forgive, the author grapples with the much-disputed question of the Belgian complaints against the humiliating position in which they were placed by the establishment of the "Pays-Bas" sovereignty. The most legitimate among these many complaints was, perhaps, the religious persecution to which the Roman Catholics were continually subjected by the spiritual despotism of a bigoted king. Our historian's dispassionate disclosures on this matter are especially laudable, as the indignities which his combative uncle, Maurice de Broglie, then Bishop of Ghent, suffered at the hands of that government would have excused any bias on the nephew's part. Yet, even in his examination of the vexatious "Jugement Doctrinal" he does not for a moment depart from a standpoint of serene disdain.

He does not hesitate, it is true, in terms which are on the whole applicable to the present policy of the French Republic, to condemn the monopoly of education:—

"Parmi les prérogatives que l'État a le tort de s'arroger, la direction suprême et souveraine de l'enseignement public est celle qui l'expose à blesser, chez la partie la plus honnête de la population, les sentiments les plus délicats et les plus profonds. C'est un instrument à deux tranchants qui suscite contre un gouvernement plus d'hostilité qu'il ne lui donne de force pour en triompher."

There is also a touch of bitterness in his scathing denunciation of

"ce parti qui s'intitulait lui-même libéral, sans doute parceque, par une confusion d'idées que nous voyons encore faire de nos jours, ils pensaient que la liberté n'avait pas d'intérêt plus pressant que de se préserver de la domination ecclésiastique."

On the other hand, he waxes enthusiastic over the understanding wrought in 1828, thanks to mutual concessions between Belgian Liberals and Catholics. The large-minded and generous Catholicism endorsed here by the Duke de Broglie, particularly when he unreservedly asserts that liberty is the natural right of all, sceptics and believers, not the special privilege of the Church and her adherents, sounds like a distant echo of Montalembert or Félix de Mérode.

But we part company from him when, in order to explain this understanding, he expounds the exclusive theory: "Une antipathie de race avait été imprudemment réveillée; elle devait faire oublier tout antagonisme philosophique ou religieux." It is indeed undeniable that the two factions were to a certain extent drawn together by a fellowship of hate and suffering, or—as those who are acquainted with the peculiar susceptibilities of the Belgian character would put it more simply—by a justifiable irritation at the thought of being "cédés en accroissement de territoire" for the benefit of a smaller neighbour. Nevertheless, we are surprised to hear of racial antipathies among such a mixture as the inhabitants of Belgium, and we do not believe in the preponderant influence of the bilingual conflict. As regards the latter point, it suffices to note that the struggle betwixt French and Flemish for official supremacy is at the present moment more acute than ever in Belgium. In our opinion the union of all Belgians in 1830 was largely due to a concurrence of circumstances, whereby the religious fervour of the Flemish population, ever the backbone of Belgian Romanism, overcame both racial and linguistic sympathies, while the sceptical Walloons, to whom, after all, the Protestant oppression was at the utmost a subject of indifference, were instinctively estranged from the Dutch régime owing to the prospect of reunion with France.

Turning now from the scene of operations to the more intricate manoeuvres of the London Conference, we find ourselves in disagreement with the writer as to the interpretation of facts correctly stated. The Revolution in Paris has won from him a somewhat grudging approval; the Brussels insurrection, although only an effect of the former, secures his unqualified sympathy. This inconsistency becomes clearly marked later when he accuses, not without bitterness, the British ministry of having put forward the Prince of Orange as a candidate for the throne of Belgium. This compromise seems natural enough on the basis of the simple fact noted above that "le royaume des Pays Bas avait été l'invention propre et l'œuvre personnelle de l'Angleterre." Again, after severe strictures on Metternich, it is strange to read a particularly naïve panegyric of Talleyrand, the publication of whose invaluable memoirs we owe, by the way, to the author's zeal. We should be the first to rejoice at the disappearance of the unreasoning and



insensate prejudice which still clings to the enigmatic personality of the once young Abbé de Périgord. We are ready to admit the possession of that powerful will which the writer has well portrayed; we have pleasure in ascribing to him the credit of having conceived and recommended "cette alliance de la France et de l'Angleterre, que j'ai toujours considérée comme la garantie la plus solide du bonheur des deux nations et de la paix du monde," and, further, by happily insisting on their mutual attachment to the principle of non-intervention, of having promptly and skilfully brought the Belgian question to a definite conclusion by the agency of England and France, while Russia, Prussia, and Austria played only subordinate parts in the settlement. But in the Duke's description of the varying phases in the discussion of the final settlement it seems to us that England comes out in a much better light and France in a much worse than our author would wish to believe. If the one side displayed arrogance brusque to the verge of brutality, excuse for such excesses may be found in the mazes of French intrigue. For the latter, curiously enough, Talleyrand, in this single instance, was not responsible. Tact and energy were the characteristics of his independent conduct of affairs. Acting often without, or even in opposition to, instructions from the Sebastiani ministry, he did not always wait for the tacit consent of the king, which usually reached him through Madame Adélaïde. The Duke de Broglie is, in fact, mistaken in his endeavour to defend Talleyrand against Palmerston's rather flattering charge that "he fought like a dragon." It is at Paris, in the ministry, at the Court, that we discover that halting attitude not unfrequently due to the pressure of public opinion on an unstable government.

Indirectly this is admitted by the author when, in his comments on the equivocal bearing of Louis Philippe towards the proposed candidature of the Duc de Nemours, he writes:—

"De savoir maintenant si une déclaration nette, faite dans un sens ou dans l'autre, au risque de tout sacrifier ou de tout braver, n'eût pas été plus conforme à un modèle de droiture parfaite, c'est un cas de conscience que je laisse à résoudre à ceux (s'il s'en rencontre parmi mes lecteurs) qui ont eu une fois en leur vie à décider par une parole sortie de leurs lèvres entre l'honneur de leur patrie et le repos du monde."

Louis Philippe, in a spirit of extravagant eulogy, he describes as a wise Homeric prince

Qui mores hominum multorum vidit et urbes,

but his efforts to show that the Homeric prince's refusal on this occasion was due to considerations of lofty philanthropy are a failure. It was no philanthropist, but a man in a pitiable state of mental collapse, who was revealed in the interview with M. Bresson, the French minister at Brussels. Talleyrand shrewdly delayed signing the protocol of February 1st, 1831, and this stroke alone saved the situation.

Throughout the book we note that spirit of courtesy and moderation which was characteristic of the Duke. The general impression, however, conveyed by that portion of the work which deals with Anglo-French relations is that he has not been able to discard entirely the prejudices against

British policy which characterize all French historians, except perhaps Guizot. An occasional hit at our failings affords him evident pleasure. He concedes to English conservatism "le mérite de suivre avec vigilance les mouvements de l'opinion en s'efforçant de ne pas se laisser devancer par elle," a compliment we can hardly return to French reactionaries. On the other hand, he says severely that English pride always loves to think that every offence against it receives proper punishment sooner or later somehow or other. He is not more sparing of the foibles of his fellow-countrymen:—

"La vanité française, tout aussi blessante peut-être pour l'amour propre de l'étranger, se contente facilement d'une supériorité apparente et se laisse payer de révérences et de compliments; l'orgueil britannique est plus difficile à satisfaire: il lui faut l'exercice effectif de la domination."

#### NEW NOVELS.

*The Way of Escape.* By Graham Travers (Margaret Todd, M.D.). (Blackwood & Sons.)

A PLEASINGLY fresh and individual note is struck in this writer's novels. Her latest exhibits a crisp, unaffected style and clear-cut characterization. Vera Carruthers is a convincing creation, finely conceived, who holds our sympathies from the start. The course of her mental and moral growth, in her brave endeavour to live for the best a life heavily handicapped by its initial false step, we follow with interest, until, finally, "in giving up her future she instinctively felt the right to give up her past." The dénouement is abruptly tragic, yet artistically not unfitting. Vera's stepbrothers and sisters, too, whose care—on a scheme somewhat hazardous, but happy in the result—she makes her consolation, are happily done. Their improvisations read as if from life. The story is kept throughout in a studiously quiet key. It has no purple patches, but its restraint, sane outlook, and earnest intention call for commendation, and its unforced pathos makes all the truer appeal.

*The Lion's Whelp.* By Amelia E. Barr. (Fisher Unwin.)

THE picturesque contrast of Cavalier and Puritan is a well-worn romantic property. Mrs. Barr is a capable writer, however, and her leisurely, well-considered work in 'The Lion's Whelp,' though a little lacking in lightness of touch, interests if it does not arrest us. The central figure of Cromwell stands out from the canvas rather to the detriment of the rest. His person and policy are presented in somewhat partisan spirit, and to many readers he will remain the "benevolent despot." But there is considerable insight and sympathy in this picture of the great Puritan, especially during the later throes of his herculean task of government. Well brought out is the strong mystic strain in the man which so deeply impressed and infected his followers. The story depicts the fortunes of two Cambridgeshire families, the Cromwellian Swaffams and the Royalist De Wicks, and skilfully suggests the perplexities wrought by the public crisis in private and personal relations. The book is attractively illustrated.

*In the Fog.* By Richard Harding Davis. (Heinemann.)

ONE must quarrel with Mr. Davis only for the very unusual reason that his excellent little book is too short. He tells a first-rate detective story with great originality. He fascinates and puzzles the reader in a most engaging way, and his narrative is cast in a simple, straightforward, calm style that reminds one of Mr. Davis's countryman, Edgar Allan Poe, one of the real masters of the detective story. But he adds a good deal of quiet humour that gives a very pleasant air to his work. It is a pity that he has made the mistake, which English readers cannot help noticing, of saying that a Cabinet minister spoke for three hours on the third reading of a bill, beginning (under the rules only just superseded) at 8 o'clock, and that the minister thought of having "supper" on the terrace at Westminster.

*Love never Fails.* By Carnegie Simpson. (Hodder & Stoughton.)

ROMANCE and religion are, in the author's opinion, the two things in life whose secrets are supremely worth knowing, and his book accordingly is compacted of religion and romance. The heroine is a lady brought up in a sporting family, but we first meet her on her way to read in the firwood at Rosenwald—her companions being Browning's 'Paracelsus' and the Badminton volume on racing. The blend is curious, but the result gives a bright and vigorous as well as a womanly woman. Her lover, the artist, whom she redeems from cynicism, is also a well-outlined study. It is explained that the book is a sketch for a more elaborate novel, a fact which probably accounts for the rather bald dramatic form taken by a narrative suggesting the second part of the story. The plot is of the slightest, but the author has a considerable grasp of human nature and an evident capacity for serious thought. He can also relieve his narrative with passable verses of a rhetorical kind. He jokes with difficulty, and should not have served up so ancient a jape as that about life and the liver. Scotticisms are rather frequent in his narrative—we believe, a first and not unpromising experiment.

*Lazarre.* By Mary Hartwell Catherwood. (Grant Richards.)

IN this book a good idea for a story and not at all bad materials are treated with a remarkable want of skill. The legend that the Dauphin, son of Louis XVI., escaped from France and was taken to America, might make the foundation of a striking romance, except for the difficulty of bringing it to an effective end without defying history, a difficulty which, to do the author justice, she has met in what seems the only possible way—by making her story one of all for love and a kingdom well lost. But the action is confused. The characters are too numerous; their motives, comings and goings, and credulities are altogether perplexing; and the style of the writing, sometimes bold and sometimes obscure, does not help to lighten the reader's task. The scene opens in Great St. Bartholomew's churchyard; it passes to America, among the Iroquois and various French émigrés; one



is taken to Paris and to Mitau, and back to various parts of America, and every sort of exciting incident is provided; but the rapidity of the changes and the inconsequence of the events remind one rather of the action of a French farce than that of a well-constructed, semi-historical romance.

*Sweetheart Manette.* By Maurice Thompson. (Macqueen.)

THE story of Manette and her various lovers fails to be very attractive because she fails in the same way. It becomes, therefore, merely a study of several well-contrasted types of man. The vigorous, vulgar, boasting fellow is the most vivid, but not one of them wins the reader's sympathy. The story is chiefly told by means of conversation, and this is just as well, for the author's general reflections on life are not his strong point. "Men never sacrifice love to friendship, even in their most maudlin moods. The tender passion engenders a certain perverseness and a vulgar stubbornness which render it hopelessly refractory." Such commonplaces are very dispiriting.

*A Lord of the Soil.* By Hamilton Drummond. (Ward, Lock & Co.)

PROVINCIAL life in France in the Middle Ages—life, that is, as understood by the seigneur, and endured by his peasantry, mere beasts upon his land—provides a rather grim background for romance. De Ramel, a lord of the soil in Auvergne, was probably not worse than his kind, and the storm which gathered with such sombre mutterings was directed rather against the brutalities of the Jack-in-office, the huntsman Pierre, than against his foster-brother, the seigneur himself. In his reckless youth De Ramel had allowed Pierre to hunt a peasant, an Angevin, to his death, of which day's sport a gruesome account is given in the first chapter. Later it is the daughter of this murdered Angevin whom the seigneur loves and marries, and who, being a daughter of the people, gives her hand to De Ramel with a view to the avenging of her own and their wrongs. His marriage with a peasant girl and somewhat sudden conversion are a little inconsistent, but the awakening of her love for her husband, realized only just in time to save his life from the very men whom she has incited to his destruction, is prettily told. The most attractive part of the book, however, is the story of the young priest her brother, reared in the Franciscan Monastery at Quercy, who finally makes absolution for the blood of his father in that of De Ramel's would-be assassin.

*Among the Heather.* By Maurice Noel. (Treherne & Co.)

THE first word of the title might have been spelt in the English way, for the book only recites the ordinary sporting experiences of an English family who are spending the season in the Highlands. Fassifern and the neighbouring Cameron country are the scenes of these luxurious exploits. 'At the Club,' 'Going North,' 'Sea Trout, &c.,' 'The Twelfth,' 'The First Stag,' 'The Lodge Fills,' &c., the titles of the chapters, sufficiently indicate the scope of the book. It

may be said of it that the different scenes of sport will be recognized as well described by those to whom they are familiar, and that the thin stream of talk and the personal relations arising among these conventional sportsmen and sportswomen are wholesome and unobjectionable. The writer may also be congratulated on a sympathetic eye for scenery.

#### BOOKS ON DANTE.

THE process of elucidating and illustrating Dante goes along briskly, and, so far as English students are concerned, on very much the right lines, those, namely, of historical and literary investigation. The commentaries have yielded pretty much all they can, and it is surprising how little this amounts to; besides, they deal only with the 'Commedia,' and, as we have now found out, if that had never been written Dante would still have been one of the most remarkable figures of a stirring period. Nor can very much more be hoped from the method (sound enough in itself) of explaining Dante by Dante, though doubtless it is as well to keep this at hand as a broom useful to sweep away the cobwebs which over-ingenious brains are at times apt to spin. Yet much remains that is obscure in the writings, much to be found out concerning the writer. This is especially the case with the minor works, few of which have so far received anything like thorough or scholarly editing; this one exception, curiously enough, being what is even to well-informed readers probably the least known of all Dante's works. We refer, of course, to the two Latin poems in pastoral form which were his contribution to the correspondence carried on by him in the last years of his life with a younger scholar. The edition of these recently published by Messrs. P. H. Wicksteed and E. G. Gardner, under the title of *Dante and Giovanni del Virgilio* (Constable), deals in the most thorough and exhaustive way with this interesting little corner of Dante's work. It contains a critical text of the entire correspondence, with translation and notes; some account of the MSS. in which the poems are preserved; a transcript of the most important of these, almost certainly in the hand of Boccaccio, together with the very slightly later scholia thereto, and some titles and notes from the others. Further, with almost excessive munificence, they have included others of the Bolognese scholar's compositions in the same style; and as the most considerable of these was addressed to Albertinus Mussatus, the Paduan statesman, poet, and historian, they have added a full account of that personage and his doings. This perhaps a little overweighs the book. No doubt Mussatus is an interesting figure, and though it is a trifle too much to say, as our authors do, that he "was beyond comparison a more commanding figure to the men of their own day than Dante"—if he were, why did not some Villani devote an obituary chapter to him, or some Boccaccio write his life and lecture on his works?—he is our best authority for a series of events of which a knowledge is essential to a proper understanding of Dante's later career and much of his most important writing. But this hardly entitles him to something like a third of a volume purporting to deal with Dante. His proper place would seem rather to be in a work, which is still desiderated in English and which our authors would probably be as competent as any one to write, dealing with the post-exilian part of Dante's life and the sources of our information in regard to it. That they may be trusted to make a sensible use of the new materials which research is yearly bringing to light may be judged from their discussion of one of those questions of genuineness which seem to

have such an attraction for *a priori* reasoners—that, namely, relating to the famous 'Letter to a Florentine Friend,' which affords such an interesting glimpse into Dante's mind in his later years. This, again, is preserved in Boccaccio's handwriting. It is absurd, in spite of Scartazzini's special pleading, to suppose either that he forged it or that he could have been deceived by the forgery of some one else; it agrees in the main with the known circumstances. Closer examination of documents seems at first sight, however, to reveal a fresh difficulty. In the letter Dante declines to accept amnesty on the degrading conditions which have been attached to it. But an inspection of the terms of the first amnesty of 1316, presumably that to which he refers, shows that, though not excluded by name, as on a former occasion, he would seem to have fallen within an excluded class. But, as our authors observe, and as both the letter itself and Boccaccio's account of the incident clearly show, the case was one in which private influence was being specially brought to bear in the poet's favour; and in the true sense of the phrase, *exceptio probat*. As for Villani's silence on the matter, we may point out that he says nothing about either this amnesty or that of five years before. Of course in a book involving such a variety of research as this there will be a few mistakes; the most diligent student will take small points on trust. We do not know which of the partners, for instance, ought to have verified statements about Mussatus's 'Historia Augusta,' but we are sure that he did not look at that work before writing, "Mussato himself is scrupulously exact in calling Henry the King until after his coronation in Rome." As a matter of fact, he calls him Caesar repeatedly when relating his march to Rome. Again, a certain Latin poem by Boccaccio is said to be "full of the grossest italicisms." We have read it with some care. It is not well edited, and has a false quantity or two; but, so far as we can see, it is quite up to the mark of the average Latinity of the period. We are not sure that all the authors' renderings are absolutely correct, or that all their readings will past muster; but on the whole they have supplied the best text and interpretation that we yet possess. There is one rather bad blunder in the note to 'Carmen' iii. 80-83. Quoting from an Italian writer, they give, as the legend on the seal of Padua, the line

Muson Mons Athes Mare certos dat [?] dant] mihi fines,

and explain that "Athes is the ancient Ateste, the modern Este." That it is odd for a town to form the boundary of a state does not seem to have struck them, nor did they apparently require any authority for the remarkable form Athes. Otherwise one would think that they must have seen, what a glance at the map would have shown, that whatever Signor Belloni may give, the right word is *Athesis*, the Adige. A misrendering of the common expression *facea copia* in the introduction has made the lord of Verona appear in the unfamiliar part of a copyist of MSS. With regard to 'Carmen' vi. 189, with its "abominable," not to say impossible, syntax, we would ask whether *verbavimus* may not have resulted from a misreading of *verba innuit*. The *ductus litterarum* is identical, save for the last letter, and in some fourteenth-century MSS. *t* and final *s* do not differ much.

Mr. Toynbee—as indeed our own columns periodically show—is a diligent seeker for all that may illustrate Dante in the mines of contemporary literature. His new volume, *Dante Studies and Researches* (Methuen & Co.), is a convenient collection between two covers of a number of articles and notes, most of which have hitherto been accessible only in the files of various periodicals. Six, indeed, have been issued in a volume noticed by us nearly three



years ago (*Athenæum*, No. 3735); but as that was published in Italy it has probably escaped the attention of many English readers. Similarly papers in *Romania* are to all intents and purposes no better than *aurum irreperitum* for most of us; nor is the *Modern Language Quarterly* as yet on every club table. Accordingly, all students of Dante will welcome the present volume. Those, for example, whose interest in the sources of Dante's lore was whetted by sundry articles in Mr. Toynbee's 'Dante Dictionary' will be thankful to have fuller information on the subject in the papers on Alfraganus and Ugucione of Pisa. Those, again, who know how much still has to be done for the text of Dante's minor works will be glad to have the full account here of the most scholarly attempt that has yet been made to settle one of them—we mean Prof. Rajna's edition of the 'De Vulgari Eloquentia.' Prof. Rajna himself might perhaps complain that the account, with its tabular view of his variants from the accepted text, made the possession of his book superfluous; but that is not our affair. A very pleasant paper is one, originally contributed to the 'English Miscellany' recently presented by his friends to Dr. Furnivall, on the 'Commentary of Benvenuto of Imola.' In it the wide learning, shrewd sense, and occasional hard hitting of that most efficient among the early commentators are done full justice to. Benvenuto comes in for notice in another place, in connexion with the study of Homer; and here it could be wished that Mr. Toynbee had told us a little more about the remarkable early Latin abridgment of Homer which he mentions, and with which the commentator evidently was acquainted. Are we to suppose that it was unknown to Dante? If not, one or two curious parallelisms with Homer, not to be explained by reference to quotations in Aristotle or Cicero, may possibly be accounted for. If Mr. Toynbee has a fault, it is perhaps that he is a little given to labouring a point when he has proved it to the satisfaction of every reasonable person. Thus the connexion between French *chamel* and Italian *cennamella* is as certain as anything well can be, and hardly needs a page and a half of discussion. The real point of difficulty—namely, the change of the first vowel—is, curiously enough, overlooked. Not improbably it was due to some *Volksetymologie* connecting the word with *cenno*. Again, no one who knows that there is a place called Wissant on the coast of Flanders is ever likely to fall into Ludovico Guicciardini's blunder of supposing that when Dante wrote Guizzante he meant Cadsand. At any rate, it seems superfluous to fling over four pages of erudition, with copious quotations from Old French, at the head of the unconvicted. It is not often that one finds Mr. Toynbee overlooking any point bearing on the subject he is engaged upon, but we think he has done so in his interesting note on the 'Spear of Peleus.' It is quite possible that Dante, like the troubadours whom he followed, and with whom that weapon was a commonplace, misunderstood the *Pelias hasta* of Ovid. But it may be remarked that, unlike them, he calls it "the spear of Achilles," not naming Peleus, and, further, that the old reading—which probably he had, and which certainly was the usual one till long after his time—of the first line of the couplet was

Vulnus Achilleo quæ quondam fecerat hoste.

May not Dante have got his Achilles equally well out of this?

Of a book which, though it bears an English publisher's name, has an American imprint, *The Teachings of Dante*, by Charles Allen Dismore (Constable), we can only say, in the words of the author's great countryman, that, "for those who like this sort of thing, this is just the sort of thing they will like." The author would seem to have recently discovered Dante, and to have felt it his duty to make

him known to the serious world. His book is a kind of embroidery of quotations from various eminent writers—as Newman, Milton, St. Bernard, Spurgeon, Horace Bushnell, Vida D. Scudder, Omar Khayyam, Mazzini—on a ground of emotional religious commonplace; though we must do him the justice of saying it is pervaded with an uneasy consciousness that this frame of mind is one with which Dante would have had small sympathy. When he states as a proof of Dante's "good sense" that he refused to believe that the flames of Purgatory were material, we must be content to "refer him to his studies."

A much more useful book is Mr. W. J. Payling Wright's *Dante and the Divine Comedy* (Lane), a little volume of short studies on matters concerning which it is expedient for students of the poem to have clear ideas. Perhaps the best are the two at the beginning of the volume, headed respectively 'Benevento' and 'Florence': the first indicating—possibly a little overrating—the importance to Italian history of the battle which practically made an end of the House of Hohenstaufen; the second explaining briefly the political situation in Florence as Dante witnessed it in his younger days. Of course, there is nothing in either of these with which any one who has paid reasonable attention to the history of the period is not familiar; but Mr. Wright has read his Villari as well as his Villani, and his summary is accurate and intelligible. There are some acute remarks in the chapter which follows, on the 'Vita Nuova,' as well as a touch of the now fashionable "agnosticism" as to the identity of Beatrice. It is true, no doubt, that Dante nowhere says her home was in Florence; but he says plainly enough that it was in the town where he himself lived. A list of some two dozen more or less famous Beatrices living in the thirteenth century is interesting. The remainder of the book deals with the 'Commedia.' Most of it calls for little remark; but with reference to Mr. Wright's objection to the usual interpretation of the three steps before the gate of Purgatory, we may point out that whatever may be the case as to "the sacerdotal element" in that division of the poem, both in it and in the 'Paradise' the ritual and liturgical element is exceedingly prominent. We do not know where Mr. Wright finds any intimation that Henry VII. was "to take his throne immediately after death." All that is implied in the passage referred to is that he will be in heaven before Dante himself. We notice this because the same mistake has been made before, and inferences drawn from it. The last chapter, on 'The Motif [why not motive?] of the Divina Commedia,' is the most ambitious. The author would see in the poem primarily "the story of man's deliverance from the fear of death and the bondage of corruption." It must be owned that he works out his thesis in the main with much ingenuity, and we would by no means say that among the many lines of thought running through the "polysensuous" poem this may not be followed with few if any faults. It certainly suggests a good interpretation of the three beasts of the opening canto, though the prophecy of the "Veltro" as a specially Italian saviour shows that the old political interpretation must not be dropped. Mr. Wright may find some further support to his view from a reference to James i. 15. Again, as to the moral symbolism, which takes the three as denoting lust, pride, and avarice, there is a simple answer to the question, "How is it that he betrays no specially marked self-consciousness when passing through those circles where these sins are punished or purged away?" Does he show none after hearing Francesca's story? Does he not in Purgatory bear some of the discipline inflicted in the circles devoted to the two former sins, and express his fear of what he may have to undergo hereafter in the case of one of them?

As to avarice, he would no doubt say that that was the vice of an age later than he had attained at the date of his journey; but he might fear its attack as he grew older. We call attention to this not to depreciate Mr. Wright's ingenious and suggestive speculation, but merely to show how difficult it is in interpreting Dante to make sure that one has taken into consideration everything that may affect the theory one wishes to develop.

#### SHORT STORIES.

*The Watcher by the Threshold, and other Tales.* By John Buchan. (Blackwood & Sons.)—In reading Mr. John Buchan's tales we feel that we are out for a holiday. We have left behind us the bricks and mortar of daily life, the introspection and analysis of a self-conscious age, that accurate mapping of reality which ends by producing in us a depressing sense of its inexorable pettiness and finitude. Our foot is on the heather, our eyes are on the mountain and the loch, the larks are singing in our ears, and the sweet breath of heaven is in our lungs. The sense of enfranchisement is not only physical, it is spiritual as well. The mountains are no mere piles of rock, they are the abode of mystery, of romance, of haunting presences and insubstantial forms. After a long bondage to fact and fidelity the imagination, for a refreshing interval, once more expands. The boy, the adventurer, the dreamer within us, again has scope. Not one of these stories but traverses Peter Bell's conception of the primrose, not one but is a negation of Hamlet's world-weary cry, "Denmark's a prison." Mr. Buchan, in short, is by temperament a Celt; and the Celt, as we all know, is the determined enemy of the commonplace, the practical, the prose of ordinary existence. That is not to say that all these tales are very good as tales; so far it is only the atmosphere which is bracing. Indeed, Mr. Buchan seems to us to be weak in the first requisite of the story-teller's art, that of bringing his narrative to a sound termination. Too often we are left with a sense of something ineffectual, of its all having come to very little, and that greatly impairs the general impression. Really there is only one tale, the last in the book, which has a wholly satisfactory dénouement. 'Fountainblue'—delicious name!—strikes us as a very fair example of a short story. It has an adequate plot, an unaffected style, beauty of colour, character, pathos. The fault we have to find with it is a slight lack of proportion. Except for its first sentence—"in the hush he seemed to feel the wheel and drift of things"—we could have wished to omit all the last paragraph (in short stories it is a question of paragraphs) describing Maitland's emotions on the island. The strain has been kept up just long enough, and anything more offends us by a certain importunity. In the other stories, besides the defects already noticed, the romance is apt to be a little forced, a little read into things. Scott and Stevenson are evidently Mr. Buchan's masters; but Scott, when at his best, saw romance where it really was to be found, in the souls of his Highland men and women; and as for Stevenson, it came of its own accord to meet him in London, in Paris, in San Francisco. Now Mr. Buchan inclines, so to speak, to manufacture his mystery by the help of folk-lore or demoniac possession or some other abnormal and almost illegitimate method. This is particularly the case in 'No-man's-land' and 'The Watcher by the Threshold.' In the story called 'The Outgoing of the Tide,' which, along with 'Fountainblue,' stands, we think, far above the rest, this objection is neatly turned by placing the narrative in the mouth of a credulous Scotch minister. Were it not for some uncertain handling towards the close, this vigorous tale of superstition might invite



comparison with Wandering Willie's tale in 'Redgauntlet.' But the conclusion of the Laird's ride is feebly conceived, and, like all Mr. Buchan's work, it is unrelieved by any spark of humour. As a matter of practical effect we commend the author's good sense in the arrangement of his volume. The first tale is certainly the worst, and each succeeding one improves on that which precedes.

*Donegal Fairy Stories.* Collected and told by Seumas MacManus. (Isbister & Co.)—So far as the choice of subjects is concerned, there is little to distinguish these charming stories from the common folk-lore of all nations. But an unmistakably Irish humour displays itself in the working out, of which the tale 'Conal and Donal and Taig' furnishes perhaps the best example. Seumas MacManus, in his dedication, seems to imply that these anecdotes were originally related to him in Irish, in which case he has followed the example of Miss Lawless in 'Grania' by translating into English as it is spoken in Ireland, not in England. Yet one of this collection at least, 'The Old Hag's Long Leather Bag,' was current during the present reviewer's childhood in a district where the peasantry would have found it difficult to put together a single sentence in Irish, a condition of things far more usual than English people imagine. The delightfully quaint illustrations are an additional attraction in this little volume.

To judge from the collection of short stories to which his name is also attached, *Through the Turf Smoke* (Fisher Unwin), Seumas MacManus belongs less to the school of Miss Barlow and Miss Lawless than to the older one of Lever and Lover. Yet he is not so much engrossed with the humorous side of Irish peasant life as wholly to ignore its infinite pathos. 'The Cadger- [Anglice, hawker] boy's Last Journey' and 'Patrick's Proxy' may be selected from the stories in this volume as good examples of his success. He does not carry our sympathies with him so readily when treating of his compatriots across the Atlantic. Perhaps it is difficult for any one to wax sentimental over the Irish-American who has had personal experience of him, or rather her, in a domestic capacity. The dialect is in general accurate, but there is a little too much of it, and the effect, even to an Irish reader, may be wearisome.

*Shillelagh and Shamrock.* By M. M'D. Bodkin, K.C. (Chatto & Windus.)—Mr. Bodkin might find in this cleverly written work a striking illustration of that inability to let bygones be bygones which he attributes to the Irish people. The author absolutely revels in diabolical landlords and heartrending evictions, which, curiously enough, are carried out by brutal "emergency men," a term surely applied only to labourers brought in later times from a distance to perform necessary field labour for those who, like Capt. Boycott, had fallen under the ban of the Land League. Now that the wheel has turned so completely, leaving the unfortunate landlords underneath, there seems something ungenerous in reviving the memory of horrors which, even to people advanced in life, are scarcely more than matter of tradition. The tragedy is plentifully relieved by humour of that good old quality which we associate with Lever; but though whisky-drinking, duelling, perjury, and swindling may be exhilarating occupations, the description of them is apt to pall upon our decadent age.

*The Tale of the Serpent.* By Sundowner. (Chatto & Windus.)—The short story is rather a trying medium for the writer who, in the literary and artistic sense, is ill equipped. A writer's false strokes are as glaring in the short story as a painter's blunders would be in a miniature. The present volume consists of five-and-thirty short, slangily written

sketches, in each of which a snake appears. In the beginning the unsuspicious reader is deluded into the belief that he has come upon the work of a real lover of snakes, and looks forward to the perusal of pages of serious interest. Later, he discovers that the fare offered him consists only of a bundle of "snake yarns" such as one finds every now and again in country newspapers. Australian newspapers particularly are full of such narratives during the silly season. "Give me kermers-shul gents," said an hotel waiter of our acquaintance, "they're so entertaining." That waiter might enjoy 'The Tale of the Serpent,' though it does contain a good many sketches which the gentry who glibly "swap yarns" in railway carriages would condemn as "chestnuts," and poor at that.

*London in Shadow,* by Bart Kennedy (Treherne & Co.), is a volume with a rather misleading title. Considerably less than half of it consists of brief newspaper sketches—not stories—about London. Then follow twenty-eight other newspaper sketches dealing with hop-picking in Kent, and music-hall singing in San Francisco, and moralizing in the island of Hawaii, and other matters. Upon every subject of which he treats Mr. Kennedy really has something to say, and he says it briefly. These are two notable recommendations. With regard to faults it is not so easy to speak of this volume. To begin with, its contents were not at all suited to publication in book form. They are newspaper sketches pure and simple, and nothing more. Again, the author's style is one of the most irritating that could be conceived, its salient features being the use of full periods where commas should be, and of paragraphs where most writers would place a semicolon. The early Victorian lady writer's method of italicizing every other word was less irritating and it may well have been less futile. Mr. Kennedy's style is indefensible, his diction is disfigured by an overplus of colloquialisms, and his grammar is not sound. His observation is at fault in such passages as the following: "The moon-faced man of the East! To the eye of the man of the West he is prosaic, unpicturesque, and unalluring." A more inaccurate statement of the case it would be difficult to find. But as against all this, Mr. Kennedy has been a traveller, and he has worked with his hands in many strange places. He is at his best when describing things he has actually done with his own hands and incidents he has seen with his own eyes.

*El Ombú.* By W. H. Hudson. (Duckworth.)—This is the second volume published in "Duckworth's Greenback Library." It contains five short stories, which deal very picturesquely with that Paradise for lovers of the picturesque, the Pampas of South America. One would say that the workmanship of these stories displayed the loving care of a genuine writer. The author's dedication of his able little volume will serve admirably to introduce it to readers of 'A Vanished Arcadia,' and perhaps to others:—

"To my Friend R. B. Cunninghame Graham ('Singularismo escritor ingles'), who has lived with and knows (even to the marrow, as they would themselves say) the horsemen of the Pampas, and who alone of European writers has rendered something of the vanishing colour of that remote life."

As with all other stories known to the present reviewer which have dealt genuinely with this part of the world, Mr. Hudson's five studies of the Pampas and its half-nomadic, wholly romantic life are informed, over and through all their vivid colouring, by a gentle and not at all unpleasing melancholy. Gentle and melancholy they are as the rise of the hint of a sunset breeze among the eucalyptus. Withal, being of the Pampas, they are seldom free from the stain of murder and sudden death, the passions of revenge and hate, the reckless drawing of knives and snapping of pistols.

"Of what other country of Europe could such things be written? To admire or to comprehend is quite enough at one time; and it is seldom that we can at once enjoy both these gratifications. Let those who can admire Spain be content, nor spoil that pleasure by the hopeless attempt to comprehend her."

So, half a century ago, wrote brilliant David Urquhart of the brilliant, decadent, half-Oriental, wholly picturesque father and mother of the Pampas. As modern volumes of stories go, 'El Ombú' has exceptional merit, and for the interest it will have for those who appreciate such work we append the verse appearing upon its title-page:—

Cada comarca en la tierra  
Tiene su rasgo prominente,  
Brasil tiene su sol ardiente,  
Minas de Plata el Perú;  
Buenos Ayres—patria hermosa—  
Tiene su Pampa grandiosa;  
La Pampa tiene el Ombú.

*Of Una and other South African Memories,* by A. Kiel Myron (Fisher Unwin), is a little volume containing seven short stories of native life in South Africa. To some the fact that the war is not mentioned in these pages will prove a strong point in their favour. Most of the stories are conceived in the spirit of 'The Story of an African Farm'; several are frankly allegorical, and all are written in a vein of tragic intensity which makes them rather fatiguing reading. The reviewer has had dealings with a good many Kaffirs, but never has he heard of a man or woman of that race who talked as does the young Kaffir in 'Myrza,' one of these stories. The author's writing is not without merit, however, and she undoubtedly has both an eye and a pen for the picturesque. Experience and a little of the salt of humour should mean some loss of intensity and some all-round gain to her future work.

*Zanzibar Tales,* by George W. Bateman (Chicago, McClurg & Co.), is a collection of native African stories intended as a gift-book. If less attractive in many ways than 'The Golden Ship,' it has distinct merits of its own, and the illustrations are spirited, though most of the Africans depicted are cruel caricatures. The ten stories comprised in this volume are all to be found in Steere's 'Swahili Tales,' though we understand from the preface that Mr. Bateman collected them independently. 'Haamdaanee' is the latter half of 'Sultan Darai,' which consists of two separate stories, only connected by the slightest of links. The same is the case with 'Sultan Majnun,' of which Mr. Bateman only tells the latter part, under the title of 'Mkaa Jeechonee, the Boy Hunter.' 'The Physician's Son and the King of the Snakes' is 'Hasseebu Kareem ed Deen'; and 'The Magician and the Sultan's Son' is in Steere's 'The Spirit who was Cheated by the Sultan's Son.' On the whole, the text corresponds very closely to that of Steere, though the language in which it has been rendered somewhat jars on any one who can appreciate the original. Of course, there is no object in rendering with pedantic minuteness all the *longueurs* of the Zanzibar storyteller; and, moreover, Americanism of the right kind is a good and delightful thing—in its place. But when the crows say to their Sultan (p. 60),—

"We found this fellow lying in the street, and he attributes his involuntary presence in our town to so singular a circumstance, that we thought you should hear his story,"

we own we prefer the bald "We have picked up this crow; ask him, he will tell his business," of Steere. We have nothing to say against the system of phonetic spelling which the author has adopted out of consideration for his readers, except that *Nee-oka* cannot represent the right pronunciation of *nyoka*, which is in two syllables only, the *y* being a consonant. Mr. Bateman calls the



hero of 'The Ape, the Lion, and the Snake,' who in Steere is anonymous, Mvóo Láana (*mvulana*=a young man), but whether this is done purposely, in order to tell the story more vividly by means of a proper name, or through a misapprehension, does not appear. Kijana (= a youth) is similarly used in 'The Magician and the Sultan's Son,' and animals are throughout called by their native names as appellatives: Simba, Fisi, Nyani, Kijipaa (diminutive of *paa*), &c. But there certainly seems to be a mistake on p. 100: "The countryman, whose name was Moohaad'een," which should be "The Muhadim"; see Steere's note on the Muhadims (Wahadimu)—the old inhabitants of the island of Zanzibar—in 'Swahili Tales,' p. 493.

#### OUR LIBRARY TABLE.

*Between Ourselves: Some of the Little Problems of Life*, by Max O'Rell (Chatto & Windus), is in part, we think, a reprint of lectures and articles which took their origin during the author's visits to the United States. It is perhaps not quite up to the high level of 'Her Royal Highness Woman,' but will please the large public which delights, with reason, in all that comes from the pen of Max O'Rell. If criticized as philosophy it might be pronounced, in the Oxford phrase, somewhat "cheap"; and if judged as politics, "slapdash." But it is rather, we think, properly to be viewed as containing, in the first place, an admirable series of little digs at ourselves in our weak points, followed, in the second half of the volume, by a bowdlerized version of Balzac's 'Petites Misères' for the use of Americans. The volume, indeed, though published in this country, is more French and American than it is British, and the predominance of the United States is recognized by French money being translated into the equivalent in dollars rather than into pounds sterling. Max O'Rell has been led, perhaps by his long absences from his own country, to overdo somewhat his praise of France. He describes as a special feature of that country, compared with others, "the cheerfulness written on the faces of the people." It is true, we think, on the whole that the French are more cheerful than the people of the United Kingdom, of the United States, or of the British colonies, but it is not true that they are more cheerful than the Japanese or the Genevese, or perhaps other highly civilized peoples who might be named. Again, as a specimen of criticisms which we have called above "slapdash," take the statement, "The two greatest, truest, best-governed democracies in the world are New Zealand and the little island of Jersey." New Zealand is, no doubt, a democracy, but Jersey we should have been inclined to call an oligarchy. It is the last home of clerical government outside one or two Latin countries which are little known. In Jersey the holders of certain State offices sit by right as members of the States, and exercise there a great and sometimes a dominant power. On the next page Max O'Rell contrasts New Zealand with the various colonies of Australia. He thinks the inhabitants of New Zealand "the wisest..... people on earth," but declares that "in Victoria the Government panders to the mob." Now there is not this sharp contrast which Max O'Rell draws between the policy of the Australian colonies and the policy of New Zealand. Much of the legislation of New Zealand has been imitated in the Australian colonies; some of it very closely followed; and one or two Australian Acts have been the foundation of some of the most successful legislation of New Zealand. Distinctions there are, no doubt, but they are not to be handled with the brevity and the assurance which Max O'Rell displays. The concentration, too, in the Australian colonies of popula-

tion in the great towns "with manifold evil results" is a matter which is highly arguable, both as regards its origin in policy and as regards its effects. The statement that New Zealand differs from the Australian colonies in encouraging "a class of peasant proprietors" neglects the fact that Queensland and South Australia have for many years past been closely copying the New Zealand legislation, and that Victoria, although it has not gone so far, led the way in peasant proprietorship by legislation. These, however, are not the matters in which Max O'Rell is studied or followed, and on his own ground, in chafing the people of this country on their weak points, he is inimitable. Why, by the way, should he so sweepingly assert that English singers are obliged to take foreign names? We should have thought that Braham, Reeves, and Santley were pretty good examples to the contrary, and the last named, through his long and honourable career, has made his English name remarkable even in Italy itself.

THE new number of the *Naval Annual*, edited by Mr. T. A. Brassey (Portsmouth, Griffin & Co.), is perhaps a little less complete than its predecessors, but contains, of course, many valuable contributions, the most alarming statements among which are in the first paragraph of the preface, as to the rate of shipbuilding and waste of public money in the dockyards, and in Mr. Thursfield's article on our naval manœuvres. Mr. Brassey, like his father, has hitherto been somewhat of a supporter of the Admiralty, which makes his severe criticism of dockyard shipbuilding the more grave. Mr. Thursfield also has let himself go on this occasion in a manner unusual with him. He has come down like a sledgehammer both on the conception and on the execution of the manœuvres, and he appears to prove his case. Lord Brassey's chapter on manning is the best thing that he has ever written, but he has the curious inability that is general in this country to use the term *short service* for real short service. After recommending short service for stokers to create a great reserve of stokers, he states that the reservists should serve long enough to know their work, and that seven years "should suffice"; but, moreover, they are to have occasional training during their reserve time. Now any other navy in the world would call seven-year men not short-service, but long-service stokers. We believe that a stoker can be taught his work in six months, and it seems absurd to enlist the men, who are, by the hypothesis, intended to create a large reserve, for a period much longer than a year or approaching to seven years. We entirely agree with Lord Brassey as to the special commissioning of ships for the training of short-service stokers. He prints a letter from Sir Thomas Sutherland, who very properly says that the chief difficulty of manning is that we need thousands of stokers in a reserve, and that the true plan is for the navy to train these men for one, for two, or for three years, afterwards placing them in the reserve. We have no doubt that some such plan will be recommended by Sir Edward Grey's Committee.

*Elia, and the Last Essays of Elia*. By Charles Lamb. With an Introduction and Notes by E. V. Lucas. (Methuen & Co.)—Inconsiderable in itself, this morsel of Lamb merits attention as a foretaste of the ample feast announced by Messrs. Methuen. Viewed thus—or, say, as the *primitiæ* or firstlings of the big harvest which Mr. Lucas looks to garner by-and-by—the little book cannot be said to bode a prosperous consummation. Like too many reprints nowadays, it is carelessly printed and not too carefully edited. In the latter respect, indeed, it will not bear comparison with the dainty twin volumes edited by Mr. W. J. Craig for Messrs. Dent

& Co. Some odd blunders in the introduction sap our faith in Mr. Lucas's infallibility. On p. xv, for instance, we are told that when, after her father's death (April, 1799), Mary came home, Charles had already moved from Pentonville—which, by the way, is here mentioned for the first time—to Southampton Buildings, Holborn. Lower down we read (p. xvi) that the pair's "first real home together was in 16, Mitre Court Buildings, in the Temple, whither they moved in the last year of the eighteenth century." Here are two, if not three, errors. Before the removal to Holborn Charles and Mary had lived together for a whole year at No. 36, Chapel Street, Pentonville (not at No. 45—the home of the year 1797—whence Charles had previously removed). With the Lambs at Pentonville Robert Lloyd had sojourned for several weeks in 1799; there Marquess Thompson abode with them in the autumn of the same year; there Charles entertained Godwin; there, too, Manning stayed three days in January, and Coleridge for the month of March, 1800—during which month Lamb, as he tells Manning, "lived in a continual feast." One infers that brother and sister found themselves fairly "at home" in the Pentonville lodgings. Again, the removal from Holborn to the Temple took place on Lady Day (March 25th), 1801—not, as Mr. Lucas says, "in the last year of the eighteenth century."

Lamb's post at the South Sea House "must," writes Mr. Lucas, "have been a very humble one." Mr. Lucas should know, and ought to have stated precisely, the amount of Lamb's weekly salary—ten-and-sixpence. Of Lamb's mother, again, it appears that "we know practically nothing." Something, however, we do know—and that on the authority of Charles—of which Mr. Lucas gives never a hint, namely, that

"in opinion, in feeling and sentiment and disposition, the mother bore so distant a resemblance to her daughter, that she never understood her right; never could believe how much *she* loved her; but met her caresses, her protestations of filial affection, too frequently with coldness and repulse."

All this, and more, Charles tells us, in his letters and (*mutato nomine*) in 'Rosamund Gray,' concerning his mother's stupid mis-handling of her thought-bewildered daughter.

The text discloses over forty misprints: "at" for *as* (p. xxxiii, l. 13), "barely" for *rarely* (p. xxxviii, l. 11), "Slipsop" for *Slipslop* (p. 73, l. 21), "obretsit" for *obrepst* (p. 200, l. 5), "The" for *Te* (p. 364, l. 26), &c. Two misprints occur in the twelve lines by Fleckno heading the essay 'A Quaker's Meeting.' We are puzzled on p. 420. In his introductory note to 'Old China' Mr. Lucas writes:—"W— who spoke of Colnaghi's (p. 423) is not identifiable, nor does one quite see the force of the parenthesis; Colnaghi's was in Cockspur Street in those days." One turns to p. 423 and there reads:—

"When you came home with twenty apologies for laying out a less number of shillings upon that print after Lionardo..... was there no pleasure in being a poor man? Now, you have nothing to do but to walk into Colnaghi's, and buy a wilderness of Lionardos. Yet do you?"

*Voilà tout*—never a "W—," never a "parenthesis," forceful or otherwise! What would the editor be at? Is he attempting a *bam*, or, as Elia would have said, a *bite*, upon his readers? Or is that mad wag the printer at his tricks again? Whatever the key to the puzzle, we trust that editor and printer alike will approach the larger task awaiting them in a graver and more responsible spirit.

MR. BECKLES WILLSON is responsible for *Lost England, the Story of our Submerged Coasts* (Newnes), a little volume with maps, which deals not with the scientific, but the antiquarian or historical side of subsidence and erosion of coasts. The matter, of course,



has been frequently treated from the other point of view on behalf of the Royal Society and of the British Association; but Mr. Willson's interesting little treatise will provide material for correspondents of *Notes and Queries*.

MESSRS. CHARLES H. KERR & Co., of Chicago, have sent us a revised edition of *American Communities*, a book which is now enlarged to include additional communistic and other settlements. The author has felt himself compelled, in his new edition as in his first edition of 1878, to write in such a way that he may be read by the general public, and he has, therefore, avoided the discussion of some of the usages of strange American communities which are hardly fit for publicity. The result is that it will be difficult for the uninstructed reader to follow his history, for example, of Oneida Creek.

MESSRS. HARPER & BROTHERS publish as a volume of their new "International Commerce Series," edited by Mr. Francis W. Hirst, *Japan and its Trade*, by Mr. J. Morris. It is a fact not generally known that statistics of every description—for instance, those of total trade, of exports and imports, population, wealth, almost everything that can be imagined—show that Japan is advancing more rapidly than any other country or colony, and the supposed rapid progress of Germany is entirely dwarfed by the Japanese figures. This fact in itself makes it most necessary that all commercial men should study the present condition of our trade with Japan, and this volume supplies an opportunity for so doing.

MR. BARRY O'BRIEN is an excellent writer on his own side, and Mr. John Redmond is a most able Parliamentary leader; but their opinions as expressed in *A Hundred Years of Irish History*, by the former, with an introduction by the latter (Isbister & Co.), are too strictly political for treatment in our pages.

MR. EDWARD ARNOLD publishes *With the Naval Brigade in Natal*, by Lieut. Burne, R.N., a work of which the illustrations are excellent and interesting, but which in itself does not tell the general public much. It will probably be found of value by naval officers interested in naval operations on land.

VERY fresh and entertaining are the *Old Indian Legends* (Ginn & Co.) which "Zitkala-Sa" has taken down from the lips of Dakota story-tellers and retold for the benefit of his "blue-eyed little" compatriots. Many of these, and some, we may hope, of their cousins on this side, will be glad to make the acquaintance of Iktomi, the spider fairy, whose hands are always in mischief, Mantsin the rabbit, Patkasa the turtle, Iya the spindle-legged giant, who thinks nothing of swallowing a whole camp at a mouthful, the man-hungry red eagle which is shot by the avenger with the magic arrow, the Great Grandfather, and all the people of the prairie. The stories are told with simplicity and naturalness, and are prettily illustrated by Angel de Cora.

*The One Before*, by Mr. Barry Pain (Grant Richards), is an amusing story of a slight kind which does not seem to us to contain sufficient characterization to rank as a novel. The plot depends on a ring which changes the wearer's character, a theme of the sort we associate with F. Anstey's delightful contrasts and odd situations. Mr. Pain has produced a bright story, but nothing remarkable. He has a special appreciation of maidservants, but his other characters do not strike us as particularly happy or indeed vivacious.

*Odd made Even*, by Amy Le Feuvre (Religious Tract Society), takes up the little girl of a previous book and marries her. It is a pretty story, in which the incident is well managed, and the religious note not so prominent as to make it "preachy."

NEW additions to the "Temple Classics" (Dent) are Carlyle's *Past and Present*, to which Mr. Oliphant Smeaton has added a few useful notes, and *Dramatic and Early Poems* by Matthew Arnold, edited and arranged by Mr. Buxton Forman, who contributes a Bibliographical Epilogue of unusual interest; indeed, as thorough as few could make it. We have here revived the two prize poems, 'Alaric at Rome' and 'Cromwell,' as well as 'The Hayswater Boat' and a 'Sonnet to the Hungarian Nation,' also the well-known 'Merope and Empedocles.' We are not altogether in favour of reprinting things poets have cast aside, but all Arnold's work has distinction (more than can be said of all Tennyson's), and with Mr. Forman one is sure of the best text and the fullest knowledge.

THE Librairie Armand Colin publishes *Dix Années de Politique Coloniale*, a small volume by M. Chailley-Bert. The author quotes Sir Harry Johnston and Mr. Austin Lee, as differing from the opinion of most Englishmen, that the French will be able to do nothing with their colonies, and as admitting that there are parts of Asia and Africa in which the English have been inferior to the French in colonization. We doubt the fact of the admission, and we doubt also Asia; though M. Chailley-Bert is justified in stating that the natural value of French Indo-China, with its laborious population, is equal to that of any part of British Asia, and very superior to the average of India. As regards Africa, there can be no doubt that the French have shown greater enterprise than we have, but their extraordinary dash in the back country of the west coast has been assisted by a most lavish expenditure of money on the part of France, which it is certain will never be recovered; while the net result in settlement or trade is likely to be small. M. Chailley-Bert is right in thinking that the climate of Tunis allows of French settlement, and he is wise in his chapter on 'Native Policy' in pointing out that colonists are in all warm countries powerless without the goodwill of the natives, which can only be secured by sound legislation and proper treatment. He hints at fresh French annexations in Siam, and points out the absolute necessity of exchange of territory between the various interested powers in Western Africa, where, as he says, the country has been sliced up as if it were a game pie, without the slightest regard to its contents in the way of kingdoms, tribes, rivers, hills, and so forth.

WE have received catalogues from Mr. Baker, Mr. Daniell, Mr. Dobell (interesting), Mr. Edwards, Messrs. Ellis & Elvey (good selection of rare books), Mr. Higham (theology), Mr. Jeffery (whose good list loses by not being alphabetically arranged), Messrs. Karslake & Co. (who offer several coronation items of interest), Messrs. Maggs Brothers (strong, as usual, in engraving and in autographs), Mr. Menken, Mr. Nutt (a valuable collection relating to French history and literature), Messrs. Parsons & Sons, Messrs. Rimell & Son, Mr. Russell Smith, Mr. W. T. Spencer, and Mr. Stoneham.

CATALOGUES from the country have been sent by Mr. Cleaver and Messrs. Meehan of Bath, Mr. Downing of Birmingham, George's Sons of Bristol (strong in entomology), Mr. Brown (who offers some highly interesting autographs), Mr. Cameron, Messrs. Douglas & Foulis (some excellent remainders), Mr. Grant, and Messrs. Schulze & Co. (choice books of the Dove Press and others), all of Edinburgh, Mr. Murray of Leicester, Messrs. Jaggard & Co., Mr. Murphy, and Messrs. Young & Sons of Liverpool, Mr. Blackwell of Oxford (foreign books and theology, a very wide selection), Mr. Ward of Richmond, Surrey (engravings), and Mr. Iredale of Torquay. Messrs. Hodges,

Figgis & Co. of Dublin offer an excellent selection of books on Ireland, M. Nijhoff of The Hague books on political economy and America, M. Spingalis of Leipzig a good catalogue of bibliographical matters; while Messrs. Baer & Co. of Frankfurt are strong in linguistics, and a catalogue of Polish scientific literature comes from M. Drukarni of Cracow.

WE have on our table *The Life of Queen Alexandra*, by Sarah A. Tooley (Hodder & Stoughton),—*The History of India for Boys and Girls*, by Sri H. Devi, translated by M. S. Knight (Longmans),—*Dawlsh and the Estuary of the Exe*, by B. F. Cresswell (Homeland Association, Ltd.),—*Farther North than Nansen, being the Voyage of the Polar Star*, by H.R.H. the Duke of the Abruzzi (H. W. Bell),—*Cæsar: Gallic War, Books I., II., III.*, by J. M. Hardwich (Blackwood),—*P. Ovidi Nasonis Tristium Liber Primus*, edited by A. E. Roberts (Bell),—*Tacitus: Histories, Book III.*, edited by W. H. Bagnall (Clive),—*Milton: Samson Agonistes*, by E. H. Blakeney (Blackwood),—*Helpful Thoughts from the Meditations of Marcus Aurelius Antoninus*, selected by Walter Lee Brown (Chicago, McClurg),—*Original Investigation; or, How to Attack an Exercise in Geometry*, by E. S. Loomis (Ginn & Co.),—*Passages from the Life of an Educational Freeland*, by Dr. E. Haufe, translated by W. H. Herford (Isbister),—*What is Shakespeare? an Introduction to the Great Plays*, by L. A. Sherman (Macmillan),—*Lectures on Slavonic Law*, by F. Sigel (Frowde),—*Common Company Forms*, by A. Pulbrook (Wilson),—*Stage Silhouettes*, by S. Dark (Treherne),—*New Ideas on Bridge*, by A. Dunn, jun. (Walter Scott),—*The Golf Lunatic and his Cycling Wife*, by Mrs. E. Kennard (Hutchinson),—*The Adventures of Ulysses the Wanderer*, by C. Ranger-Gull (Greening),—*Mrs. —? (Treherne)*,—*Priest of St. Agatha's*, by Mrs. Roger Molyneux (Sands),—*The Adventures of Augustus Short*, by R. Marsh (Treherne),—*Unstable as Water*, by Mrs. J. H. Needell (Warne),—*My Strangest Case*, by Guy Boothby (Ward & Lock),—*Fair Rosalind*, by J. E. Muddock (J. Long),—*Mock Beggars' Hall*, by M. Betham-Edwards (Hurst & Blackett),—*Scarlet and Hyssop*, by E. F. Benson (Heinemann),—*A Wasted Life*, by D. Wilkinson (Grant Richards),—*The Lost Square*, by L. T. Meade and R. Eustace (Ward & Lock),—*Masque of Three Loves*, by J. G. Jennings (Allahabad, Indian Press),—*Willie Winkie, and other Songs and Poems*, by W. Miller, edited by R. Ford (A. Gardner),—*Alfred the Great, a Drama, and other Poems*, by F. G. Attenborough (W. Reeves),—*A Masque of Shadows*, by A. E. J. Legge (Nutt). Among New Editions we have *Nellie's Memories*, by R. N. Carey (Macmillan),—*Shorn Relics (J. Heywood)*,—*A Guide to the Department of Greek and Roman Antiquities in the British Museum (Trustees of British Museum)*,—*The Extra Pharmacopœia*, by W. Martindale and W. W. Westcott (Lewis),—*and My Lady Nobody*, by Maarten Maartens (Macmillan).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

Brooks (Bp. P.), *The More Abundant Life*, selected by W. M. L. Jay, cr. 8vo, 5/  
Chase (F. H.), *The Credibility of the Book of the Acts of the Apostles*, cr. 8vo, 6/  
Leptre (A.), *St. Antony of Padua, 1195-1231*, translated by E. Guest, cr. 8vo, 3/

##### Fine Art and Archaeology.

Colenso (R. J.), *Landmarks of Artistic Anatomy*, 4to, 3/6 net.  
Crowning of our Kings, from Ethelred II. to Edward VII., cr. 8vo, 2/6  
Paris Salon, Illustrated Catalogue, 1902, 8vo, sewed, 3/

##### Poetry and the Drama.

Book of Romantic Ballads, 12mo, 2/6 net.  
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Eisler (R.), *Nietzsche's Erkenntnistheorie u. Metaphysik*, 5m. 20.  
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*History and Biography.*

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Haussonville (Cte. d') and Hanotaux (G.), *Souvenirs sur Madame de Maintenon: Mémoire et Lettres Inédites de Mademoiselle d'Aumale*, 7fr. 50.  
Marczali (H.), *Enchiridion Fontium Historie Hungarorum*, 13m.

*Philology.*

Hess (J. J.), *Der demotische Teil der dreisprachigen Inschrift v. Rosette*, übers. u. erklärt, 20m.

*General Literature.*

Flammarion (C.), *Dictionnaire Encyclopédique Universel*, Vol. 8, 12fr.

## SCOTTISH HISTORY AND SPANISH DOCUMENTS: THE GOWRIE CONSPIRACY.

THE reviewer of Prof. Hume Brown's 'History of Scotland' (May 3rd) doubts the author's statement that in 1594 a Spanish ship came to Aberdeen with letters and money for James VI. from Clement VIII. Canon Bellesheim, the reviewer observes, has published a formal acknowledgment by Father James Gordon, who accompanied the envoy on the

mission, of payment from the Papal treasury, not to James, but to his rebels, Huntly, Angus, and Errol. These nobles, according to Prof. Hume Brown's authority, seized the king's money and therewith paid their soldiers.

Now the formal receipt of Father James Gordon may be looked on, by some, with suspicion. But the Spanish authority is infinitely more suspicious. It is the work of an anonymous, ignorant, and absurdly superstitious writer. Major Hume, in the fourth volume of his 'Spanish State Papers' (pp. 588-592), dates the document "1591," as he also does in his introduction. But it cannot be earlier than the battle of Glenrines (October, 1594), of which it speaks. Major Hume was probably misled by the statement of the anonymous author that "the King of Scotland is twenty-five years old," which James was in 1591—not in 1594. The author says that "some months ago" the Pope sent James 40,000 ducats, promising him 10,000 monthly if he would protect the Catholics. This was the money seized by Huntly. The tale is not very easy to believe if it rests only on this authority. The anonymous author tells us that Huntly, with thirty-six men, defeated Argyll with 1,500, slew 500 of the enemy, and had only one casualty, a man wounded in the shoulder! He adds that an angel appeared to Lord Maxwell and foretold his mutilation and death (at Dryfe Sands). Now this is a beautiful example of the genesis of myth. The anonymous authority for the Papal subsidy to James VI. tells us that Morton, "in order that God's mercy might be for ever remembered by his house, added to his arms the figure of an angel." As a matter of fact, he added the figure of an eagle (see his seal in the 'Book of Caerlaverock'). The eagle is still borne by the house of Maxwell of Monreith. The anonymous authority mistook "eagle" for "angel," and explained the winged messenger by the tale of an angelic visit, or his informant did so. An almost equally foolish tale is then told of Lord Claude Hamilton. It does not seem to me that we can accept the story of the Papal subsidy to King James, if it rests merely on the evidence of this nameless and ignorant miracle-monger.

After examining other contemporary accounts, unpublished, I conjecture that Father James Gordon conceived himself justified in asking the Pope to advance money to King James; and, later, reckoned himself justified in handing that money over to the king's rebels, Huntly, Angus, and Errol.

May I mention a singular circumstance revealed in Major Hume's vol. iv.? The third Earl of Gowrie, John, slain on August 5th, 1600, in the "Gowrie Conspiracy," has always been reckoned an extreme Presbyterian. After his death, however, the Rev. Patrick Galloway, in a sermon delivered before the king and the populace of Edinburgh (August 11th, 1600), denounced Gowrie as a Popish trafficker (Pitcairn, ii. 248 *et seq.*). Again, on December 25th, 1598, Nicholson, the English ambassador at Holyrood, had reported to his Government that Gowrie (then abroad) had turned Papist. Now Major Hume prints (iv. No. 701, pp. 679-80) a list, by the wild Earl of Bothwell, of "the Catholic gentlemen" who will join an invading Spanish fleet. The paper is undated; Major Hume places it under 1601. But the list contains, among other Catholics, "the Earl of Gowrie." Thus it should not be of 1601, when no Earl of Gowrie was in existence. Bothwell's meaning is thus dubious. Did he hand in an old uncorrected list of Catholics? Or by "the Earl of Gowrie" did he mean William Ruthven, Gowrie's brother, no Catholic, but a poor student at Cambridge? Bothwell also mentions, as a Catholic, "the Baron Rastellerse," to which name

Major Hume naturally adds a query (?), and "Viscount Hume." Now this "Rastellerse" is that old ally (1592-94) of Bothwell and Gowrie, Logan of Restalrig; and Lord Home (Logan's half-brother) had been a Catholic, and, from Paris, visited Bothwell at Brussels in the spring of 1600, at a time when Gowrie himself was in Paris. Restalrig, we know, was forfeited, posthumously, for his alleged share in the Gowrie conspiracy. Bothwell was rumoured to be secretly in Scotland just before the conspiracy. He, if any man, knew whether Gowrie was a Catholic or not. His assertion, taken with that of Nicholson and of Mr. Galloway, who had it from the king (Gowrie tempted him to negotiate with the Pope), either elucidates or curiously complicates the mystery of the Gowrie conspiracy. I have long thought that Bothwell had his finger in that pie. Compare Tytler, ix. 311-16 (1843). Tytler, however, did not hint at the alleged Catholicism of Gowrie. He had been in Rome about 1598-99, and possibly the archives of the Vatican may throw light on the subject.

A. LANG.

## THE ASTROLOGY OF CHAUCER.

Hampstead, May 6th, 1902.

THERE is a passage in Chaucer's 'Canterbury Tales' which has given the commentators much trouble. It is in the Prologue to 'The Parson's Tale,' where the poet says, or seems to say:—

Therwith the Mones exaltacioun,  
I mene Libra, alwey gan ascende.

Libra, however, is not in astrology the exaltation of the moon, but of Saturn. The editors seem unanimously of opinion that Chaucer has made a mistake, and only differ as to whether this should be amended in the text or merely pointed out in a note.

It is, nevertheless, impossible that Chaucer should have been in error on such a subject. He was acquainted, as Prof. Skeat has shown, with some of the most fantastic notions of astrologers relating to "the pitted degrees," and he cannot have been ignorant of a matter belonging to the very rudiments of astrology. In his treatise on the astrolabe he promises to instruct his scholar in "the dignities of the planets," and although, his work being left unfinished, this pledge is not redeemed, he would never have made it if he had felt himself incapable of fulfilling it. Nor can he be thought less well informed than Gower, who says, speaking of Libra:—

And ek Saturnus often hyed  
Is in this signe and magnified.

'Confessio Amantis,' vii. 1115, 1116.

It seems to me probable that the difficulty arises from the word "Saturn" having been expressed in the archetypal MS. by the astronomical symbol of the planet, and this having been mistaken for the symbol of the moon. Both are curved in shape, the one denoting the lunar crescent, the other the crooked pruning-knife emblematic of Saturn. The handle of the latter is represented by a perpendicular stroke. If this were omitted or indistinctly delineated the symbols might easily be confused by a transcriber ignorant of astronomy.

If this is the case we may substitute "Saturn" for "the moon," with the conviction that we are printing not only what Chaucer ought to have written, but what he wrote.

R. GARNETT.

## NAVAL EFFICIENCY.

WE have received another letter from Mr. Hurd, whose book, it will be remembered, we reviewed at length, pointing out certain defects, and suggesting that he ought to have named an obligation to the works of Mr. Spenser Wilkinson and Sir John Colomb and to the writings of Mr. Thursfield. To this he replied that he had not read the literature to



which we referred. We accepted his statement, but added that it was a pity that he had not done so, as the press was filled with doctrines which had come from these gentlemen, and which were best at first hand. Mr. Hurd now, in a typed letter, which he has not been at the trouble either to sign or to correct (for the name of Sir John Colomb is again misspelt, as it was in his previous letter in the case of Sir John and of his brother, Admiral P. H. Colomb), speaks of a "charge of literary theft from the works of Mr. Spenser Wilkinson and Sir John Colomb." We made no such charge, but complained of Mr. Hurd, as we have complained of the most conspicuous recent writer on the same subject, that it would have been better to acknowledge an obligation, which Mr. Hurd tells us does not exist in his case—a statement which we accepted. Mr. Hurd, however, goes on to point out that a large portion of his book deals with other matters than that "Naval Efficiency—the War Readiness of the Fleet" which forms his title and the ground of his introduction and first chapters. That that is so might be gathered from our original review; but here, in the matters which he names, as, for instance,

"a comprehensive appendix, prepared by me, showing the effective fleets of the world, and three summaries indicating the total number of ships of all ages in the world's navies, the number built since 1889, and the number building or projected by each Power."

he sets forth in the volume the sources of his information—namely, the Admiralty Return of Fleets, the volume of Mr. Jane (whose name, however, is not indexed), and the *Naval Annual*. At the end of his long catalogue Mr. Hurd says: "I understand that the authors you mention have written books dealing with only two, or at most three, of these subjects." Of course all the subjects treated in Mr. Hurd's book have been dealt with by others. It is difficult for any writer to claim complete novelty in any branch of a subject of which the literature is so large.

#### 'THE CALENDAR OF SHEPHERDS.'

31, Farm Street, Berkeley Square, W.

WITH the exception of some of the productions of Caxton's press, hardly any English book of early date has attracted so much attention as that curious medley of piety, science, and astrology known as the 'Calendar of Shepherds.' The extreme rarity of the copies of its various editions, the excellence of its woodcuts, and the peculiarities of its first English rendering have all helped to make the book famous, while a facsimile reprint of the Paris impression of 1503,\* with an elaborate introduction by Dr. Oskar Sommer, has rendered its contents accessible to a larger circle of book-buyers. Valuable, however, as Dr. Sommer's work is his statements as to several points of detail now need rectification. It may be worth while perhaps to call attention to the matter here, for nothing, so far as I can learn, has yet been written to supplement his researches, while Dibdin and most other sources of information—e.g., the Bodleian catalogue—are hopelessly at sea.

1. Dr. Sommer throughout his introduction has assumed that the earliest edition of the French 'Compost et Calendrier des Bergiers' is that of April 18th, 1493, printed by Guiot Marchant, which he himself was the first to identify in the illuminated copy on vellum in the Bibliothèque Nationale. This, however, is an error. The catalogue of the incunabula of the Mazarine Library describes an edition of the 'Compost' printed in 1491, also by Guiot Marchant. This copy I have recently examined, and there can be no doubt that it is of earlier date than the edition of April,

1493. The book is a small 4to, printed sometimes in two columns, sometimes in long lines. Many of the woodcuts appear in it which we find afterwards in Marchant's folio editions. The following is a brief description.

The first page (a i) shows the printer's device of two hands clasped, &c. (Silvestre, No. 38), with the words, "Guiot Marchant imprimeur demorant ou grant hostel de navarre en champ gaillard a paris."

Below we have an elaborately scrolled capital I, the same, I think, as appears in Marchant's subsequent editions, and beside it the words:—

"Cy est le Calendrier des bergiers contenant trois choses principales. La premiere est congnos-  
sance que les bergiers ont des ciexl des signes | des  
estailles des planetes de leurs cours move | ments  
et proprietiez. La seconde est des festes | immobiles  
et mobiles du nombre dor des lunes | nouvelles et  
entierement de tout ce qui est contenu | en la science  
du compotz. La tierce est de l'almanach | des  
quatre complexions de soy regir et gouver | ner  
selon que les saisons requierent pour vivre | sainement  
joyeusement et longement. Imprime | pour  
les utilitez dessus dictes et autres plusieurs les-  
quelles y contient."

Whether any copy beside that of the Bibliothèque Mazarine has survived I am unable to say. This specimen, unfortunately, is seriously imperfect. The first signature, a i to a viii, is complete, but signature b lacks its first and last leaf, and the same is the case with signature c. Signature d, with which the volume ends, may be complete, but it has only six leaves. The last page is blank except for the colophon:—

"[C] y finist le Calendrier des bergiers | Imprimé  
a Paris par guiot mar | chant demorant au champ  
gaillard | derrier le college de navarre et fut | fait  
le second jour de may mil | quatre cens quatre  
vingz et unze."

2. It will be seen that this first French edition is much less voluminous than those which followed. An interesting light upon the process by which the book grew in bulk may be obtained from a small quarto volume in the Bibliothèque Nationale, which bears no other title than the words "Aye memoire de la mort et iamais tu ne pecheras." This also comes from the press of Guiot Marchant, and it shows the same printer's device as the last. The tractate is in verse, and is embellished with two or three woodcuts, notably a picture of Death shouldering a coffin, which is very vigorously drawn. But the whole of this separately printed booklet, with the woodcut named, was incorporated in the second and subsequent editions of the 'Compost.' We may reasonably assume then that the separate issue of the poem on death was of earlier date than 1493.

3. But the most interesting addition which has to be made to Dr. Sommer's Prolegomenon is the fact that the Bibliothèque Mazarine contains a hitherto undescribed edition of the 'Calendar of Shepherds,' printed, like that of 1506, by Richard Pynson. This remarkable volume, numbered 1131 in the Mazarine collection of incunabula, but imperfectly described in the catalogue, unfortunately lacks the whole of the first signature. Moreover, the leaf k 2 and the corresponding k 5 are wanting. Instead we have duplicates of k 3 and k 4. Signature p 2, also, by error is numbered p 1, but this is a mere misprint. Except for the defects named this volume would be one of the finest specimens in existence of Pynson's typography. The page is large and the margins beautifully clean, though in some cases the portions printed in red have "taken off" rather badly upon the opposite page.

The loss of the first few leaves is the more regrettable as we might have expected to find there some information about the production of this new edition. It is certainly posterior to that of 1506, for the translation has in many respects been altered, and seemingly for

the better. If I mistake not, the text is identical with that of Copland's version printed by Wynkyn de Worde in 1508, but I was not able to make a sufficiently careful inspection to speak positively as to this. One may conjecture with some probability that this second Pynson reprint supplied the prologue which is found both in the edition of Julian Notary and in the later De Worde (1528). If Dr. Sommer be right in believing that Notary's came from the press in 1518, it seems likely enough that the Mazarine copy saw the light a few years earlier. Unfortunately the colophon, which is printed on signature r vi verso, below Pynson's device, contains no date. It reads:—

"¶ Here endeth the Kalendar of Shepherdes drawn | out of Frenche into Englysshe in the honoure | our Lorde Jhesu Criste and his blessyd mother | Mary and all the sayntes in heven. Im | prynted at London in Fletestrete | at the Sygne of the George | by Rycharde Pynson pryn | ter unto the Kynges noble grace."

The signatures run continuously from a to r in sixes, and a perfect copy would presumably contain 102 leaves or 204 pages. The woodcuts are the same as those which appear in the edition of 1506, and it is an extraordinary fact, as M. Bujeau has pointed out, that the identical blocks cut for Verard in Paris before 1492, and transported to England about 1505, remained in constant use for more than a century and a half, and were employed in an edition of the 'Shepherd's Calendar' which saw the light in 1656.

HERBERT THURSTON, S.J.

#### ANTHROPOLOGICAL INACCURACY.

1, Marlborough Road, W.

PERMIT me to thank Mr. McDougall for his very courteous reply to my remonstrance. The points on which I differ from the valuable essay by himself and Dr. Hose may best be discussed elsewhere. That, in my opinion, the idea of a Supreme Being was "mysteriously acquired," is true; but the mystery is only that which conceals the origins of totemism, of exogamy, and of many other ideas and institutions. We have no certain knowledge, only a variety of competing hypotheses. The Dusuns of North Borneo seem to agree with a Spanish king in thinking that, had they been consulted at the Creation, they could have introduced many improvements. The savage theologian is usually less conceited. Where I mystify Mr. McDougall by claiming to have discussed and dismissed his view is in a passage where his theory, or something akin to it, is applied to the Australians, not to the tribes of Sarawak, so far as the theory requires an hypothesis that the Australians are degenerate. How my contention applies to the Sarawak tribes, as described by Mr. McDougall and Dr. Hose, I hope to explain elsewhere.

A. LANG.

#### SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold the following books from the library of Mr. J. W. Ford on the 12th and 13th inst.: Addison's Works, Baskerville edition, 4 vols. 4to, 1761, 15l. 10s. Æsop's Fables, by Ogilby, plates by Hollar, fol., 1651, 19l. Champlain, Voyages de la Nouvelle France, 1640, 18l. Raleigh's Discoverie of Guiana, 4to, 1596, 35l. 10s. Bible and Psalms, 1614-15, 4to, embroidered binding, 50l. Book of Common Prayer, the "Sealed" Book of Charles II., 1662, 16l. 10s. Burlington Fine-Arts Club Bindings, fol., 1891, 11l. Don Quixote, by Shelton, first edition of both parts together, sm. 4to, 1620, 47l. Chippendale's Cabinet Maker, fol., 1755, 26l. Clutterbuck's Hertford, extra illustrated, 3 vols. fol., 1815-27, 94l. Coryat's Crudities, sm. 4to, 1611, 35l. Dallaway and Cartwright's Sussex, E. V. Uttersson's copy, with original drawings, 3 vols. 4to, 1815-32, 62l. Defoe's Moll Flanders,

\* London, Kegan Paul, 1892.



first edition, 8vo, 1721, 35l. 10s.; Roxana, first edition, 8vo, 1724, 25l. *Dialogus Creaturarum Moralizatus*, fol., G. Leeu, Antwerp, 1480, 100l. Dibdin's *Bibliomania*, extra illustrated, 8vo, 1811, 31l.; *Bibliographical Tour in France and Germany*, large paper, 3 vols. imp. 8vo, 1821, 28l. *Donne's Letters*, first edition, sm. 4to, 1651, 16l. 5s. *Dugdale's Warwickshire*, by Thomas, 2 vols. large paper, fol., 1730, 24l. *Bucaniers of America*, 4 parts, sm. 4to, 1684-5, 31l. 10s. *Faithorne's Portraits*, 32 originals, 90l. *Fletcher's Purple Island*, &c., first edition, sm. 4to, 1633, &c., 52l. *Jacques du Fouilloux, La Venerie*, sm. 4to, 1568, 32l. *Gibbon, Mémoires Littéraires de la Grande Bretagne*, 2 vols. 8vo, 1768-9, 22l. *Goldsmith's Citizen of the World*, first edition, boards, uncut, 12mo, 1762, 101l.; *Art of Poetry*, first edition, 2 vols. 12mo, 1762, 20l.; *Vicar of Wakefield*, first edition, 2 vols., original calf, 12mo, 1765, 134l.; *Life of Lord Bolingbroke*, original wrapper, uncut, 8vo, 1770, 62l.; *Scarron's Comic Romance*, 2 vols., original boards, uncut, 12mo, 1775, 100l. *Memoirs du Comte de Grammont*, Paris, 1746, 8vo, H. Walpole's copy, 53l. *Herrick's Hesperides*, first edition, 8vo, 1648, 75l. *Holland's Heræologia Anglica*, sixty-five portraits, fol., 1620, 30l. 10s. *Johnson's Rambler*, first edition, 1750-2, 29l. *Keats's Poems*, first edition, 8vo, 1817, 25l. *Lamb, Mrs. Leicester's School*, first edition, 12mo, 1809, 35l. *Marguerite de Valois, Heptameron*, 3 vols. 8vo, Berne, 1780-1, 21l. 5s. *A. Marvell's Miscellaneous Poems*, first edition, fol., 1681, 20l. *Duchess of Newcastle's Poems and Fancies*, first edition, fol., 1653, 36l. *Ovid in English*, by Sandys, fol., presentation copy, Oxf., 1632, 60l. *A. Pope, A Riddle*, autograph poem of 26 lines, 30l. 10s.; *Essay on Man*, 4 parts, first edition, MS. corrections by Pope, fol., 1732-4, 190l.; *Various Poems* (8) in a folio volume, first editions, 1731, &c., 40l. *Purchas's Pilgrims*, 5 vols. fol., 1625-6, 57l. *Saxton's Atlas of England and Wales*, 35 maps, fol., 1579, 49l. *Sophocles*, T. Johnson, finely bound in old English morocco, 8vo, Oxon., 1708, 40l. *Sterne's Tristram Shandy*, first edition, 9 vols. 12mo, 1760-7, 37l. 10s.

#### THE FOUNTAINE LIBRARY.

THE sensational sale of the Fountaine collection of objects of art and vertu at Christie's in 1884 is still fresh in the minds of those who were lucky enough to see that celebrated assemblage of good things. The uniformly high quality of the articles which then came under the hammer naturally suggested the existence of a choice library. That this supposition is correct will be proved at Messrs. Sotheby, Wilkinson & Hodge's on June 11th and three following days, when a selection of valuable books and manuscripts from the library of Sir Andrew Fountaine, of Narford Hall, Norfolk, will come under the hammer. These books were collected by Sir Andrew during the reigns of Queen Anne and Kings George I. and George II., and comprise very rare English books and tracts of the sixteenth and seventeenth centuries, chiefly poets and dramatists. Perhaps the rarest lot in this class is a fine and clean copy of the first edition of 'The Merry Devil of Edmonton,' 1608, of which the only other copy known is apparently that in the Capell Collection at Cambridge.

There are, however, many other rare and interesting English books, such as a perfect copy of 'The Famous Historie of Albions Queene,' an excessively rare romance, of which Lowndes could only quote a copy without title or dedication; an equally rare, if not unique, copy of an 'Almanacke for XV. Yeres,' printed by R. Fakes, 1525, and consisting of eight leaves duodecimo; a copy of the very rare second edition of Dame Juliana Barnes or Berners's 'Bokys of Hawkyng, Hunting, and also Fyssh-

ying with an Angle,' printed by Wynkyn de Worde, 1496, with eight leaves supplied from Haslewood's reprint, 1810; one of the very finest copies in existence of the first edition of Lydgate's translation of Boccaccio's 'The Falle of Princis, Princessis, and other Nobles,' printed by Richard Pynson, 1494, with the edges all rough and some uncut; a fine and perfect copy of John Lilly's 'The Woman in the Moon,' 1597, the extremely rare first edition; an unbound copy of 'A Most Pleasant Comedie of Mucedorus the Kings Sonne of Valencia,' 1615, a very rare play at one time attributed to Shakspeare; a similar copy of 'The Returne from Parnassus,' 1606, an exceedingly rare satire in which the chief poets of the day are criticized; and a presentation copy of Wycherley's 'Miscellany Poems,' 1704, inscribed on the fly-leaf, "For ye Right Hon<sup>ble</sup> The Earle of Radnor, from his most obligd & most humble servant, W. Wycherley."

The manuscripts, illuminated and otherwise, are numerous. Perhaps the most generally interesting lot of all in this section is that which comprises a collection of twenty-three papers, consisting of autograph letters, poems, and essays by Dean Swift, most of which are probably unpublished. Two of the autograph letters are addressed to Sir Andrew Fountaine, the earlier dated March 6th, 1712/3; and the later, which deals almost entirely with Mary Barber the poet, whom he describes as "the best Poetess of both kingdoms," from Dublin, July 30th, 1733. The nature of each of the twenty-three items is fully set forth in the sale catalogue. Among the illuminated MSS. the most important to students of early English literature is a fourteenth-century codex of Gower's 'Confessio Amantis,' on 213 leaves folio, and with ninety-nine very finely painted and illuminated miniatures of subjects connected with the text, and many hundred large and small illuminated ornamental initials with marginal decorations. There are nine Horæ of the fifteenth century, nearly all with finely painted and illuminated miniatures; a vellum copy of the 'Heures' printed at Paris by Johan de Brie, with the almanac 1512-23; and a fine copy of the beautiful edition printed by G. Hardouyn, 1509. Two other MSS. of the late fifteenth or early sixteenth century may be here mentioned: an 'Officium Beatæ Virginis Mariæ secundum Consuetudinem Curie Romanæ,' a very choice specimen of Italian Renaissance art, with a beautiful miniature of the Annunciation, &c., and six fine borders; and 'Ordinale, seu Cæremoniale Ecclesiæ Romanæ,' with ten very finely painted and illuminated miniatures of ecclesiastical ceremonies, in addition to many hundred beautiful initials. The other English MSS. include one of the works of Richard Rolle de Hampole, dating from the fourteenth century, with quaint rude drawings in colours; a sixteenth-century MS. on 'The Forme and Maner of holdyng the Parliament of England,' on thirty-four leaves quarto, with three finely painted and illuminated miniatures; and a fourteenth-century MS. of the Psalms, in 140 leaves quarto, with several fine illuminated initials with marginal decorations. One lot consists of a collection of 127 original autograph letters and other papers addressed to James Harrington, of the Middle Temple, extending from 1687 to 1692, and giving many valuable unpublished facts, chiefly in connexion with the conduct of King James II., the coming of William III., the Jacobite conspiracies, the Irish battles, &c. The writers were all persons moving in high political and religious society, and some of the details are important.

W. ROBERTS.

#### Literary Gossip.

AN exhibition of manuscripts, printed books, prints, drawings, and medals illustrating the coronations of English kings and queens is now on view at the north end of the King's Library in the British Museum, occupying eight showcases and part of the glazed front of the bookcases along the wall. The manuscripts, besides two on which, according to doubtful traditions, the coronation oath used to be taken, display numerous illuminations and scarcely less vivid descriptions of the crowning of various kings from Richard I. onwards; also records of the Court of Claims, including a petition from Margaret Dymmok in reference to the championship in the reign of Richard II., a coronation oath with autograph alterations by Henry VIII., and inventories and orders of procession. Among the printed books are two copies of Holinshed's 'Chronicles,' opened at the descriptions of the coronations of Henry VIII. and Elizabeth; Harrison's account, illustrated by William Kip, of the Arches of Triumph erected for the passage of James I. through London; various forms of service, and the works of Sandford and Naylor. The processions or coronations best illustrated with prints or drawings are those of Edward VI., James II., William and Mary, George IV., and Victoria. Of accession and coronation medals a complete set is shown, beginning with the reign of Edward VI. A twopenny guide contains full descriptions of all the exhibits.

THE Rev. J. Willcock, of Lerwick, has in the press a work which will be published in the autumn under the title of 'The Great Marquess: Life and Times of Archibald, eighth Earl and first and only Marquess of Argyll.' The book is mainly based upon letters and other unpublished documents, and many new and interesting facts are promised.

AN entirely new English text of Montaigne's 'Essays and Letters' (founded on the now extremely scarce one published in 1877, and edited by Mr. W. C. Hazlitt, with notes, in three volumes) has been brought to completion. It will be published by Messrs. Reeves & Turner, and will, owing to additional introduction and notes, extend to four volumes. The edition of 1877 was superintended by Mr. Hazlitt's father, though bearing his own name on the title, and he merely contributed the preface. The book has been adapted to the last French *variorum* so far as possible, and errors in the former English versions have been rectified. The account of the essayist has been considerably amplified, and instead of the sixteen letters given in 1877 there are now thirty-five. A feature in the present undertaking is the substitution for the English colloquial equivalents, or rather supposed equivalents, of the great Frenchman's language, of the words which he actually uses, or the sense which he actually intends to convey.

MR. A. F. DAVIDSON writes:—

"In the *Athenæum* of May 3rd I am referred to as the editor of the 'Correspondence' of Dumas: it should have been the 'Memoirs,' selections from which I published several years ago. With reference to my forthcoming book on Dumas, may I take this opportunity of asking any of your readers, who



happen to have met him when he was in London in 1857, if they can favour me with any personal reminiscences of him on that occasion? I would very gratefully acknowledge any such communication, which should be addressed to me, care of Messrs. Constable & Co., 2, Whitehall Gardens."

NEXT week we shall publish some notes on Bret Harte's position in literature by Mr. Watts-Dunton.

MESSRS. HOUGHTON, MIFFLIN & Co., of Boston and New York, are issuing a new edition of the poetical works of Bayard Taylor, the translator of 'Faust,' who died American minister at Berlin.

WE are sorry to hear that Mrs. Townsend (Frances Hodgson Burnett) has not only derived little benefit from her American visit, but has broken down so completely as to be obliged to enter a sanatorium.

AMONG the early editions of Charles Lamb none is more difficult to find than the 'Tale of Rosamund Gray.' A copy of this "miniature romance," as Talfourd called it, which Messrs. Hodgson will offer for sale the week after next, is of more than usual interest on account of the imprint. For whereas copies usually bear a London title, the present one reads, "Birmingham, Printed by Thomas Pearson, 1798." In other respects the volume appears to be identical with, for instance, the British Museum copy, which has the title, "London, Printed for Lee and Hurst," and it seems not improbable that the former is the earlier issue of the two. Bound with it is a copy of 'Blank Verse by Charles Lloyd and Charles Lamb,' the two volumes being uniform with a copy of the 1797 edition of 'Coleridge's Poems,' which bears the inscription "The Gift of Charles Lamb."

DR. GEORG BRANDES has just been created a titular professor at the University of Copenhagen by the present liberal Danish Government. After many years of waiting he has at last met with full recognition of his merits from the State, having been also recently granted the full salary of a University professor without the duties of lecturing.

THE William Twopenny library, which Messrs. Sotheby, Wilkinson & Hodge will sell on Monday week and three following days, is a typical country gentleman's collection of books; but it contains some rare and interesting volumes. Mr. Twopenny was a friend of Rogers, who presented him with copies of 'The Pleasures of Memory,' 'Italy,' and 'Poems,' each of which contains the author's autograph inscription, and all three are bound in choice style by Hayday. Another presentation book is the copy of Sanson's 'Table Alphabétique de toutes les Villes...de l'Italie,' 1648, which was given by Horace Walpole to Agnes Berry, and by her to William Twopenny in 1852. One of the few comparatively early English printed books is the rare first edition of 'The Copie of a Letter to the Right Hon. the Earle of Leicester,' &c., 1586, which was published afterwards as 'Leicester's Commonwealth.' There are fine copies of first editions of Goldsmith, Swift, and Sterne.

ON June 3rd the same auctioneers will commence a five days' sale of books and manuscripts from a variety of sources and of all classes of interest. Authors' manu-

scripts, autograph letters, &c., form a highly interesting feature in this sale. There are autograph MSS. of William Hazlitt, one of which is of 'The Damned Author's Address to his Reviewers,' apparently the only MS. poem of Hazlitt known. The complete autograph MS. of William Black's 'A Snow Idyll' extends to thirty-five pages, and was written at Brighton in November, 1888. There are also two poems by Keats in the autograph of the author, one of which, the 'Hymn to Apollo,' contains two lines differing largely from the published version; the original autograph MS. of Alexander Pope's earliest work, 'The Pastorals,' with alternate readings, many passages differing from the published versions, with criticisms and suggestions in the autograph of William Walsh, the critic—this MS. was presented by Pope to Jonathan Richards, the portrait painter, in whose family it has remained until recently; a collection of eleven fine autograph letters of P. B. Shelley, written between 1810 and 1820, and addressed to Miss Curran, Hogg, Stockdale, Ollier, Peacock, and others on literary matters; and the complete autograph MS. of D. G. Rossetti's 'Henry the Lepper,' on sixty-seven leaves quarto. But unquestionably the most attractive feature of the sale, so far as autograph manuscripts are concerned, is the series of twenty-three letters written by Charles and Mary Lamb between the years 1805 and 1831 to Hazlitt, Sarah Stoddart, Miss Betham, Southey, P. G. Patmore, Tom Hood, and others, the whole forming a collection of great literary interest, a considerable portion of which is stated to be unpublished.

IN addition to the new work on Japan in Harper's "International Commerce Series," there is, of new matter on that country, a Foreign Office Blue-book, in the Diplomatic and Consular Reports, 'Trade of Japan for 1901,' presented to Parliament this month, and now to be purchased at the price of 2d. There is a great deal of fresh information in this little pamphlet, which is by Mr. Lay, Japanese secretary to our Legation. The rapid advance of Japan means increase and also alteration in trade; for example, our former large trade with Japan in cotton yarns is almost extinct on account of the rapid increase of local or Japanese competition. On the other hand, Japan is becoming a great market for the raw cotton of British India. The imports from the British Empire into Japan are nearly half the total imports of Japan from countries other than those which immediately adjoin her shores. Germany hardly figures in the trade of Japan, the United States being our great rival. The United States Government have placed an order for five gunboats for the Philippines with a Japanese firm.

THE following Parliamentary Papers have been recently issued: Statute made by the Governing Body of Jesus College, Cambridge ( $\frac{1}{2}$ d.); Statute made by the Governing Body of Balliol College, Oxford ( $\frac{1}{2}$ d.); Abstract of Accounts of the University of Glasgow, September 30th, 1901 (2½d.); and Wellington College Report (1½d.).

## SCIENCE

*Britain and the British Seas.* By H. J. Mackinder. (Heinemann.)

MR. MACKINDER'S book will be welcome both to the student of geography and to the general reader, neither of whom has at his disposal any work dealing with our islands in a complete and satisfactory manner. No doubt articles in encyclopædias are available, as well as the English translation of Reclus's great work, and the sections in Stanford's compendium, while for more scientific purposes Hahn's description of Britain in 'Unser Wissen von der Erde' and the more recent work of Philipson and Neumann in Sievers's 'Länderkunde' are also suitable. With the exception of the two German works, however—the latter of which deals, as was inevitable, only briefly with Britain—all these books are somewhat out of date, and they do not discuss many problems which ought to be considered in the study of the United Kingdom. Works are to be had on special phases of British geography, among which may be noted such standard books as Geikie's 'Scenery of Scotland,' Taylor's 'Words and Places,' and Beddoes's 'Races of Britain,' while the influences of physical condition on historical development have been considered by historians, notably by the late J. R. Green. Information, in short, was not wanting, but it was dispersed through books and innumerable papers, and required to be read, digested, and given to the world in geographical form before it could properly be said to be available even for the student, still less for the general reader.

It is the merit of Mr. Mackinder's book that it performs these functions. It contains an almost complete survey of the geography of Britain, and a well-planned and coherent account of the features which characterize it. The first half deals with physical, the second with human geography. We miss a chapter dealing specially with plant and animal life, but there are numerous references to the former in the chapter devoted to climate, and to both in the sections relating to economic geography. Mr. Mackinder has formed clear conceptions of what he means by the geography of Britain, and so far as he wishes to carry his readers he succeeds in giving them equally clear conceptions. We may think here and there that this or that point is not sufficiently elaborated, or that full allowance is not made for difficulties, but we cannot complain of the general plan of the book. It might be fuller, it might be more learned; it could hardly be more lucid. It strikes us primarily as that of an expert in the art of orderly presentation, who knows just how much the ordinary person can assimilate and exactly how to prevent him from falling into confusion. The earlier chapters, while well planned, are the least satisfactory. Here and there they are too elementary, and leave off too soon, with the exception of chap. ix., which deals in an interesting, but highly speculative way with the origin of the British river systems, a question which has yet to be thoroughly studied in detail. We consider that Mr. Mackinder is best in the chapters which trace the influence of the



configuration, climate, and vegetable covering of our islands on human activities and distributions. This is a fortunate circumstance, as little attention is drawn to these relations in other works; whereas Geikie, Ramsay, Hull, and Lord Avebury have discussed the physical characteristics, and Bartholomew's 'Atlas of Meteorology' illustrates the climate. It is just this connexion between man and his environment which needs to be emphasized at present, and we cannot do better than begin by studying it in our own islands. Mr. Mackinder will prove a useful and stimulating guide, and we are not without hope that his book may do more than a little to direct attention to this branch of study.

Broadly, Britain may be divided into Scotland, Ireland, North-West or Industrial England, and South-East or Metropolitan England, Wales being counted as a portion of the latter. Roughly the great Jurassic escarpment, locally known as the Edge (Edgehill, Wootton-under-Edge), is the boundary between two Englands, as different in physical as in social configuration, Metropolitan England and Industrial England:—

"The life of Metropolitan England is chiefly conditioned by three circumstances: (1) nearly all the main roads and railways converge upon London; (2) the coast line, extended from Norfolk to Cornwall, everywhere looks across the narrow seas to the neighbouring continent; (3) there are no considerable sources of mechanical motive power. As a consequence nine-tenths of the army in Great Britain is stationed within Metropolitan England; the three great naval ports are there; the commercial as opposed to the industrial control is there; and the whole region has more or less a residential character. Industrial England, on the other hand, has several important cross-roads, but a less immediate connection with the continent. It has but a small proportion of the leisured classes, for rich and poor alike are workers, and as a result the prevalent opinions, both in politics and religion, differ not infrequently from those of the metropolis."

Many illustrations of the last statement will readily present themselves to any thoughtful observer of English political and social life, and many important items of practical policy might easily be deduced from it. Not, of course, that lines of social cleavage of a marked kind do not present themselves within the area of Metropolitan England, but, as Mr. Mackinder shows in his detailed consideration of that area, they are less significant than the forces which make for uniformity. We have no space to quote Mr. Mackinder's analysis of the economic relations of the minor areas included in his Metropolitan England, but they are worthy of the attention of readers who desire to form an organic conception of what is meant by local stability. Mr. Mackinder is at one with Mr. Wells in his definition of the modern city:—

"The metropolis, in its largest meaning, includes all the counties for whose inhabitants London is *Town*, whose men do habitual business there, whose women buy and spend there, whose morning paper is printed there, whose standard of thought is determined there.....Birmingham, in Industrial England, is the nearest independent community."

Industrial England, unlike Metropolitan England, has no obvious topographical centre:—

"There is here no one predominant centre of population, but two cities, Liverpool-Birkenhead, and Manchester-Salford, of nearly a million inhabitants each; three, Birmingham, Leeds, and Sheffield, of half a million; and six of a quarter of a million."

Each of these, of course, has a corresponding Greater Manchester, Greater Birmingham, of which it is the centre economically, and the heart and brain politically and socially.

Scotland falls into four districts, each with its metropolis: Edinburgh, Glasgow, Dundee, and Aberdeen. The surrounding suburban area, however, seems to us to be more contracted than in the case of South Britain, a fact readily explained by the greater obstacles to free intercourse presented by the configuration of the country, and in a secondary degree, no doubt, by the comparatively scanty population. Thus, while Glasgow is in population the second city of Britain, the rival of Liverpool as a port, and of Manchester as a seat of industry, it has "no surrounding ring of great towns comparable to the secondary towns of Lancashire." Nor, so far as our experience goes, is the magnetic attraction of the nearest metropolis felt in the same degree as in England, a feature of national character which again readily finds its geographical explanation.

Passing over the chapters which deal with economic and strategic geography, we must devote a word to the section on Imperial Britain. For a century "the industries of Britain have developed on a scale out of all proportion to the agriculture," giving a surplus in one direction and a deficit in another. This necessitated expansion; but the need for empire was not felt until rival expanding countries took their share in the struggle for markets and territory. "The most important facts of contemporary political geography are the extent of the red patches of British dominion upon the map of the world, and the position of the hostile customs frontiers." The career of annexation, once commenced, is, for reasons of strategy, difficult to check. Mr. Mackinder is an Imperialist, but of a geographical type, if the expression may be permitted. He sees the geographical necessity for Imperialism: he is not blind to the permanent elements of stability which would remain should Imperial ties of necessity be loosened.

"The chief asset of Britain is still the British Isles, improved from prairie value by the vast toil of a hundred generations, and capable with the advance of knowledge and the investment of capital of yet further improvement and of a larger productivity. Even if imperial ties were loosened, Britain would still be rich; perhaps, with the general growth of the resources of humanity, actually, though not relatively richer than to-day. But the aspect of national life and the distribution of the population would certainly be other than they are now."

We can only regret that Mr. Mackinder has not found space to discuss this important problem of the relationship between the geography of our islands themselves and their fuller exploitation, and thus to make still more clear, even to the ordinary man, the urgent need for teaching people to think geographically—that is to say, in terms of the permanent instead of the temporary phases of human environment.

#### ANTHROPOLOGICAL NOTES.

The *Journal of the Anthropological Institute*, vol. xxxi. part 2, contains contributions to knowledge relating to nearly all the great divisions of the globe. Among researches at home are Mr. E. Willett's paper on a collection of palæolithic implements from Savernake, the peculiarity of which is that they present a glassy surface, rarely met with elsewhere; and Mr. G. Coffey's paper, which may almost be termed a monograph, on Irish copper celts. As to Africa, Prof. Flinders Petrie places together the best data that we yet have for observation of early Egyptian racial features, which he distinguishes into seven types; Dr. W. H. R. Rivers tests the colour sense of the natives of Upper Egypt by a series of ingenious experiments; and Mr. F. C. Shrubbsall furnishes the measurements of some crania of Monbottu and Azandeh negroes from the Upper Nile. For Asia, Mr. T. C. Hodson describes the manners and customs of the native tribes of Manipur; and Mr. W. Rosenhain investigates the metal work of the Malays. As to Sarawak, Mr. C. Hose and Mr. W. McDougall present a paper on the relations between men and animals, and Mr. R. Shelford a provisional classification of the swords of the tribes. Mr. W. E. W. Mackinlay furnishes a memorandum on the languages of the Philipines; Mr. J. Gray the measurements of 124 Papuan skulls; and the Rev. J. A. Crump a very important paper on the practice of trephining in the South Seas, as now carried on in cases of fracture and also for the relief of headache and epilepsy. In the village of Olotai, New Ireland, he says, there are many people who have been trephined; the operation has become fashionable, and a handsome girl or boy is generally persuaded to submit to it as an aid to longevity when there is no real need for its performance. Finally, as to South America, Mr. S. H. C. Hawtrey contributes a study of the Lengua Indians of the Paraguayan Chaco, following the method of 'Anthropological Notes and Queries.' The *Journal*, it will be seen, not only covers a wide extent of ground, but deals with a great variety of subjects, including prehistoric archaeology, craniology, ethnography, and philology. It is illustrated by forty fine plates, in pursuance of the excellent policy of liberal illustration adopted by the editors since the large-paper series was commenced.

*Folk-Lore* also contains matter of varied interest. Among researches at home are jingles sung in Lincolnshire and Yorkshire; a charm found near Bradford; the custom of carrying round the vessel cup at Whitby; and Miss Goodrich-Freer's collection of more folk-lore from the Hebrides. As to Africa, Mrs. Gomme discusses Boer folk-medicine, as disclosed by the Blue-book on the refugee camps, and deduces some parallels. For India, Mr. H. A. Rose records the customs and superstitions connected with unlucky children; Mr. M. N. Venkatasvami, the folk-tale of the Tiger Prince from South India; and Prof. Haddon, a ceremony of fire-walking near Madras. Mr. R. J. Drummond furnishes notes on the rice harvest and other customs in Ceylon; and Mr. A. C. Stanley on the status of the sister's son in Samoa. For both these communications the Society is indebted to Mr. Andrew Lang, who also supplies a note on tree worship.

In two excellent papers read before the International Congress of Prehistoric Anthropology and Archaeology at Paris in 1900 Mr. Thomas Wilson, the curator of the section of prehistoric archaeology in the National Museum at Washington, attempts a classification of stone arrow-heads, spear-heads, and knives which shall be applicable both to Europe and to America, and discusses the evidence of the high antiquity of man in North America, which he admits not to be conclusive, but considers strongly to militate in favour of the conclusion that man lived there in a period



corresponding to the Pakeolithic period in Europe.

#### SOCIETIES.

**GEOLOGICAL.**—April 30.—Prof. C. Lapworth, President, in the chair.—Messrs. J. D. Green, Everard Heneage, E. Sloper, and G. F. H. Smith were elected Fellows; and Prof. T. Chrowder Chamberlin, of Chicago, Dr. Thorvaldr Thoroddsen, of Reykjavik (Iceland), and Prof. S. Wendell Williston, of the University of Kansas, Lawrence (Kan.), were elected Foreign Correspondents.—Mr. J. E. Marr exhibited some specimens from a metamorphosed metalliferous vein several inches wide, which he had discovered in the basic andesites near the Shap granite, in a quarry close to the high road, north of the spot where it crosses Longfell Gill.—Mr. H. W. Monckton exhibited a flint implement which he had himself found on a heap of gravel, in a pit 278 ft. above Ordnance datum, at Englefield, Berkshire. The gravel is part of an elongated patch mapped "Plateau-Gravel."—The following communications were read: 'The Origin and Associations of the Jaspers of South-Eastern Anglesey,' by Mr. E. Greenly; 'The Mineralogical Constitution of the Finer Material of the Bunter Pebble-Bed in the West of England,' by Mr. H. H. Thomas; and 'Revision of the Phyllocarida from the Chemung and Waverly Groups of Pennsylvania,' by Prof. C. Emerson Beecher.

**ARCHÆOLOGICAL INSTITUTE.**—May 7.—Sir H. H. Howorth, President, in the chair.—Mr. John Hall exhibited a sixteenth-century clock by Bartholomew Newsam, clockmaker to Queen Elizabeth.—Mr. Edmund James exhibited eight gilt metal clocks of the sixteenth and seventeenth centuries from his collection, which were fully described by Mr. Percy Webster.—Prof. Boyd Dawkins read a paper on the discoveries made in Bigbury Camp, near Canterbury, which fix the age both of it and of the Pilgrims' Way, on which it stands. The complicated embankments and ditches which circumscribe the area are obviously intended for boundaries, mapping off different quarters, with shallow ditches and low ramps, and are not designed as fortifications. In their general plan they resemble the Romano-British village of Woodcutts, explored by General Pitt-Rivers. In 1896 and the following years a large number of articles were discovered. They consist mainly of iron implements and weapons, socketed leaf-shaped spearheads, a tanged dagger, an axe, an adze, two hammers, two iron sickles, two billhooks, a couler, two ploughshares, and a chisel. In addition to these are five iron pothooks; two pairs of iron shackles, which may have been used for man, horses, or cattle; and an iron chain upwards of seventeen feet long, with at intervals iron rings seven inches in diameter, which may have been intended for putting round the necks of prisoners. There were two snaffle-bits, one plated with iron; a bronze plated iron ring; and a fragment of coarse brown pottery. Most of these articles are identical with implements and weapons found in settlements of the prehistoric Iron Age in various parts of Britain, such as Hunsbury near Northampton, Mount Cabourn near Lewes, and the lake village near Glastonbury. They prove that the settlement of Bigbury belongs to the prehistoric Iron Age. It further follows that the Pilgrims' Way, which passes through it in its westward path from Canterbury, belongs to the same period, and is to be looked upon as one of the trackways which united the various settlements of the prehistoric Iron Age, and covered Britain with a network of roads long before the Roman conquest. The author has traced it westward, past Guildford, until it is lost in the maze of prehistoric roads on the Berkshire downs by which settlements, now for the most part unknown, were linked together. It was, of course, used by the pilgrims in their journey eastward to the shrine of St. Thomas of Canterbury.—Mr. Hilton Price, Mr. Greg, and Mr. Rice took part in the discussion that followed.

**LINNEAN.**—May 1.—Prof. S. H. Vines, President, in the chair.—Messrs. J. Parkin, C. G. Rogers, and O. Stapf were elected Fellows, and Messrs. A. Giard, Hans Jacob Hansen, C. S. Sargent, Franz Eilhard Schulze, and Julius Wiesner were elected Foreign Members.—The President announced that H.R.H. the Prince of Wales had consented to become an Honorary Member, an announcement which was received with acclamation. He further announced that the Council had decided to award the Gold Medal this year to Prof. Rudolf Albert von Kolliker, of Würzburg, in recognition of his important contributions to zoological science.—Mr. J. E. Harting exhibited photographs of a living specimen of the African shoebill (*Balaniceps rex*), forwarded from Cairo by Sir W. Garstin, and gave some account of the bird, and of the different views which had been expressed by zoologists

regarding its affinities and systematic position.—In the absence of the authors, who were abroad, the following papers were communicated by the Zoological Secretary, Prof. Howes:—'On the Cerebellum of the Lemurs,' by Dr. Elliot Smith, an addendum to that on the cerebrum reported in the *Athenæum* of March 22nd;—'On the Brain of the Elephant Shrew (*Macroscelides elephantopus*, Shaw),' by the same author; and 'On the Early Condition of the Shoulder-girdle of the Polyprotodont Marsupials *Dasyurus* and *Perameles*,' by Dr. R. Broom.

**ZOOLOGICAL.**—May 6.—Prof. G. B. Howes, V.P., in the chair.—The Secretary read a report on the additions to the menagerie in April, and called special attention to two pairs of grey teal (*Querquedula versicolor*) from Argentina, which were the first examples of this handsome duck that had been received by the Society.—A note was read by Mr. Roland Trimen upon a moth of the genus *Cossus*, which had been reared in the Society's insect house from a chrysalis sent home from South Africa. The specimen was apparently referable to the common goat-moth of Europe (*Cossus ligniperda*), which had probably been introduced in logs of wood into South Africa.—Mr. Oldfield Thomas read a paper on the mammals obtained during the Whitaker Expedition to Tripoli. At Mr. J. I. S. Whitaker's expense Mr. E. Dodson had made a successful expedition into Tripoli, and the specimens of mammals obtained had been presented to the National Museum. Twenty-one species were referred to, and, among others, a hare (*Lepus whitakeri*), allied to *L. ethiopicus*, but of a bright pinkish buffy colour, and a gundi (*Ctenodactylus vali*) like *C. gundi*, but with much larger bullæ, were described as new.—A communication from Mr. G. A. Boulenger contained lists of 4 species of fishes, 8 species of batrachians, and 35 species of reptiles, of which specimens had been collected by Mr. J. ffolliott Darling in Mashonaland. Amongst these were described as new two species of fishes (*Labeo darlingi* and *Barbus rhodesianus*), one of batrachians (*Rana darlingi*), and two of reptiles (*Homopus darlingi* and *Ichnotropis longipes*).—A communication was read from Hans Graf von Berlepsch and M. Jean Stolzmann containing a second part of their memoir on 'The Ornithological Researches of M. Jean Kalinowski in Central Peru.' It gave an account of 188 species and subspecies, of which 12 were described as new.—A paper by Sir C. Eliot contained notes on the nudibranchs of the eastern and western coasts of Zanzibar. *Zatteria brownii*, *Dunga nodulosa*, and *Crosslandia viridis* were described as new genera and species, and remarks were made upon the little-known species *Melibe fimbriata* and *Madrella ferruginosa*.—Prof. G. B. Howes communicated a paper by Prof. G. Elliot Smith on a case of abnormal dentition in a lemur. The author recorded the occurrence in an individual of *Lemur fulvus* of a fourth lower molar, present on both sides, in its characters a diminutive counterpart of the normal third molar as regards its postero-external cusp. Reverting to the fact that certain fossil lemurs, marsupial-like, possess four molar teeth, and to the presence in *Otocyon* of four molars, and in the insectivore *Centetes* of a fourth upper molar, the author asserted a belief in a four-molared ancestry for the Primates.

**SOCIETY OF BIBLICAL ARCHÆOLOGY.**—May 14.—Sir H. H. Howorth in the chair.—Mr. F. Legge read a paper on 'The History of the Transliteration of Egyptian,' in which he traced the different systems of transliteration used by Egyptologists since the days of Champollion, and showed the inconvenience of those at present in vogue.—It was decided to appeal to the different Egyptologists in Europe for their opinions on the subject, and to print them in the *Proceedings*. Mr. P. E. Newberry, Mr. W. L. Nash, Mr. F. W. Read, Mr. J. Ward, and the Chairman took part in the discussion.

**PHYSICAL.**—May 9.—Prof. S. P. Thompson, President, in the chair.—Dr. P. E. Shaw exhibited and described a 'Simple Electric Micrometer.'—The discussion that followed occupied the remainder of the evening.

#### MEETINGS NEXT WEEK.

- TUES. Royal Institution, 8.—'The Laws of Heredity, with Special Reference to Man,' Lecture I., Prof. C. Pearson.
- WED. Meteorological, 11.—'Report on the Wind-force Experiments on H.M.S. Worcester and at Stoness Lighthouse,' Mr. W. H. Dines and Capt. D. Wilson-Barker; 'The Cornish Dust-fall of January, 1902,' Dr. H. R. Mill.
- Microscopical, 7½.—Exhibition of Freshwater Entomostraca, Mr. D. J. Seward.
- British Archaeological Association, 8.—'Buried Treasure, some Traditions, Records, and Facts,' Mr. W. J. Andrew.
- THURS. Royal Institution, 8.—'Contemporary British Sculpture,' Lecture I., Mr. M. H. Spielmann.
- Institution of Electrical Engineers, 8.—Annual Meeting.
- FRI. Royal Institution, 9.—'The Ethical Element in Shakespeare,' Canon Ainger.
- SAT. Linnean, 5.—Annual Meeting.
- Royal Institution, 3.—'The Development of the English Drama: I. The Art of the Dramatist,' Prof. Brander Matthews.

#### Science Gossip.

ALTHOUGH it is too early to attempt a scientific investigation of the appalling catastrophe in the West Indies, the principal features of the disaster are terribly clear. The volcano which is the centre of the disturbance in Martinique is a colossal pile built up mainly of dark andesitic lavas, and rising to a height of 4,430 feet. With the exception of a slight eruption in 1851, it seems to have been inactive in modern times. We know, as yet, of no periodical laws concerning volcanoes, but it is a well-recognized principle that feeble eruptions follow at close intervals, whereas activity after protracted quiescence is renewed on a gigantic scale. This assumption has unhappily been justified by recent events. For some time before the outburst the usual premonitory symptoms were not wanting, but in volcanic districts seismic disturbances are apt to be ignored. At length, however, the subterranean agencies attained sufficient power to expel the plug of lava consolidated in the throat of the volcano since the last eruption; and hence probably arose the terrific detonations and the ejection of solid masses of rock. The water occupying the old crater, if absorbed, would obviously contribute to the explosive force by suddenly flashing into steam. Copious clouds of vapour formed by condensation a deluge of rain, accompanied by terrible electric disturbance, and this hot rain, mingling with the ashes, gave rise to a torrent of mud, such as that which overwhelmed Herculaneum. The lava, broken up during emission into spongy cinders, or granulated into volcanic sand, or shivered into finely divided grey ash, spread far and wide over the surrounding country, whilst showers of red-hot scorise ignited everything inflammable. The ill-fated town of St. Pierre thus came to be enveloped in flames, whilst many of the inhabitants fell victims to the mephitic vapours exhaled during eruptions, especially sulphurous and hydrochloric acids. It seems doubtful whether any incandescent lava was poured forth at this stage, and the fact may be recalled that during the destruction of Herculaneum and Pompeii there were no streams of lava.

THE Lesser Antilles form a zone of small volcanic islands within the larger sweep of the Greater Antilles, where, instead of recent volcanic rocks, cretaceous and tertiary strata are typically present. The volcanic zone seems to mark the edge of a depressed area, and possibly the Caribbean depression bears some relation to that of the Mediterranean. It was not surprising that when Martinique was violently disturbed some of the neighbouring volcanic isles should also be affected. Unhappily, the sad story of the French island has found its counterpart in St. Vincent. The Soufrière, at the northern part of St. Vincent, represents an ancient volcanic cone which, from time to time, has been the scene of terrible eruptions; but probably the recent disaster is without parallel in its annals. In the extent of the physical changes which have been produced, and in the number of its victims, the West Indian catastrophe can be compared only with the eruption of Krakatoa twenty years ago, or that of Vesuvius in which the elder Pliny perished.

DR. HOBSON will represent the London Mathematical Society at the centenary celebration of the birth of Abel which is to be held at Christiania in September.

THE death of Dr. Friedrich Leopold Goltz, Emeritus Professor of Physiology, in his sixty-eighth year, is announced from Strassburg. He enjoyed a high reputation, both as an experimental physiologist and as a lecturer, and for a number of years filled the post of responsible director of the Physiological Institute, which was built according to his designs. He was also a member of the town council, where his scientific knowledge was found to be of the



utmost value on all questions of hygiene. 'Verrichtungen des Grosshirns' and 'Funktionen der Nervenzentren des Frosches' were among the works from his pen.

WE note the appearance of the Annual Report of the Fishery Board for Scotland, Part I., General Report (2s. 9d.); Part II., Report on Salmon Fisheries (1s. 10½d.); and the Report of the Inter-Departmental Committee on Fishery Statistics in England and Wales (9d.).

DR. E. HARTWIG, Director of the Observatory at Bamberg, publishes in No. 3789 of the *Astronomische Nachrichten* the result of a determination of the parallax of Nova Persei, obtained with the Repsold heliometer from comparisons of the star's place with those of two others in its vicinity which are included in the Bonn Durchmusterung. The stars in question were so faint that observations could not be made during bright moonlight, and some confusion resulted from the presence of a star somewhat brighter than one of those in the Durchmusterung which was near it. Altogether observations were available on six nights, in March and September, 1901, and in February, 1902, times favourable for effects on relative parallax. The mean result for that of Nova Persei is 0".16; if two of the measurements, which were obtained under unfavourable circumstances, be excluded from the calculation, this will be reduced to 0".15, with probable error 0".06. No proper motion of the Nova is manifested in these observations; but if the result for parallax be accepted, it will give an approximate distance for the star of 1,300,000 times the distance of the earth from the sun, or about twenty light-years.

## FINE ARTS

### BOOKS ON ARTISTS.

*The English Pre-Raphaelite Painters: their Associates and Successors.* By Percy Bate. (Bell & Sons.)—Though a perfect and final history of the artists composing and associated with the Pre-Raphaelite Brotherhood still remains to be written, Mr. Bate's book may fairly be described as an excellent popular account of the rise, progress, and results of the movement. We say popular, because the volume makes no pretence to elaborate research or to subtlety of criticism. Mr. Bate fails, where he does fail, from excess of catholicity; that is to say, his chapters on the modern followers of Rossetti—so widely divergent in their aims and accomplishment—are the least successful part of his book. It is, of course, exceedingly difficult for a man to appreciate his own contemporaries fairly, whatever his critical ability may be, without getting himself into hot water. Mr. Bate has been so careful not to hurt the feelings of living men that his praise of them makes his admiration for the dead seem almost half-hearted in comparison. He has also included two or three reproductions of modern "romantic" experiments, which certainly do not deserve a place in a volume which contains so much serious work. Some space and two or three illustrations ought surely to have been devoted to the Pre-Raphaelite work in black and white, which has exerted such a vast influence upon English illustration. This side of the movement has, of course, been dealt with by other writers, but that fact is no excuse for its omission here; nor can any history of the formation of the Pre-Raphaelite Brotherhood be regarded as complete which gives no account of the *Germ*, where the 'Thoughts towards Nature' of the young enthusiasts first found literary and artistic expression.

*Five Great Painters of the Victorian Era.* By Sir Wyke Bayliss. (Sampson Low.)—It would be unkind to take this book too seriously. We need say little more than that those who wish to study Leighton, Millais, Burne-Jones, Watts,

and Holman Hunt will get little positive harm, and no particular good, from wading through it. They may, however, acquire some novel information about the society over which Sir Wyke Bayliss presides. He remarks, for instance, at the beginning of 'My Lady the Prologue,' "If Leighton, and Millais, and Watts, and Burne-Jones, and Holman Hunt are representatives of the Victorian age, so also is the Society of British Artists. If they are the flowers of art, it is the field in which such flowers grow." Can there be no salvation outside Suffolk Street?

*Gerard Dou.* By W. Martin. Translated by Clara Bell. (Bell & Sons.)—Gerard Dou is so very far from being a great artist or an interesting personality that, at first sight, it is hard to see why any book should be written about him, or how any such book, if it were to be compiled, could be a good one. Nevertheless, this condensed translation of Dr. Martin's work fairly justifies its existence, for, unlike most biographers, the author is no blind worshipper of his subject. He supplies, of course, a summary of all the chief facts relating to Dou and his paintings, and does this part of his book quite thoroughly and conscientiously. Yet he is critic enough to recognize that Dou was essentially a small and second-rate painter, and therefore uses him merely as a convenient peg on which to hang a most interesting account of the rise of painting in Leyden during the first half of the seventeenth century. As Dou was Rembrandt's most successful pupil—his pecuniary success, indeed, was far greater than that of his immortal master—it is natural that Rembrandt's own studio-practice should be discussed, and very well Dr. Martin treats it. More novel, however, is his description of the general condition of painters at the time, when every Dutchman who had saved a little money became an amateur picture dealer, and when the market was so overstocked with works of art, both genuine and spurious—for the forger seems then to have driven a roaring trade—that the poor painters were compelled to dispose of their works by annual lotteries. Every collector of Dutch pictures, whatever his opinion of Gerard Dou, ought to read at least the first two chapters of Dr. Martin's book.

*Wilkie.* By Lord Ronald Sutherland Gower. (Same publishers.)—Wilkie was a much finer painter than Dou, and deserved to be treated on a larger scale than was possible in so modest a book as this. The author, for instance, has reproduced some most interesting early paintings, which show how closely Wilkie's first manner resembled that of the finer Dutch masters; but the half-tone engravings are altogether too small to do proper justice to the technique. Now technique was Wilkie's strong point, and the weakness of the illustrations (one or two are taken from old line engravings) is not fully atoned for by the letterpress. Lord Ronald Gower's account of the man and his work is pleasantly written, though it can make no pretension to literary style, but it does not really grapple with the chief feature of Wilkie's career, the absolute change of style brought about by his visits to Italy and to Spain. That change was undoubtedly responsible for the most regrettable use of asphaltum to enrich his shadows which has ruined the condition of almost all his later paintings. Nevertheless, the masterpieces of Italy and Spain taught Wilkie to treat nature with a breadth and massiveness which we seek in vain in his more popular pieces, while his early death prevented him from giving full play to the power he was still developing. His brilliant drawings, too, deserve more special notice than they get from Lord Ronald Gower.

### THE NEW GALLERY.

THE New Gallery would seem to have reached a somewhat critical period of its career. It drew its strength originally from the *epigoni* of

the Pre-Raphaelite movement, but since the death of Sir E. Burne-Jones it has every year found the supply of works inspired by kindred ideals decrease both in quantity and importance. It is true that the small group of tempera painters which has arisen at Birmingham has come to the rescue, but its productions, interesting as they are from a technical and experimental point of view, are not yet sufficiently important or sufficiently numerous to maintain the past position and character of the gallery. And in the meanwhile the authorities are obliged to fill out their exhibition by displaying a quantity of the indeterminate and motiveless work which might with equal propriety be accepted or rejected at Burlington House. It is clear that those responsible for the undertaking have felt that if it is to continue to justify its existence a gallery must have some distinctive character; that as a chapel of ease to Burlington House it may interest the rejected artist, but can hardly attract a public already sated by the two thousand canvases which social considerations compel them to investigate before they are allowed to pass on to the minor shows. The authorities have felt this, and hit upon a novel device to attract attention. The hall is this year piled up with a collection of Japanese *objets d'art*. Were this a small and well-arranged collection, scrupulously selected to display the finest qualities of Japanese craftsmanship, it would no doubt compel our interest, though it might possibly keep the visitor too long in the antechamber of the galleries; but as it is we find such a crowded medley of lacquers, ivories, and bronzes as one may see in a Japanese emporium. There may, no doubt, be fine specimens here, but whoever would enjoy them must hunt patiently through a vast number of execrable modern enamels and florid carvings. The general character of the exhibition seems calculated to show of what lack of taste, of what desperate and futile ingenuity, even the Japanese have been capable. We accordingly pass on to the picture galleries in a mood of slightly less exhilaration than was aroused on past occasions by the sight of comfortable armchairs and abundant periodicals rigorously reserved for the members of the New Gallery Club.

In the South Room are collected the efforts of the tempera painters. They begin with Mr. Batten's *Danaë* (No. 3), perhaps the most delicate and refined work he has yet produced. The deep brown crimson of the robe is a delightful note in a scheme where gold predominates, and the luminosity of the flesh is admirably maintained, even against the glittering shower. He has treated the subject rather as an excuse for a slight and pleasing conceit than for its more powerful imaginative possibilities. We have no quarrel with such an attitude, only we could have wished that the execution bore out the conception by something more wilful and capricious in the handling. As it is, it is rather obviously and tamely elaborated; it lacks the frolic playfulness which such a fairy story as he has made of the legend demands.—It was this quality of fanciful humour that Mr. Walter Crane's work once displayed so enchantingly, but one looks in vain for it in the elaborate symbolism of his composition in the *Wind in the Tree* (7).—Nor has Mr. Southall, who is perhaps the cleverest technician of the group, found his way yet to any consistent mode of conceiving his ideas. In his *St. Dorothea and her Sisters refusing to worship the Idol* (9) many modes struggle together for mastery. In the judge he seems to attempt realistic characterization, carried to the verge of caricature; the Christian girls are almost portraits, two of them of the same woman, in which a rather commonplace modernity of temper conflicts with their pretended sanctity; while the background is crowded with reminiscences of the art of the Quattrocento, each in itself showing a dainty



fancy and some power of invention, but all out of key with the mood suggested by the figures. It is much to be hoped that so talented a painter will somehow find his way to harmonize and control his invention.—Mr. C. M. Gere comes, we think, much nearer the mark, at least in his *Infant Joy* (12), where the influence of our real English primitives Blake and Calvert predominates. In his *Demeter* (8) the figure scarcely meets the demands the imagination makes for such a subject, but the landscape shows real poetical feeling.—We like, however, best of all these attempts at primitive modes of conception Miss Gere's *Presentation of the Virgin* (30), where want of accomplishment is more than compensated for by a real *naïveté* and delicacy of feeling which are quite refreshing.

Mr. Brangwyn approaches the problem of finding a sumptuous decorative treatment on different lines. In his *Cider Press* (58) he endeavours, with the least possible disregard of verisimilitude, to construct a lyrical fantasy from the conditions of modern life. The problem is so difficult and the aim so praiseworthy that we must welcome any approach towards achievement. Mr. Brangwyn feels rightly the necessity of changing the key from that of nature, but he does so not by ennobling the types, or by giving to his figures a larger, freer movement—his boys, for instance, remain undisguised urchins, with even an insistence on what wants distinction in their build and bearing—but by a peculiar conventional way of representing things, by reducing his expression to rude blocks and clots of sharply opposed tones and colours. It is undeniable that by this convention he obtains the possibility of a vigorous and strongly planned decorative disposition, but he does so not only at the cost of the finer qualities of beauty—it is difficult to enjoy, in and for itself, a picture made up of brushmarks each of about the size and shape of a potato-peeling—but also at the cost of expressiveness. In fact, Mr. Brangwyn's method is the result of a determined and heroic effort to do by inverted means what has always been done in the straightforward manner. The argument must be of this kind. We want to paint at once decoratively and in a modern manner. What is the distinctive discovery of modern art? The neglect of the object as a separate entity and the abandonment of the contour: representation by means of recording patches of tone and colour apart from their significance as forming distinct objects to the eye. But decorative design implies the simplification of masses and the wilful assertion of definite contours. How are these qualities to be united? By exaggerating the contrasts, by sharpening the edges and neglecting the transitions of light and shade wherever they occur within the outline of a figure, and obliterating the contrasts where they coincide with the edges of a figure or object. So in 'The Cider Press' the contours that tell in the pattern of the design are the contrasts of cast shadow upon the flesh, where in nature we should be conscious of tender gradations, where, moreover, the imagination demands that the passage should be gradual rather than abrupt. That this is a novelty we may admit in the sense that it is carried out upon principles the exact opposite of those invariably employed by the greatest masters of decorative design from Giotto to Puvis de Chavannes. But is it either a reasonable or beautiful convention as well as a novel one? In spite of Mr. Brangwyn's ingenuity and his evident thoughtfulness and deliberation we are not yet convinced that it is.

Next to this heroic experiment hangs a portrait of *Prof. G. D. Liveing, F.R.S.* (57), by Sir George Reid, P.R.S.A., which, in its cautious adherence to established customs, forms there-with a striking contrast. It cannot fail to be a matter of constant surprise that the President of the Royal Scottish Academy is so little recognized by the English Academy. If that

body were, indeed, truly academic there is no one whom it would more appropriately honour, for Sir G. Reid's work is distinguished above all by its sound and unpretentious scholarship. There is no one who has more studiously avoided the easy effectiveness of fashionable tricks and mannerisms. For downright sincere portrayal of character we find nothing in the present exhibition equal to this portrait of Prof. Liveing. The colouring has, as usual, rather negative virtues, but the accomplishment and zest with which the characteristic forms are explored and etched out with delicate pencillings are unmistakable.

In the West Room Mr. Watts's *Love steering the Boat of Humanity* (149) occupies the central place. The symbolism seems to us rather crude; the notion of Humanity catching a crab is almost comic; the figure of Humanity is, indeed, scarcely fortunate either in pose or drawing. The feeling of impetuous movement against stress is, however, forcibly conveyed by the pose of Love and the sweeping curve of the fallen sail. None the less, it can scarcely count as one of Mr. Watts's greater works.—Next to this is placed what struck us as one of the few landscapes of merit in the gallery, Mr. Toft's *Trentham Hall* (152), a dark blue green woodland seen against a twilight sky of unusual transparency, delicate and elusive in colour.

In the North Gallery is a charming sketch, *Bocca d'Arno* (212), by Prof. Giovanni Costa, a scheme of turquoise and buff which Mr. Whistler might have found, though his manner of expressing it would have differed.—But the room is dominated by the two Sargents at either end. They are prodigious. The front of the sofa in the *Children of A. Wertheimer, Esq.* (251), evidently projects beyond the back; everything takes its place to a nicety, everything is as it happened. Similarly in *On his Holidays, Norway* (297), a boy lying at full length on a rock by the edge of a salmon stream, the pose is recorded with photographic accuracy, and with photographic indifference. The peculiar awkwardness of the incurved knee is, we recognize, just what occurred at a particular moment. We are convinced at once of the actuality of everything, and then—we may find the beauty or significance of it all for ourselves, Mr. Sargent will not help us. He steps aside after the feat of prestidigitation is successfully accomplished.—Very different, incomparably feebler if you will, but still gratifying after the sense of wonder has been sated, is Sir W. B. Richmond's portrait of *Mrs. Clinton Dawkins* (289). Here at least is an attempt to formulate a definite point of view, to interpret sympathetically a personality. The placing of the figure in the canvas, the effaced colouring and pale tonality of the flesh telling upon the darkness of dress and background, all convey a sense of breeding and distinction which implies a definitely realized idea in the artist's mind, derived from the thing seen, but not identical with it. At least we have an attempt at recording human, not merely optical values. Sir W. B. Richmond has exhibited no recent work that we like better than this.

#### MR. CONDER'S FANS AT CARFAX'S.

THE exhibition of fans and paintings on silk at Carfax's gives us once more the opportunity of enjoying Mr. Conder in his most characteristic vein. It is within the narrow limits of a fan that his inexhaustible invention moves most freely. On the larger scale of curtains and wall hangings his design seems to require more incisiveness to bind the whole together, but in his fans he is unique. He has the just sense of what is required, he knows how tiresome are the statistics of a laboured accuracy displayed upon objects which are meant to convey a trifling but exquisite pleasure. He has been gifted with something of the same recklessness of invention and the same expressive inaccuracy

as the cassone painters of the Renaissance. But what distinguishes his work from all others of the same kind is the extent to which he is able to bring reminiscences of particular atmospheric effects into his decorative schemes, intensifying thereby the mood. The *Crépuscule tendre* (No. 11) is a masterpiece of this kind, in which more of the sentiment of twilight in a garden is conveyed than the most literal presentment could evoke, and yet the decoration is distinctly achieved. This is one of his recent pieces and shows that his vein is by no means exhausted. The dull apricot red of the lady's dress upon the green and violet greys of the garden is as perfect a discovery as anything he has hit upon. It is, too, a good example of the expressive qualities of Mr. Conder's decoration. He makes no mere arrangements of dainty colours and pleasant forms; his figures are instinct with life and character; like certain melodies, they arouse the feelings of a lyrical romance without wearying us with a recital of events. We have all the appropriate emotions, without the trouble of knowing what happened. This and the *Crépuscule d'été* (3) seem to us the best of the recent designs. On the whole, we prefer the earlier ones, of which there are several examples here, in spite of an increased dexterity and greater sureness of hand in the later fans. The type of beauty which he created in his earlier work seems to be losing its hold on him, and as yet he has not found a new one, so that occasionally his figures become somewhat undecided and purposeless.

#### NOTES FROM ROME.

WHILE the section of the Esquiline quarter, which extends from the Piazza Vittorio Emanuele to the church of S. Martino ai Monti, was being levelled and drained and built in 1882-5 many graves were discovered contemporary with the foundation of the city, or, at all events, older than the walls of Servius Tullius. At that remote period cremation seems to have been just as popular as inhumation, so that the number of coffins and full-sized graves discovered in the above-named district, especially near and under the Palazzo Field-Braccaccio and the Via dello Statuto, is about equal to that of cinerary urns. All these archaic *κεμήλια*, once so beautifully arranged and exhibited in Hall II. of the Museo Municipale al Celio, have lately been removed to a room of the Conservatori Palace, so dark and dismal and unfit for showing purposes that no visitors pay the least attention to its valuable contents.

Other primitive cemeteries have been found in laying open the Via Flavia, in the Sallustian quarter, and the Piazza di Magnanapoli on the Quirinal, both within the line of the Servian walls, and therefore older than Servius Tullius. Comparing the contents of these prehistoric graves of the Septimontium, and their shape and type, with the funeral supellex and the tombs discovered on the Alban hills, we had reached the following conclusions. First, that the tradition concerning the Alban origin of Rome is substantiated and proved correct by the absolute identity of a great many Roman early graves with those of Albalonga (at the Pascolare di Castel Gandolfo, and at Monte Crescenzo), which have been buried by the last three volcanic eruptions from the crater of Monte Pila. Secondly, that, although the founders of the city on the Palatine adhered to cremation in the Alban fashion, the inhabitants of the other hills—the aborigines of the Mons Saturnius, the Sabines of the Quirinal, the Montani of the Oppian, and the Etruscans of the Caelian—followed other rites, and mostly buried their dead. Thirdly, that each of these various settlements of the Septimontium had one or more local cemeteries, which naturally were abandoned soon after the amalgamation of the various settlements into one city—viz., after the building of



the Servian walls, within which it was no longer lawful "hominem sepeliri vel uri."

As Prof. Luigi Pigorini, the highest authority on prehistoric antiquities, remarked at the last meeting of the Royal Academy (dei Lincei), these facts seem to have been either ignored or forgotten by all those who, at home and abroad, have proclaimed the recent discovery of one of these cinerary urns on the Sacra Via as a revelation, a surprise, a find which revolutionizes all received notions concerning the origins of Rome. That rough piece of earthenware has been described as a relic centuries older than any other existing remnant of the early city, just as if the Capitoline collection of prehistoric graves mentioned above had suddenly ceased to exist. The find on the Sacra Via is, undoubtedly, very interesting, but derives its interest more from the locality in which it was made than from its special characteristics.

The grave belongs to the class known by the name of "tombe a pozzo," and consists of an earthen vessel, or dolium, about 2 ft. high, the orifice of which is covered with a flat piece of stone, and the body of which contains the cinerary urn and funeral supellex of the dead man. The urn (full of ashes and splinters of charred bones) is sealed, as usual, by a cover shaped like the roof of a prehistoric round hut, and the supellex consists, as usual, of five or six earthen cups, all made by hand and baked in an open fire. There are no traces of flint implements, bronze tools, weapons, or ornaments of a later age. This dolium, absolutely identical with hundreds found in the Alban cemeteries of Castel Gandolfo and of Monte Crescenzo, and dozens found on the Esquiline, on the Quirinal, and on the Viminal, lay about 10 ft. below the level of the Sacra Via (of the early empire) and about 2 ft. below the level of the soil at the time of the foundation of Rome. As regards the present topography of the district, it was found at the right, or under the right, end of the stairs which once led to the pronaos of the temple of Antoninus and Faustina, in a small bit of ground which, by a wonderful chance of destiny, has never been disturbed in the lapse of twenty-seven or twenty-eight centuries by kings, consuls, emperors, or popes. When Gabinus Vettius Probianus, prefect of the city, A.D. 377, raised in this very place the two pedestals ('Corpus Inscript.', vol. vi. No. 3864) in which the place is called CELEBERRIMVS VRBIS LOCVS, he little dreamt that under it lay the grave of a man older, perhaps, than Rome itself, who had seen the valley of the Forum only in the shape of a morass or swamp surrounded by the frowning crags of the hill of Pales on one side and of the hill of Saturn on the other, not yet settled upon by Alban immigrants or by aboriginal tribes.

Another point of interest is this, Are we in the presence of a single isolated tomb of a chieftain or of a hero, to which a place of honour was given on or near the primæval path destined to become the most famous street in the world? or must we consider the grave as belonging to a more or less extensive cemetery of one of the neighbouring prehistoric settlements? Considering the poverty and the scarcity of the materials found in the dolium, we must come to the conclusion that it is the grave of a common tribesman, buried, like all the other villagers of his class, in the field-of-death adjoining the "muris terreus Carinarum," or some other such primitive fortified settlement of that district. I do not myself see why we should not connect this field of death with Rome itself—viz., with the primitive village on the Palatine—when we know that the Roman tombs of the Cincii and of the Valerii were in the same neighbourhood.

As regards the approximate date of this newly found cinerary vase, which some attribute to the eighth, others to the tenth century B.C., one thing is certain. It goes back to the age when the swampy hollow between the Palatine, the

Capitoline, and the Quirinal had not yet become an inter-tribal market-place, and when the various settlements of the Septimontium had not yet been amalgamated into one city.

The last vestiges of the patrician house discovered in the works for the tunnel under the Quirinal Hill have disappeared, and the tunnel itself will shortly be open for traffic. At the beginning of the third century of our era this rich and noble mansion belonged to Fulvius Plautianus, the fellow-townsmen of Septimius Severus, the tyrannical prefect of the Prætorium, whose daughter Plautilla was married to Caracalla in 202 A.D. Having formed a plot against the lives both of Septimius and Caracalla, he was discovered and put to death in 203. Plautilla, first banished to Sicily and subsequently to Lipara, was also murdered a few years later. The last room of the palace, which happened to fall within the area of the tunnel, was decorated with a finely-cut marble frieze formed of scenic masks. The panels below the frieze were separated by small columns of red granite and porphyry, with capitals carved in serpentine. All these marbles, together with the statues and busts described in my preceding notes, have been removed to the Museo Municipale al Celio.

Who could ever have supposed that one of the best works of Perugino, practically unknown to art critics, would be found in a marvellous state of preservation within a few miles from Rome, concealed behind an indifferent canvas of the seventeenth century in the church of Santa Maria Assunta, in the village of Castelnuovo di Porto? The picture is in the shape of a triptych, the principal figure being that of the Saviour, with the right hand raised in the act of blessing, and holding with the left the book of the Gospels, upon which the words "ego sum lux mundi, via, veritas, et vita" are written. This figure of extraordinary beauty is by the hand of Perugino himself, while those of the Virgin Mary, St. Sebastian, St. John the Baptist, and a fourth unknown saint, painted on the shutters, are the work of one of his pupils, probably of Berto di Giovanni. The triptych was executed in 1501 as a commission from the brothers Silvestro, Pietro, Giacomo, and Giovanni degli Effetti, a distinguished local family, of artistic and archaeological propensities. One of them, also named Giovanni, a great favourite with King Louis XIII. and Pope Urban VIII., owned a gallery of pictures containing, among other masterpieces, a Holy Family by Raphael, another by Leonardo da Vinci, and a St. John the Evangelist by Guido Reni. He also owned a vineyard outside the Porta Portese, in which many precious objects were found in 1665, including a set of medallions engraved by Pietro Sante Bartoli. The tradition about the existence of a work by Perugino in the church of Castelnuovo di Porto had never died out. Mention of it occurs in Moroni's dictionary and in Nibby's 'Description of the Campagna,' but neither claims to have seen the original picture.

The long and much debated controversy between Signor de Prisco, the discoverer of the Pompeian house at Boscoreale, and the Department of Antiquities, as to the right of the former to detach from the walls, transfer to canvas, and sell to the highest bidder at home or abroad the beautiful set of frescoes which adorn its halls and cubicles, has been settled at last on the following basis. Signor de Prisco makes a gift to the State, for the Museum of Naples, of five panels, and is left free to sell the others (to Germany, I am told), with the proviso that, should the export duty on these last exceed the sum of 15,000 lire, the number of panels given up to the State is to be reduced to four.

A committee of inquiry, composed of Profs. Brizio and Mariani and the architect Calderini, was appointed some weeks ago to investigate the past and present state of the Naples Museum

and certain responsibilities connected with its administration. The main point at issue concerns the alleged disappearance of a magnificent piece of tapestry of priceless value, which a Roman expert, the Cavaliere Pietro Gentili, Director of the Vatican Fabbrica degli Arazzi, swears he saw five years ago in a storeroom not open to the public, lying on the floor, while its companion piece (the Perseus) was hung from a rope drawn across the room, and the existence of which is absolutely and energetically denied by the former administrators of the Museum. The controversy has reached such an acute stage that the committee of inquiry has tendered its resignation, handing over the case to the proper judicial court.

The best collection ever formed of the engravings of Raphael Morghen is offered for sale at Bologna for the sum of 20,000 lire. The collection comprises several rare or almost unique specimens, such as the 'Pittura' and the 'Poesia' by Gavin Hamilton; the portrait of Stanislaus Augustus, King of Poland; the portrait of Costanza Fornari, that of Marshal Jacopo Trivulzio, of Mary Ferdinanda of Saxony, &c., besides many proofs before letters.

RODOLFO LANCIANI.

#### RESULT IN DUBLIN.

In the record of the Riding of the Franchises of the City of Dublin, A.D. 1603, the following passage refers to Isold's font, p. 195, vol. i. of Gilbert's 'Calendar of Ancient Records of Dublin':—

"and past over the water of Cammoke the horse goinge aboute and went betwixte the arrable land called nowe the Leis of Kilmainehame and the meddowe under that and soe directly westward to that parte of the meddowe that lyeth opposite upon that parte of the hill called Kilmainehamockes hill and now the hill of Isold's font which is a bow shot of the west syde of Isold's font and west of Ellen Hoare's meddowe over which font is a great hathorne tree and in that parte of the meddowe of Kilmainehame the Maior Swordberer and others tooke boate and passed upp the water of Aunlyffe neer Kilmaineham bridge wher was said was a foorde called Kilmainehamockes foorde and then tooke horse and rode eastward over and by north Isold's font and to the font itselfe and then rode to the slade by north-west the west end of Ellen Hore's meddowe and in and throughe that slade northward wher was saide of oulde tyme was a buyse of hathorne and so to the top of the hill," &c.

M. V. BIRCH.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 10th inst. the following drawings, the property of Sir T. Gibson Carmichael: R. P. Bonington, Château d'Eu, 168*l.*; J. Constable, Warwick Castle, 84*l.*; D. Cox, Rhyl Sands, 315*l.*; Stokesay Castle, 78*l.*; C. Fielding, Scarborough, 73*l.*; W. Hunt, Quinces and Haws, 241*l.*; J. M. W. Turner, Llangollen Bridge, 52*l.*; Remagen and Lintz, 84*l.*; A Landscape, with figures and cattle on a road, sunset, 84*l.*; P. De Wint, St. Hilda's Abbey, Whitby, 63*l.*

The following works were the property of Mr. T. Mackenzie. Drawings: B. Foster, A Park Scene, with sheep, 168*l.*; J. Israëls, A Fisher-girl on the Seashore, 152*l.*; A Fisher-girl, 105*l.*; J. L. E. Meissonier, The Snufftaker, 94*l.*; Pictures: Sir H. Raeburn, A Young Lady, in white dress, holding a book, 735*l.*; Sir J. Reynolds, Maria, Countess Waldegrave, 1,575*l.*; W. Shayer, sen., A Woodland Scene, 157*l.*

The following were from various properties. Drawings: B. Foster, A Road Scene, with cottage, peasants, and sheep, 157*l.*; A Farm Scene, with figures stacking hay, 152*l.*; S. Prout, A Street in a Swiss Town, 84*l.*; A View in a Norman Town, 73*l.*; Pictures: J. Linnell, The Woodcutters, 997*l.*; W. Collins, The Fish Auction, 525*l.*

The same auctioneers sold on the 12th inst. the following drawings: Fra Bartolomeo, Christ with a Banner, and Saints, 50*l.*; Madonna



and Child Enthroned, with saints and angels, 60%. G. Bellini, Portrait of the Artist, 80%. P. Veronese, The Marriage of St. Catherine, 115%. V. Carpaccio, A Gondolier, 300%. A. Dürer, The Virgin and Child on a Throne, 54%; Portrait of a Young Man, 300%; Virgin and Child in Landscape, 100%; Design for Painted Decoration, 920%; Virgin and Child seated on a Hillock, 85%; The Artist's Brother, Hans Dürer, 210%; A Procession, 460%; The Coat of Arms with the Skull, 720%.

### Fine-Art Gossip.

THE great artistic event of the past week has been the exhibition and sale of Sir J. C. Robinson's collection of drawings. Some of the finest examples had already passed into other collections, but what remained was enough to attract connoisseurs from abroad. Perhaps the most immediately striking of all were the water-colours by Rubens, notes of Flemish landscape done apparently on the spot. The splendid sureness of the drawing was to be expected, but what might be considered surprising is the astonishing naturalism of the colour with the deliberate rendering of atmospheric effect. Among many drawings attributed to Michael Angelo the 'Christ at the Well,' a late work, struck us as being of supreme merit. The collection contained numerous pen-drawings by Albert Dürer and two magnificent heads in black chalk; but perhaps the most curious is the design for the façade of a house at Brussels, in which the windows are wreathed with a rustic latticework, a foretaste of seventeenth-century decorative extravagances. The drawing is minute and precise, and beautifully tinted in water colour. Among the Italian drawings was a notable silver-point head of a youth by Lorenzo di Credi, an elaborately finished portrait head by Lotto, and a beautiful sanguine composition of the Holy Family ascribed to the Lombard School.

At a general assembly of the Royal Society of British Artists Mrs. Anna Lea Merritt was elected a Member.

MISS MAUD CRUTTWELL is preparing a large work on 'Luca and Andrea Della Robbia and their Successors,' to be published with numerous illustrations by Messrs. Dent & Co. in the autumn. A feature of the book will be a list of all the Robbia works existing, which the author desires to make as complete as possible. If any such are in private possession in England and the owners would have the kindness to let Miss Cruttwell know (care of Messrs. Dent & Co., Bedford Street, W.C.), she would be very grateful. If the works are photographed, perhaps the owner would also enclose a copy; if not, as full a description of the work as possible—subject, colour, size, whether all parts are glazed, &c.

THE death is announced of M. Camille Bernier, the well-known painter of Breton landscapes. M. Bernier was born at Colmar (Alsace) in 1823, and has been a constant exhibitor at the Salon since 1848. He was a pupil of Léon Fleury, and has received a number of medals, including a Grand Prix in 1889.—The death is also announced of M. Charles Hayem, a well-known collector of taste and judgment, who presented to the French nation a portion of his collection of pictures, among which were some excellent examples of Gustave Moreau; this collection forms part of the Luxembourg Gallery. M. Hayem was in his sixty-third year.

MESSRS. SOTHEBY'S first sale in June will include four important drawings which were executed by Sir E. Burne-Jones for Messrs. Morris & Co., in whose possession they have remained until recently; they are all large, the biggest being 38 in. by 22½ in., and include the 'Resurrection,' 'St. Philip baptizing the Eunuch,' and 'St. Helen,' all the

figures being full-length. The same sale includes three lots consisting of sixty-one highly finished water-colour drawings by Ernest Griset, and a fourth which comprises seven original manuscripts illustrated throughout by highly finished drawings in pencil and water colours by the same artist.

THE death of Sir G. F. Duckett at the age of ninety-one can hardly be cause for surprise, but will excite deep regret in those who had the privilege of knowing the amiable old gentleman who could remember the death of the Princess Charlotte, and had seen the Guards, almost fresh from the occupation of France, exercising on the ground now covered by Belgrave Square and Eaton Square. For some years he had been quite blind, and after the death, last year, of his wife he rapidly lost his hold upon life. He was educated at Harrow and Christ Church, where he was a contemporary of Gladstone; entered the army, and compiled a 'Technological Military Dictionary' in 1848, which, although it won him gold medals from the King of Prussia, the Emperor of Austria, and Napoleon III., was so ill received by the Duke of Wellington that the author quitted the army and henceforth devoted himself to anti-quarian matters, in which he did much useful work, editing, among other things, the charters of Cluni, and clearing up the vexed questions about Gundrada. He published a useful monograph on 'The Penal Laws and James II.,' and a few years ago he printed a modest autobiography.

A SAD rumour reaches us of a projected iron foundry between Shepperton Lock and Dockett Point, on land bought from Harrod's Stores, with a great disfigurement of the Thames in the shape of a tram-line bridge of twelve arches to cross the beautiful wide strip of grassland forming part of the towpath frontage. The Conservancy have always claimed the made land left by the river, though the claim is contrary to the usual rule of law: "accretio." On the Thames owners suffer "diminutio" by the action of the Conservancy, but have their frontage taken from them in the contrary case. It will be necessary to test the validity of this principle if, on a part of the river which was in the old port of London, and which the City would undoubtedly have protected, the Conservancy should lease a right of way over the towpath and grant leave to station iron and coal barges in the bay opposite to Dog Ait. The attention of the Thames Preservation League and Commons' Preservation Society is to be drawn to the matter.

THE twelfth number of the *Mitteilungen* of the Deutsche Orientgesellschaft contains a detailed report of the various excavations undertaken in Babylon and the surrounding districts since 1900. The temple of Adar, the discovery of which we announced in the *Athenæum* of December 14th, 1901, has been further explored, and a number of brick cases were found at the base of the wall niches, each containing the figure of a bearded man with a Phrygian cap on his head and a golden staff in his right hand. The figures are of unburnt clay, and bear an inscription on the back. In the palace of Nebuchadnezzar ornaments of glazed bricks were found in remarkably good preservation, while portions of the wall which belonged to an earlier period showed remains of unglazed reliefs. Excavations have been resumed at Vorsippa, where, among other inscriptions, one dating from Nebuchadnezzar in archaic characters was discovered. At Abusir in Egypt the pyramid and temple of death of King Newoser-Re (about 2500 B.C.) and several of the tombs of his nobles have been examined by the Orientgesellschaft with very interesting results.

### MUSIC

#### THE WEEK.

COVENT GARDEN.—'Lohengrin'; 'Roméo et Juliette'; 'Tannhäuser'; 'Faust'; 'Rigoletto'.  
ST. JAMES'S HALL.—Joachim Quartet. Miss Fanny Davies's Sonata Concert.

THE opera season commenced at Covent Garden last Thursday week with 'Lohengrin,' a work which rivals 'Faust' in popularity. "N'y allez pas! ce serait du temps perdu," said Meyerbeer, in 1853, to Seroff, the Russian composer and critic, who announced his intention of going to hear that opera at Wiesbaden; but the voice of Meyerbeer does not represent that of the public of to-day. The performance was disappointing. There was a new tenor, Herr Pennarini, who impersonated the swan-knight with a certain dignity, though not sufficient romance; his voice, however, is unsteady, the production of tone jerky, so that the impression created was far from favourable. He assumed the part again on the following Monday, but with no better success. Madame Nordica on both occasions represented the heroine. The lady possesses intelligence, and sings well, although her voice—especially on the second evening—was not in the best condition. She renders justice to Wagner's music; her impersonation of Elsa, however, is only good up to a certain point; it lacks just the warmth and earnestness necessary to make one forget that she is acting on a stage. Madame Kirkby Lunn is not an ideal Ortrud, but her conception of the part is highly praiseworthy. Herr van Rooy as Telramund achieved a great and well-deserved success; in fact, by his powerful declamatory singing and strong and subtle acting he threw the other *dramatis personæ* into the shade. The chorus sang woefully out of tune the first night, and though better at the second 'Lohengrin' and other performances, it is far from good; the women are better than the men, whose voices are coarse and noisy.—On the Friday 'Roméo et Juliette' was given. The clear, well-trained voice of Madame Suzanne Adams (Juliette) was heard to advantage, while M. Saleza (Roméo), though he commenced indifferently, gradually improved, so that, on the whole, he may be said to have well maintained his reputation.—'Tannhäuser' was performed on the Saturday evening with a new tenor, Herr Kraemer-Helm, in the title rôle. The weather may have been responsible for the state of his voice; anyhow, it did not tell out, and his assumption of the title rôle was by no means successful. Frau Lohse, wife of the conductor, acted well and sang with skill and good feeling as Elisabeth, and created a distinctly favourable impression. She is a decided acquisition.—On Tuesday evening was given 'Faust,' with a familiar cast, but the performance was only second-rate. Even M. Plançon, that excellent artist, was tempted, now and then, to overact his part, as if he felt he must do something to dispel a certain dulness.

Signor Mancinelli conducted 'Roméo' and 'Faust,' and Herr Lohse the Wagner operas; they both deserve praise, except that the latter had dragging moments. The new scenery in 'Tannhäuser' was highly effective. At the second 'Lohengrin' performance Mlle. Fremstad, American by birth,



took the part of Ortrud. She is an excellent actress and an intelligent vocalist, but owing to recent indisposition she evidently sang under great difficulty. We must, therefore, judge her after her next appearance. She was announced to sing yesterday in 'Carmen,' but her name has been withdrawn.

An admirable performance was given on Wednesday of 'Rigoletto,' the most dramatic of Verdi's earlier operas. Madame Melba as Gilda scored a brilliant success. Signor Caruso, a new tenor, impersonated the Duke, and, with his resonant voice and effective acting, created a most favourable impression. M. Renaud as the Court jester and Madame Kirkby Lunn as Maddalena rendered valuable aid. Signor Mancinelli conducted.

The Joachim Quartet concerts, which came to a close on Thursday afternoon, have attracted large audiences and given immense satisfaction. Another series, indeed, by the same artists has been already announced for next year. We have not described in detail the various concerts, and for evident reasons: the artists are thoroughly well known, while all the programmes contained standard works. Dr. Joachim showed occasional sign, as we have already remarked, of advancing age; apart from this, the rendering of the music throughout has been admirable. The veteran leader's whole heart and soul are in his work. There are many eminent living violinists, but not one like Dr. Joachim, who is equally great in solo and in concerted music. He, too, is a model of simplicity and dignity, and to hear him affords keen enjoyment. His associates, Profs. Karl Halir, Emmanuel Wirth, and Robert Hausmann, enter into his thoughts and feelings; there is a spirit of willingness among them which makes for unanimity.

The Queen was present at the last concert. There was an immense audience and great enthusiasm prevailed. The programme commenced with Mendelssohn's Quartet, Op. 12, and concluded with the great Pianoforte Quintet in F minor. Mr. Leonard Borwick was the pianist, and with Dr. Joachim he performed sonatas by Mozart and Beethoven. The six concerts and extra concert will take place next year between April 25th and May 15th.

On Tuesday evening Dr. Joachim took part in Miss Fanny Davies's "Sonata Concert" at St. James's Hall. Of this interesting evening it must suffice to record that the pianist, inspired by the music and by her copartner, was at her best; also that Dr. Joachim played Bach's Chaconne with breadth and spiritual power; for an encore he gave the Gavotte from the Suite in E for violin solo. Miss Davies performed Purcell's Toccata and "Ground" in C minor, and Handel's noble Fugue in E minor.

### Musical Gossip.

DR. HANS RICHTER commenced his brief series of three orchestral concerts at St. James's Hall on Monday evening, when he gave a most impressive rendering of Brahms's first and greatest Symphony in C minor. A highly successful first appearance must be recorded of Herr Fritz Kreisler, a violinist, Hungarian by birth, who studied at the Paris Conservatoire.

His technical powers are altogether uncommon. His reading of the Beethoven Concerto was classical, yet in his playing there was a true touch of the romantic.

THE Twelfth Annual Morecambe Musical Festival and Competition was held on April 30th and May 1st, 2nd, and 3rd with most gratifying success. Three thousand nine hundred competitors entered in the thirty-two classes, which ranged from an ear-test competition for children under sixteen years of age to those for a mixed-voice choir and full orchestra. The singing of the competing choirs reached high-water mark of choral excellence, while the playing of the amateur orchestras was of a surprisingly good standard of interpretation. It is impossible to over-estimate the educational advantages which are fostered by and which accrue from an annual event of this nature, and the spirit which animated all who participated in it calls for unqualified praise. Sir Alexander Mackenzie and Dr. W. G. McNaught were the adjudicators.

MISS MARY MÜNCHHOFF gave a vocal recital at the Bechstein Hall on Monday afternoon. She has a light, well-trained soprano voice of pleasing quality and of extensive range. She sang songs in French, German, Italian, and English with skill and marked refinement; it was, indeed, a most successful *début*.

KOCIAN gave a recital at St. James's Hall on Saturday afternoon. He has not the assurance of Kubelik, but he seems to have more soul. If he goes in for the career of a virtuoso he may in time rival Kubelik, but it will be nobler of him to aim at being a great artist; and, if we mistake not, it is within his power.

MR. DAVID BISPHAM, after a successful winter in America, is now on his way home, and will give the first of three recitals at St. James's Hall on Friday afternoon next. At his third concert (June 16th) he will recite Tennyson's 'Enoch Arden' in the original, with Herr Strauss's incidental pianoforte music.

THE programme of Mr. Sigmund Beel's concert at the Bechstein Hall, on May 27th, will include a Sonata for violin and pianoforte by Mr. W. Berwald, an American composer, which will be performed in London for the first time; also a new Irish Rhapsody for violin by Eposito.

At the Cardiff Triennial Festival, which will be held on October 8th to 11th, the scheme includes two new orchestral pieces from the pen of Mr. Arthur Herve, entitled 'On the Heights' and 'On the March.' Sir A. C. Mackenzie's 'Coronation March,' dedicated to the King, will be performed. The list of choral works includes M. Saint-Saëns's 'Samson and Delilah,' and César Franck's 'Les Béatitudes,' generally considered to be his masterpiece.

HERR NICOLAS MANNKOPF has recently added to his musical museum at Frankfurt-on-Main the original telegram in the handwriting of Tichatschek sent by him to Wagner after the first performance of 'Lohengrin' at Dresden (August 6th, 1859), in which the great tenor had assumed the title rôle. He congratulated the master on the extraordinary success of the work, notwithstanding the "colossal" heat. Herr Mannkopf has also the telegram in the same handwriting sent in 1862 to Wagner at Paris, which ran thus:—"Rückkehr nach Deutschland frei, brieflich mehr. Gesandter macht die Mittheilung. Tichatschek."

GUIDO D'AREZZO is said to have been the inventor of the stave, but his idea was based upon the one and two lines already used before his time. In like manner the invention of the *Leitmotiv* system is attributed to Wagner, although his predecessors Mozart and Weber, to name only the principal, had already made use of it. We are now reminded that the lowering of the orchestra—another invention connected with Wagner and Bayreuth—was suggested by

Schinkel in 1817, when submitting his plan for the reconstruction of the old Royal Theatre at Berlin. Also in Semper's plan in 1865 for the projected Munich Wagner Festival Playhouse the orchestra was to be lowered. Even a hidden orchestra, as at Bayreuth, was, if we remember rightly, suggested by Grétry.

WE regret to hear that the veteran conductor Mr. August Manns has been seriously ill, and, though better, is still confined to his room. New conductors have sprung up, new orchestras have been formed, and musicians are, perhaps, apt to forget the great services which, for well-nigh half a century, Mr. Manns rendered to the cause of musical art by the Sydenham concerts. We hope he may soon be restored to health and able to resume his wonted activity.

Le Ménestrel of May 11th states that two new works on Verdi have just been published—'Vita di Verdi,' by G. Signorini (Milan, Cogliati), and 'Ricordanze Verdiane,' by Giuseppe Rocco di Torrepadula, with a preface by Giacinto Mazzucca (Naples).

### PERFORMANCES NEXT WEEK.

MON.	Royal Italian Opera, 8, Covent Garden.
TUES.	Miss Mabel Monteith's Orchestral Concert, 3, St. James's Hall.
	— Royal Italian Opera, 8, Covent Garden.
WED.	Kubelik Orchestral Concert, 3, St. James's Hall.
	— Miss Louie Dale and Mr. H. Brie's Concert, 3.15, Bechstein Hall.
	— Mr. Whitney Tew's Vocal Recital, 3.30, Bechstein Hall.
	— Royal Italian Opera, 8, Covent Garden.
THURS.	Herr Gaisdon's Pianoforte Recital, 3, Bechstein Hall.
	— Mr. Ley Vernon's Concert, 3.15, St. James's Hall.
	— Royal Italian Opera, 8, Covent Garden.
	— Kocian's Violin Recital, 8.30, St. James's Hall.
FRI.	Mr. David Bispham's Vocal Recital, 3, St. James's Hall.
	— Mr. Frederick Norton's Song Recital, 3, Steinway Hall.
	— Royal Italian Opera, 8, Covent Garden.
	— Misses O'Neill and Hope's Concert, 8, St. James's Hall.
	— Miss and Mr. Tabbs's Song and 'Cello Recital, 8.30, Bechstein Hall.
SAT.	M. Pachmann's Pianoforte Recital, 3, St. James's Hall.
	— Patti Concert, 3, Albert Hall.
	— Miss Morris Black and Mr. Charles Dyer's Song Recital, 3, Bechstein Hall.
	— Royal Italian Opera, 8, Covent Garden.

### DRAMA

#### THE WEEK.

ST. JAMES'S.—Afternoon Representation: 'The Finding of Nancy.' By Miss Netta Syrett.

MORE interest than ordinarily attends afternoon representations attached to the performance on the 8th inst. of 'The Finding of Nancy' by Miss Netta Syrett. The play in question is, it seems, to be regarded as the best obtainable product of those unacted dramatists who complain that writing for the stage is virtually a monopoly, and that without influence or favour no work of an untried dramatist has a chance of a hearing. In answer to this assertion Mr. Alexander, at a dinner of a theatrical club where he was a guest, pledged himself to put on the stage whatever piece the committee should recommend. As the result of a competition in which some hundreds of pieces were read by the committee—a sufficiently arduous task to be undertaken without remuneration—'The Finding of Nancy' was selected and produced. It is so far entitled to the position it holds that it is fairly representative of the works by inexperienced writers with which any one unfortunate enough to be supposed to have the ear of the managers is deluged. Very far is it from being a masterpiece. Its story is better fitted to the elaborate development of a novel than the concise action of a play, and it is innocent of any pretence to stagecraft. It is, however, an interesting and fairly sympathetic work, written with some spirit, and exhibiting in the female characters an effort at characterization. With technical alterations it might hold its place on the stage, and it commended itself warmly to the special audience which the occasion served to



attract. The creation of a woman, Nancy Thistleton, the heroine, makes not too successful an appeal to masculine sympathies. Doomed to a course of obscure and unremunerative toil—she is, in fact, a type-writer—Nancy, weary and afraid of the loneliness of her existence, contracts unrecognized relations with a married man separated from his wife—to call a spade a spade, becomes his mistress. According to the teaching of the play, an informal union such as we contemplate is no more successful, permanent, or free from tedium than legitimate wedlock, which has long ceased to satisfy certain forms of feminine aspiration. Nancy falls, accordingly, in love with a handsome young officer, who offers her marriage. When, having buried his first wife, Will Fielding returns to her to ask her to accept his name, Nancy, with much protest and show of humiliation, gives him his *congé*. Thus far all has been serious enough. A certain undercurrent of farce now becomes perceptible. After acquiescing graciously in the suggested separation, Fielding betroths himself instantly to a young and pretty girl of good station. So soon as she learns this Nancy becomes uneasy. Brooding more and more over her lover's want of regard for her feelings, she ends by treating him as Cyprienne in 'Divorçons' treats her husband—sends with scant courtesy the gallant captain to the right-about and reunites her fate to that of her former lover. How far this is a true picture of womanhood let woman declare. To treat sentimentally, as is done, a creature so frail and inconstant as Nancy is not easy. This, however, is attempted, with the result of depriving her to some extent of our sympathies. Still, the play, though it gives us pause, is not unpleasant, and we accord the heroine a measure of affection while withholding from her our consideration or respect. 'The Finding of Nancy' was well played by Miss Lilian Braithwaite, who revealed noteworthy gifts as the heroine, Mr. C. Aubrey Smith, Mr. H. R. Hignett, Miss Madge McIntosh, and other actors. Mr. Alexander and Mr. Tree both took subordinate parts in the performance—that of Mr. Tree, accepted in fulfilment of a pledge, being the most diminutive conceivable.

### Dramatic Gossip.

ON Wednesday Mr. Wyndham produced at Wyndham's Theatre—as the first of a series of revivals, which is to include 'Mrs. Dane's Defence,' 'David Garrick,' and 'The Case of Rebellious Susan'—'Still Waters Run Deep,' in which he and Miss Mary Moore were once more seen as John Mildmay and Mrs. Mildmay. Mr. Lewis Waller was the Hawksley; Mrs. Bernard Beere was Mrs. Sternhold, and Mr. Alfred Bishop, Mr. Potter.

'THE SILVER LINK,' a three-act play of Messrs. Horace and John Arthur Bleackley, produced on Tuesday afternoon at the Comedy Theatre, depicts the love-making which passes in a sea-side hotel. It exhibits a keen rivalry between two women, who ultimately prove to be mother and child, and is a rather immature production, in which Miss Madge McIntosh, Miss Daisy Thimm, Mr. A. E. George, and other actors were seen to some advantage. It is, however, scarcely strong enough to commend itself to a London management.

AFTER the run of 'Ulysses' is over at Her Majesty's, Mr. Tree, according to present

arrangements, will revive 'The Merry Wives of Windsor,' given thirteen years ago at the Haymarket. He will, of course, reappear as Falstaff. Mrs. Tree will surely be able to play one of the wives. With his present company he should be able easily to cast the piece.

ON the 6th of June 'Pilkerton's Peerage' will be withdrawn from the Garrick Theatre, and on the 9th Madame Bernhardt will appear. On the 7th, between those two occasions, Mr. Bouchier will produce tentatively, and for a benefit, a new comedy by Mrs. Craigie and Mr. Murray Carson.

'THE PRESIDENT' is to be withdrawn from the Prince of Wales's, and will be succeeded by 'There and Back' by Mr. George Arliss, to be supported by Miss Beatrice Ferrar, Miss Jessie Bateman, Miss Lydia Rachel, and Messrs. Charles Hawtrey, Arthur Playfair, Arthur Williams, and Lyston Lyle.

ON the afternoon of June 6th Mr. Ben Greet will produce at Wyndham's Theatre 'The Queen of the Roses,' a new three-act comedy by Mr. Alfred C. Calmoun.

MRS. BROWN POTTER will appear in the autumn in a "comedy drama" by Athol Forbes, the provisional name of which is 'The Rector,' a title forestalled by Mr. Pinero in a comedy produced at the Court Theatre on March 24th, 1883.

MADAME BERNHARDT has accepted for production in the autumn a play in five acts and six tableaux by M. Paul Hervieu, the heroine of which, a fanatic of the French Revolution, she will enact.

MADAME JEANNE GRANIER will during June and July make, at the Garrick, her first public appearance in London, playing in 'Amans,' 'La Veine,' and 'Les Deux Écoles.'

MRS. LEWIS WALLER has purchased from Miss Kate Santley the unexpired lease of the Royalty Theatre, at which on the 24th inst. she will appear in 'Zaza.' Mr. Leonard Boyne has been engaged to support her.

ACCORDING to present arrangements the Shaftesbury will reopen with a comedy by Mrs. Madeleine Lucette Ryley, entitled 'The Grass Widow.'

CATHERINE JULIE JOUASSAIN (MADAME OLIVIER DETOURNIÈRES), an ex-sociétaire of the Comédie Française, died on the 6th inst. as the result of being run over by a bicycle. Born December 3rd, 1829, at Saint-Léonard (Haute Vienne), she obtained in 1850 at the Conservatoire a second prize in comedy. The same year she made her *début* at the Odéon, and the following year she became a pensionnaire at the Théâtre Français, where she was elected sociétaire in 1862. Her rôle was that of *la duègne* in classical plays, her best part being, perhaps, Madame Pernelle in 'Tartufo.' During the famous visit of the Comédie Française to the Gaiety she was seen as Martine in 'Le Médecin malgré Lui,' La Marquise in 'Le Fils Naturel,' Madame Pernelle, La Vicomtesse in 'Le Demi-Monde,' La Comtesse in 'Les Plaideurs,' Catherine in 'L'Ami Fritz,' La Camerara Mayor in 'Ruy Blas,' Bélise in 'Les Femmes Savantes,' La Marquise in 'Philiberte,' by M. Émile Augier, and Madame Lebreton in 'L'Été de la Saint-Martin.' This complete list gives a good idea of her repertory. She was in Paris the original Rosaura in 'Dolores,' Madame Gervais in 'Jean Baudry,' Gervaise in 'La Maison de Penarvan,' Gertrude in 'Le Fils,' La Gouvernante in 'Fantasio,' Madame Hélier in 'Lions et Renards,' and was Doña Joséfa in the 1867 revival of 'Hernani.' In 1887 she retired from the stage.

TO CORRESPONDENTS.—J. M. L.—H. S.—A. S.—A. G.—E. C.—A. S.—T. A.—received.

W. R. P.—Many thanks.

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SATURDAY, MAY 24, 1902.

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SATURDAY, MAY 24, 1902.

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## LITERATURE

*The Works of Lord Byron.* A New, Revised, and Enlarged Edition, with Illustrations.—*Poetry.* Vol. V. Edited by Ernest Hartley Coleridge. (Murray.)

THIS volume of 650 pages is but a portion of the portentous output of Byron's last two years of poetic production. In the fourth volume, which we reviewed last summer, some results of this activity have been already printed, including 'The Vision of Judgment,' the literary eclogue 'The Blues,' and 'The Irish Avatar.' We have still to see added to this edition the sixteen cantos of 'Don Juan,' of which only the first five precede this period; and yet we have here the tragedy of 'Sardanapalus,' the historical tragedy of 'The Two Foscari,' the two mystery plays 'Cain' and 'Heaven and Earth,' the tragedy known as 'Werner; or, the Inheritance,' the drama entitled 'The Deformed Transformed,' the political satire known as 'The Age of Bronze; or, Carmen Seculare et Annus haud Mirabilis,' and the narrative poem called 'The Island; or, Christian and his Comrades,' in which Byron dealt, *more suo*, with that stirring story of real life the mutiny of H.M.S. *Bounty*, which still affords a fresh and vivid interest to lovers of literary adventure.

Mr. Ernest Hartley Coleridge, himself a poet, the grandson of a great poet, and the nephew and namesake of a not inconsiderable minor poet, records the impression that this mass of more or less creative work "has been passed over and left unread by at least two generations of readers." And this impression he sets down without surprise or dispute. The highest claim he makes for his author is this:—

"And yet these forgotten works are full of hidden treasures! There is not one of Byron's 'impressionist studies' of striking episodes of history or historical legend, flung, as it were, with a 'Take it or leave it' in the face of friend or foe, which does not transform names and shadows into persons and substance, which does not contain lines and passages of unquestionable beauty and distinction."

When Mr. Coleridge adds that "some would have it that Byron's plays, as a whole, are dull and uninspiring, monotonous harpings on worn-out themes, which every one has mastered or wishes to forget"—when he insists upon "a close study of the text, together with some knowledge of the subject as it presented itself to the author and arrested *his* attention," as the means of compelling critics to a different conclusion—one is disposed to the view that he accepts for his own part what "some would have." And when he says that "thought and attention are scarcely to be reckoned among necromantic arts, but thought and knowledge 'can make these bones live' and stand upon their feet, if they do not leap and sing," one feels sorry for the Pegasus whose winged speed some hard fate has chained to the uncongenial job of dragging "these bones" anew before an unappreciative public. We do not believe that any one will complain of scant measure or grudging labour in the setting out of the text of these large works of which Byron himself had an ambitious estimate enough, or that the editor will be accused of failing to do justice to the task of illustrating them as far as their author's own illustrative matter needed supplementing. But when an editor of Byron's narrative and dramatic poetry asks whether dramas which excited the "wondering admiration"—not, by the way, a very classical or happy expression—of Goethe and Lamartine and Sir Walter Scott can "touch or lay hold of the more adventurous reader of the present day," one is tempted to speculate as to the nature of that conception of adventurousness from which Byron's work is excluded. Mr. Coleridge speaks of Byron as a "great and still popular poet," and of these works as "half-forgotten works," which "have left their mark on the creative imagination of the poets and playwrights of three-quarters of a century"; he admits that they will always be studied by the few "from motives of curiosity or for purposes of reference," and that, while improbable, it is "not impossible, that in the revolution of taste and sentiment, moribund or extinct poetry will be born again into the land of the living." We are told that poetry which has never had its day may come in due time to be recognized at its full worth, but that it is a harder matter—and Byron is "only an instance in point"—for "a poem which has lost its vogue to recapture the enthusiasm of the many."

Now can the dramas of Byron be properly classified as works which have lost their vogue? In the sense in which 'The Corsair,' 'The Bride of Abydos,' 'Lara,' 'The Giaour,' &c., had their vogue and have lost it, certainly not. The question is whether in the true sense the dramas ever had any vogue at all. The stories in verse were to fashionable readers in the first quarter of last century much what Tennyson's 'Idylls of the King' were to the same class in the third quarter of the century, when a higher average culture and more exacting instincts in matters of taste and morality ruled; and the 'Idylls' in their turn have lost that particular sort of vogue, and passed, as the Byronic tales have, into the vast treasure-house of English literature in which the enthusiastic dig for beautiful

passages and seek the occasional delight of following a poet's method in the development of a well-known story. Posterity will probably find in the 'Idylls' much more to satisfy their craving for isolated perfection than they will find when ransacking the Byronic tales; but, on the other hand, they may regard the higher craftsmanship and more exacting morals of Tennyson as counterbalanced by a certain straightforwardness and male robustness of tone and intellect displayed in the Byronic tales. But neither the one nor the other suite of apartments in the great treasure-house will thrill a new generation as the literature of the moment thrills it. Such is the lot of great poets, and no miserable lot either. The question in regard to a classic like Byron, then, is not whether the folk of this empire will swallow him as they do their Kipling, their Barrie, their Sherlock Holmes, but whether new generations of poets, dramatists, and true students of literature will in the fulness of time take up the regular dramatic excursions of Byron's last period; compare them with the trivialities, the obscurities, the vulgarities, the immoralities, and the exquisitenesses of this, that, and the other bird of passage, here to-day, gone to-morrow; and discover, for what it is worth to them in the salvation of their own artistic souls, and the instruction of those who are to follow them, that here at all events was a man—a man, too, with an intellect and a grip—who knew what he wanted to say and how to say it clearly and strongly.

People who take the trouble to read for the first time Byron's plays will find not only that the author was, as they had been led to understand, somebody, but further that the people whose lives and actions he attempted to realize, and realized, as even Mr. Coleridge admits, to the extent of transforming "names and shadows into persons and substance"—that these people were as a rule somebody too. Byron's plays do not require any apology. People who have libraries are going on as they have done for three-quarters of a century, taking care that those libraries include the works of Byron as they do the works of Shakspeare and the works of Milton—not necessarily for themselves to read, but as a matter of propriety; and if the first owner does not read them, some one else will. The same people's libraries will include the works of Tennyson, dramas and all; and some day there will be dramatists and students discovering the great advantages the drama derives from the occasional excursion of a lyric genius in search of "fresh woods and pastures new" into the woods and pastures of Thespis—to mix our imagery somewhat. When the splendour of the lyric poet's reputation has died down a little and the wonderful life's work of Tennyson is regarded equably, it may be discovered that the plays were produced in such a way as none but a poet who was exclusively a poet could have accomplished; and we venture to commend to the notice of that late and equable-minded posterity the admirable, the conscientious, the truly creative handling of the minor characters in the historic plays of Tennyson—just as we venture to commend to it the robustness, the alertness, the intelligent industry, and



the clear realization of Byron's dramas. But, "with the rarest exceptions, plays and narrative poems are not," says Mr. Coleridge, "read spontaneously or with any genuine satisfaction or delight." Well, well! What is the measure of spontaneity, genuine satisfaction, delight? Glancing rapidly down last century, we would ask, What was it that secured such excellent audiences for Scott's ponderous tomes of narrative poetry and held the public for edition after edition, for Byron's long series of octavo pamphlets, the tales in verse, for Southey's huge volumes in a less degree, for Crabbe's 'Borough' and 'Tales of the Hall,' for Tennyson's 'Idylls of the King,' not to mention his many beautiful narrative poems outside that cycle, for Elizabeth Barrett Browning's 'Aurora Leigh,' and last, but not least, for William Morris's 'Life and Death of Jason' and 'The Earthly Paradise'? We cannot admit the rarity of the phenomenon; and we must maintain that in respect of all that long roll of narrative poetry there were found ample hosts of readers who took to the poets' work either spontaneously, or with genuine satisfaction, or with delight, and often with all three. No, it is not that there is no true place for narrative poetry. If a new Byron or Scott—or even a new Crabbe—arose, a new Tennyson, a new Mrs. Browning, or a new William Morris, with a mind and an energy to tell things suitable to "this new hard-mouthed century," and if the genius of such a one led him to narrate what he had to tell in verse, he would find a respectful, perhaps an enthusiastic, audience still. But he must be in earnest and up to date, and, above all, if an idealist, he must not be afraid of the realities of the present day: they will make very good poetry if sufficient genius be forthcoming for their treatment.

But if we feel constrained to a belief in the prompt and spontaneous acceptance of any true work in literary art, no matter what its form, provided only that its own faults of subject or manner do not debar it from the sympathy of contemporary readers, still more do we feel convinced that no work of such quality as even the mass of Byron's narrative poetry will ever be allowed really to die. In a day of vast reproductive-ness, when it would be far from rash to prophesy a revival of Crabbe, if only for the sake of the ethnographic value and humanness of his tales, apart from the false taste and inappropriateness of speech which his hardy—we had almost said his savage—realism often forgot to eliminate from the poetic manners partly inherited by the grim parson from the eighteenth century—in such a day, we say, the place in our literature of a narrative like 'The Island' (not to go beyond this fifth volume) is assured, even though fiction goes for so much more than fact in the poet's treatment of an episode in English history. And if the use of poetic narrative is no true barrier between a tale-teller and his audience, neither, truly, is the employment of the dramatic form. Inside the cover of Mr. Stephen Phillips's 'Ulysses' is "bold advertisement" that 'Paolo and Francesca' is in its twentieth thousand, and 'Herod' in its twenty-first, while the distinctly striking volume of poems, issued before either of them, is but in its twelfth. If

Byron's plays do not have "one day more," and many of them, it will not be because the dramatic form is a bar to circulation.

The illustrations to the fifth volume of Byron's poetry include four excellent photo-sculpture portraits from the works of Messrs. Walker & Cockerell: one of Byron himself from a picture in oils by W. E. West, in the possession of Mr. Percy Kent; another that fascinating full-length sketch of Goethe in old age, by MacIse (now in the Victoria and Albert Museum); the third, Georgiana, Duchess of Devonshire, from the well-known mezzotint by Valentine after Sir Joshua Reynolds; and the fourth from Rothwell's picture of Mary Wollstonecraft Shelley, in 1841, in the National Portrait Gallery. Of Mary Shelley we should have preferred to see a more youthful portrait reproduced; in 1841 she was (as she looks in Rothwell's picture) some forty-four years of age. When she knew and occasionally worked for Byron—from 1816 to 1823—her age ranged from nineteen to twenty-six; and it is recorded that she was a pretty girl and a fascinating young woman.

*Cervantes: Exemplary Novels.* Vols. I. and II. Translated by N. Maccoll. (London, R. B. Johnson; Glasgow, Gowans & Gray.)

ENGLISHMEN have so long been accustomed to identify the name of Cervantes solely with his greatest book, 'Don Quixote,' that but few of them have any knowledge of his minor works—including the 'Novelas ejemplares,' which, though inferior to his masterpiece, often surpass it in style, finish, and correctness. This in part may be due to the fact that hitherto only imperfect translations of these stories have existed. But now Mr. Maccoll has remedied this defect and provided an admirable version, which ought to induce the many who read a little of Cervantes in Spanish to read more.

The 'Novelas ejemplares' (moral or instructive tales), though probably written at various periods, were not actually published till 1613. They are unequal in merit as well as in character. Cervantes doubtless intended them to be to the Spaniards what the tales of Boccaccio were to the Italians. Some are mere anecdotes, some are romances in miniature, some are serious, some comic, and all are written in a light, smooth, conversational manner. There is, however, one great and striking difference between the tales of Boccaccio and those of Cervantes, in that the latter, though written at a time when coarseness of expression was considered no defect, are with but one exception almost entirely unobjectionable on this score. With regard to the practical knowledge intended to be conveyed, Cervantes has effected more than Boccaccio; and at all events he extended the literature of his country by their publication, for no composition of a similar kind had previously existed in Spanish. In them Cervantes has again proved himself the experienced judge of mankind, and has given, with admirable preciseness, genuine and judicious pictures of nature in the various situations of real life. The want of plan and method which this little collection of stories sometimes exhibits can be pardoned when one considers that through the medium of his characters the author

relates and describes all that he had himself seen and experienced in similar circumstances, particularly during his stay in Italy and Africa.

In 'Rinconete y Cortadillo'—perhaps the author's best piece of humour next to 'Don Quixote,' and probably written on the very scene of action—we have an exact and lively description of the vagabond and picaresque gentry, the thieves, bonarobas, and bullies, for which Seville had rendered itself remarkable. Rinconete and Cortadillo are two youths in search of fortune, who, having met on the road to Seville, discover to each other their various accomplishments in the arts of cheating and stealing. At their entrance into the city to begin business they are accosted by a third, who inquires of them whether they have paid the necessary toll at the house of Señor Monipodio.

"'Is there a duty payable, then, in this country on thieves, my fine sir?'" said Rinconete. "If it is not paid," replied the lad, "at least they register themselves before the Señor Monipodio, who is their father and master and protector; and so I advise you to come with me and give him your submission, or if not, not venture to steal without his permission, or it will cost you dear."

To Cortadillo and Rinconete thieving had appeared a free trade, exempt from every tax and duty; but seeing that every country has its customs they agree to conform to them. They are therefore conducted by their new friend to the house of Monipodio, who, in answer to inquiries as to their accomplishments, elicits the following reply from Rinconete:—

"I know a little of fleecing the rustic at cards; I understand the art of keeping the card up my sleeve; I have a good eye for smoke; I play well with one four and eight cards; cheating, sleight of hand and imposition do not succeed with me; I enter by the wolf's mouth (coat-pocket) as well as by my house; and I should venture to make a *tercio* of a trick better than a *tercio* of Naples, and to give a crack to the wisest than to lend two reals."

This and similar testimony from Cortadillo being considered satisfactory, they are admitted to the craft and introduced to the rest of the crew. There follow an admirably vivid scene of the picaros at their meal, diversified by the entrance of a girl, dishevelled, bruised, and in tears, who complains of having been ill treated by her lover for not sending him money, and a quarrel between two of the bravos, with frequent alarms at the entrance from the passing officers of justice.

What is most striking is the stress laid on the devoutness of the gang, as can be seen from the passage:—

"We go still further, for we pray on our rosary, divided into all the days of the week; and some of us do not steal on Fridays nor converse with a woman of the name of Mary on Saturdays,"

and from the description of the entrance to the thieves' den:—

"Affixed to the wall facing the entrance hung a print of our Lady, a bad one, and lower down hung a basket of palm-leaf, and enclosed in the wall a white basin, from which Rinconete inferred that the basket served as a box for alms, and the basin to hold holy water, and this was the case."

Another point to note in the story—which, though dealing with the lowest life



in a manner perfectly realistic, contains not one coarse word or impure idea—is the perfect understanding which exists between Monipodio and the alguacils or officers of the law,

“but the alguacil must carry off the purse, because it belongs to a Sacristan, a relation of his, and it is fitting that the proverb be fulfilled which says, ‘It is no great sacrifice to give a leg of the fowl to him who gives you the whole bird.’ This good alguacil overlooks more in a day than we can give him or are wont to give him in a hundred.”

In every translation it is open to question whether the translator should give a faithful rendering or whether he should allow himself considerable freedom, reproducing the ideas of the author without adhering closely to the form of the text. The former seems the more desirable method, as it enables the reader to realize at once that what he has before him is a translation from a foreign language, not an original composition in his own tongue. Translators of the ‘*Novelas ejemplares*’ previous to Mr. Maccoll have failed to produce anything like a correct or complete version. Mabbe in 1640 translated six of the *novelas*, but even the style of his translation can hardly make up for the incompleteness of his work.

In 1846 Kelly issued what may be termed the first complete translation, but his humdrum style, his failure to adhere to the text, and his frequent omissions and misunderstandings of the original render the version utterly inadequate. That now before us has been described by Mr. Fitzmaurice-Kelly as follows:—

“To say that this is by far the best version of the ‘*Novelas ejemplares*’ in the English language is to say too little: it is one of the best translations from the Spanish in our time.”

In it Mr. Maccoll has made good the shortcomings of his predecessors. He has succeeded in producing a complete version of the *novelas* adhering faithfully to the text of the original edition of 1613. To appreciate the difficulty of the task accomplished it must be remembered that there exists no annotated edition of the work in question. His correct rendering, therefore, of the countless quaint expressions, slang terms, and obscure allusions is strong testimony to the patience, skill, and accuracy which he has brought to bear on his work; his translation of the prose, as the passages quoted in the story of ‘*Rinconete y Cortadillo*’ bear witness, is vivid, fluent, almost invariably exact; and his notes are sufficient to explain the more difficult points. His rendering of the verse is singularly happy and faithful:—

Corona del donaire, honor del brio  
Eres, bella Jitana,  
Frescor de la mañana,  
Céfiro blando en el ardiente estío:  
Rayo con que amor ciego  
Convierte el pecho mas de nieve en fuego  
Fuerza que así ha hace  
Que blandamente mata y satisface.

The crown of grace, the gallant's toast and flame,  
My lovely gipsy that enchants,  
Like zephyr soft which summer's heat doth tame;  
The morning's freshness fills her haunts,  
The coldest bosom can her beauty fire,  
A ray that strikes love's blinded eyes;  
Her lover never can her radiance tire,  
That blandly slays, and satisfies.

*William Black, Novelist: a Biography.* By Wemyss Reid. (Cassell & Co. and Sampson Low & Co.)

SIR WEMYSS REID is an eminently discreet writer, and has also undoubtedly several qualifications for the task of writing such a biography as this. He knew Black as assistant editor of the *Daily News*, as London correspondent of the *Leeds Mercury*, as a frequenter of the Reform Club, as the kind, if not always effusive host of Denmark Hill and Paston House, Brighton—above all, as the author of the long series of novels, produced with almost mechanical regularity, which, after the success of ‘*A Daughter of Heth*,’ published anonymously in 1871, brought to Black fortune and freedom from writing for the papers. Sir Wemyss has the further advantage of being thoroughly in sympathy with his subject, with Black's reticence, as well as with his correct deportment, his careful dressing, and that impeccable taste in cigars and champagne—oddly enough associated with devotion to the ethical teaching of Marcus Aurelius—which, when comfortable circumstances permitted of its gratification, revealed in him the “quick relish for pleasure” that, on Sir George Trevelyan's showing, was instinctive in the case of Macaulay. Besides, good sense and good humour never fail Sir Wemyss; alike in what he says and in what he refrains from saying he is propriety itself. Yet the very fulness of his book tells against it. What was clearly needed in Black's case was a brief biography prefixed to a selection from his works—such a selection as he himself would have approved, to judge from his desire to see ‘*Love and Marriage*,’ as well as his boyish production ‘*James Merle*,’ forgotten—with a literary estimate in conclusion. For the fifty-seven years, between November 15th, 1841, and December 10th, 1898, of Black's life were distinguished by no remarkable incidents. Like many a boy of fancy, in his early life he was somewhat aimless, and into his alert struggle in London the death of his first wife brought the element of sorrow. Yet although Black was born of poor parents in Glasgow, his biographer frankly admits that “he never had to pass through any period of severe and sordid struggle as a man of letters. From the time when, still a mere boy, he threw up his modest post in Birchin Lane and trusted wholly to his pen for a livelihood he never failed to make a sufficient income. Keenly susceptible to those pleasures and luxuries which only the wealthy can afford, he was quite content, whilst his means were modest, to live frugally. The thought of debt was hateful to him, and he always lived within his means.”

After the publication of ‘*A Daughter of Heth*’ in 1871, and still more after his second marriage (to Miss Eva Wharton Simpson) in 1874, his life was one of unbroken, almost monotonous happiness and industry. The story of such a life—a mere “career”—could easily have been told in the compass of a hundred pages, and Sir Wemyss would have been saved the necessity of padding out his book with letters to Miss Mary Anderson and others of no special biographical interest. On the other hand, a careful appreciation of Black, an attempt to give him his proper place—which, considering that he is the creator of Sheila

Mackenzie and her father, of the Whaup and Coquette, is considerable, though not the first—in modern Scottish fiction, would have been valuable.

Sir Wemyss's account of Black's youth in Glasgow is not quite complete or satisfactory. There are still living Scotch contemporaries of his friend who could have supplied some useful information; who could have told him, for example, that before he obtained “mercantile” employment in London he was engaged in similar work in Glasgow. Too much is made of Black's unwillingness to say anything to his London friends of ‘*James Merle*,’ his first effort in fiction. It would have been much more to the point to give not the outline of a poor plot, but one or two quotations, which would have proved that Black had, at a very early age, obtained a fair command of that “graphic” style which, though it does not appear to have made him a success as a newspaper correspondent, stood him in good stead when he came to write ‘*A Daughter of Heth*,’ ‘*A Princess of Thule*,’ and ‘*Macleod of Dare*.’ Sir Wemyss makes too much of a restless boy's experiments while seeking to find his mission in life. “Artist, man of science, scholar—in his youthful way he had tried his hand at all these rôles, and in none of them had he been encouraged by any promise of excellence,” is a rather exaggerated way of saying that Black as a boy had attended a Government School of Art, and had dreamt of making a collection of British flowering plants and of translating Livy.

If we may judge from the 400 pages of this book, Black was one of those exceptionally reticent Scotsmen who keep not only something, but virtually everything to themselves. Beyond letting us know that he grew out of the somewhat grim and gloomy Calvinism in which he was brought up, his biographer has hardly anything to tell us of Black's religious or ethical creed that is new. As already noticed, he was a great admirer of Marcus Aurelius; to judge from one of his letters he must often have said to himself, somewhat after the manner of Carlyle, “With Marcus Aurelius, a good cook, and a good cellar, man may front much.” Another letter is less suggestive of Carlyle than of Adam Smith in his ‘*Moral Sentiments*’:—

“How did you know you were ‘put upon this earth’ for anything? Being there, your business is to make the best of life. And here you come into the practical questions of sociology which tend to show that the best you can do for society is the best you can do for yourself, and that, as a corollary, self-denial and benevolence, though thus derivable from self-interest, are the highest duties and offer the highest pleasures.”

Black, as might be inferred from the general character of his novels, was, with all his reserve, a warmly affectionate man, exemplary and devoted in all his private relations. Although he does not appear to have had many intimate friends in the ranks of journalism, he was much attached to such as he had. Sir Wemyss Reid tells almost dramatically how he found Black doing the secret deed of kindness to his dying friend William Barry not only by performing his work for him without remuneration, but also by taking him delicacies. Sir Wemyss is at great pains to prove that his friend was



very susceptible to feminine charm, yet never lost his head. Even in his Glasgow days his susceptibility did not find lyrical expression in anything more passionate than these lines:—

You know not the joy which a primrose bloom  
Gives to a dweller in towns—  
Bringing him visions of sea-dipped gloom  
And fragrance of breezy downs.  
You know not the beauty of those blue eyes,  
Or the sudden electrical flush  
Which laughingly up to your sweet face flies,  
Too simple and pretty to blush.

Black was more sensitive to blame than to praise. Although his vogue was more remarkable than Mr. Barrie's or "Ian Maclaren's," he declined to take it too seriously.

"There is a Sheila steamer on the Clyde and a Sheila cottage on Long Island, a Sheila race-horse was at Sandown Park the other day, and I hear of several Sheila babies. But where is the Sheila pill?"

On the other hand, he shrank from that kind of persecution which took the form of discovering in certain of his "heroes" and "heroines"—somehow Black's men and women were always "heroes" and "heroines"—the portraits of living contemporaries. Speaking of 'MacLeod of Dare,' Sir Wemyss Reid writes almost wrathfully:—

"People sought to identify the heroine—the beautiful actress who bewitched MacLeod and in the end drove him to madness and death—with one of the most charming and famous women then upon the stage. Black was almost as indignant in his repudiation of this identification as in his denial of the claim of the daughter of the innkeeper at Garanahine to be the original of Sheila. As a matter of fact, he had never met the lady in question at the time when he wrote 'MacLeod of Dare,' and his fickle heroine was a creature of his own imagination and of the study of women as a whole."

This cannot be said to be a very well-written book. Sir Wemyss Reid has a wonderful—indeed, irritating—command of "flowing" and conventionally "graphic" language. The book abounds in phrases like the "great city" and "brilliant society," in reflections like "Happy are those who can meet this sudden change of fortune, with its attendant blaze of fame, with modesty and self-control!" Black in his chambers in Buckingham Street is

"the poet, the thinker, the artist, the man of lofty ideals, the eager and untiring student of life with its manifold unspeakable mysteries, its awful tragedies, and its glorious possibilities. Listening to him then, that which at other times seemed to be an insoluble puzzle was explained, and men knew how it was that he had created and endowed with life the rare and beautiful characters of many of his novels."

The story of Black's first work for newspapers has to be told thus:—

"He undertook to enlighten his fellow-citizens and the world at large upon the merits of all the leading writers of the day. Carlyle, Ruskin, and Kingsley were among those whom he set himself to discuss in the columns of one of the Glasgow daily newspapers.....The criticisms upon great writers made a certain impression upon the editor who published them, and he offered the young author an engagement upon the staff of his journal."

Black, like most fathers, was fond of his children. Sir Wemyss dwells upon such an ordinary fact in this fashion:—

"He had a real love for all children, and was singularly fond of playing with them and teasing them in the fashion in which childhood delights. But it was for his own children, naturally enough, that he had the tenderest heart, the fullest sympathy. On the days when he was not absorbed in work he delighted to share in their games, inventing special pastimes for their amusement or making them accompany him in his walks and entertaining them with the unreserved talk of a man who is not afraid to make his heart known to a child."

Instead of such writing, admirers of Black would gladly have had an analysis of his shorter stories, or even an allusion to the pleasant, but not very satisfactory, study of Goldsmith which was his contribution to the "English Men of Letters" series.

*Life and Letters of Thomas Cromwell.* By R. B. Merriman. 2 vols. (Oxford, Clarendon Press.)

THE author of this work, Mr. R. B. Merriman, is a graduate of Harvard, who, so far as we may judge from the title-page, has carried on his further studies at Oxford, attracted by its new "research degree," instead of going to Germany, as most of his countrymen do, and are likely to continue to do so long as examinations and tutorial ideals continue to absorb so large a part of the best ability of our oldest university. But Mr. Merriman's example and the specimen of his work now before us should, on the whole, encourage others to follow in his footsteps. He has applied himself to the investigation of a very important and difficult problem—that, namely, of the character, work, and motives of Thomas Cromwell. The results of his studies appear here in two excellently printed and attractive volumes. The work falls into two rather distinct parts. In the first volume nearly three hundred pages are taken up with a general survey of Cromwell's adventurous life. The rest of this volume and the whole of the second are devoted to the publication, with short elucidations, of a series of original documents bearing on Cromwell's career, the most important of which is a collection of Cromwell's letters, which seems to be very complete.

We will speak of the second part of the book first, because it seems to us to be the more useful in conception and by far the better realized in execution. Even in the various chapters of the Cromwellian biography Mr. Merriman has inserted a good many original documents by way of appendices. Among them we may read Chapuys's famous description of the upstart heretic in a letter to Granvelle, and Bandello's well-known tale of the courtesy shown by one of the Frescobaldi to a distressed English stranger, who ultimately became the heretic king's Vicar-General. Here Cromwell's testament, drawn up in 1529, is printed in full, and a better version of the Commons' supplication against the Ordinaries than is to be found in Froude or in Messrs. Gee and Hardy's handy but not over-scholarly collection of ecclesiastical documents. More novel and inaccessible than these are the transcripts made from the Marburg archives of the reports of the Saxon and Hessian envoys to England in 1539. But, valuable as these are, the volume and a half of Cromwellian correspondence are still the kernel of Mr. Merriman's book.

It was in some ways an easy task to put these letters together. The great mass of them have been duly calendared by Mr. Gairdner, and it was only necessary to look them up in their place in the Record Office or elsewhere and copy them out. Yet this involved much hard work, and their collection is an important help to the student, who prefers to be brought face to face with *ipsissima verba* and original spellings rather than content himself with the modernized summaries of the calendar. Moreover, many of the letters are so racy and characteristic, others so unctuous and hypocritical, others again so rough and overbearing, that they throw lurid lights on their author's character. Apart also from the additional details and colour thus gained, the vast size and unwieldiness of the 'Letters and Papers' make the worker welcome a portable and significant collection such as this. Mr. Merriman has performed his task very competently. He has taken vast, and perhaps unnecessary, pains to denote by italics even the most evident extensions that he has made in transcribing his documents. He has prefixed useful summaries, and has succeeded in unearthing a fair number of additional documents that had escaped the researches of the compilers of the official calendar. His annotations, if sometimes a little stiff or meagre, at others unnecessary, and now and then unprecise, are generally helpful, always brief and sensible. Nor should we forget to mention a useful Cromwellian itinerary, compiled from the correspondence. For all this part of his work he deserves the warmest praise for carrying out a useful undertaking in a very capable way.

The more original part of Mr. Merriman's work begins well by giving evidence that the identification of Thomas Cromwell with the "Thomas Smyth" of the Wimbledon Court Rolls, suggested by Mr. John Phillips, and at least not rejected by Mr. James Gairdner, cannot be regarded as proved. But when Mr. Merriman gets away from biographical detail to broad questions of politics his results strike us as hardly mature enough to be of equal value with his scholarly collection of materials. There is, indeed, plenty of hard work and active intelligence to be found in it. He has a clear conception of his hero's character and place in history, and has studied carefully both original materials and English and foreign modern works. But he does not always seem to us to have quite the shrewd insight into possibilities and probabilities, the wide capacity for generalization, and the knowledge of what had gone before and was coming later to enable him to deal adequately with the more complex problems of history. His notion of Cromwell is that he was neither a "hero of the Reformation" nor a "mere adventurer" and "subservient instrument of a wicked master." Cromwell, in fact, was a great statesman, guided partly by purely political, but also by patriotic motives. No one who knows the times would attempt to glorify Cromwell as a "Protestant hero," or to deny his enormous ability or wonderful influence on our national fortunes. It would be equally impossible to regard him as honest and honourable; but here there is no need to argue the point, since Mr. Merriman gives up



his character. But we are bound to say that Mr. Merriman does not seem to us to have proved Cromwell's love of country, any more than the old partisan writers demonstrated his zeal for the Gospel. There seems to us something almost ludicrous in speaking, as Mr. Merriman does, of Cromwell resisting the king, forming an independent line of policy of his own, holding for years a different theory of foreign policy, and so on. The well-known story of the king beheading and knocking his minister about the pate seems to us a much truer indication of Cromwell's "independence" than all Mr. Merriman's elaborately tenuous arguments. The "merry countenance" with which Cromwell retreated from the royal anger has convinced Mr. Merriman perhaps better than it did contemporaries that Cromwell "ruled all the roste."

Mr. Merriman has, however, a right to his own opinion, and we do not criticize what he writes on grounds of opinion only. There are more specific points that make against him. There is surely a lack of mature judgment in such a statement as "Charles V.....had as usual succeeded in making the latter [*i.e.*, Henry VIII.] do the lion's share of the work, and pay practically all the bills," and this in 1523, when Henry's military helplessness had become glaring to all Christendom. Mr. Merriman ignores the way in which, after Wolsey's fall, Henry clung to the French alliance, until Francis openly threw him over several years later, in saying that

"when in 1529 the news of the Treaty of Cambray aroused him to a true appreciation of the state of affairs, he at once realized how dangerous any permanent alliance with either Francis or Charles would be."

It is only a careless slip that the passage in which Stowe describes Cromwell's violent removing of his neighbour's landmarks is quoted without relation to anything in the text or any statement as to its authorship. If, as Mr. Merriman says, "Anne [Boleyn] was a professed Protestant," she would hardly have been Henry's wife. To talk of the "monopoly of the trade in the Mediterranean which Venice enjoyed in Lancastrian times" is too much. We cannot credit Cromwell with "zeal for the advancement of learning." On the other hand, Mr. Merriman does not make out all he might have done in favour of his hero in his not very well-informed chapter about Wales, Ireland, and Calais, and he certainly does not prove the proposition that Calais was only saved for England through the guidance which the incompetent Governor Lisle received from Cromwell. Another strange statement is that Cromwell brought in all the larger religious houses to surrender on the plea of their complicity in the Pilgrimage of Grace. Worst of all is the dictum that it was the authority of the statute authorizing the establishment of new bishoprics that enabled Henry to convert "some of the old houses, such as Beverley, Ripon, and Manchester, into collegiate churches." Apart from the confusion between such different things as making bishoprics and making colleges, an historian of Cromwell ought surely to know that these three churches had been colleges for generations, and were in no wise affected by any Acts relating either to monas-

teries or the increase of the episcopate. Such an error forces one to record that Fountains is described elsewhere as "Benedictine" instead of Cistercian; that Powis and "Powers" are thought equally possible forms of Edward Grey's title; and that Clement VII.—of all people in the world—is described as being in a position after 1529 to "count Charles's proffered friendship as of slight weight." Apart, moreover, from doubtful questions of detail and expression, there are to be found a want of perspective, a confusion in statement, and some limitations in knowledge and judgment that show Mr. Merriman—though often suggestive and interesting—is not altogether a safe guide to follow, and is not yet competent to pass definite judgments on the most difficult part of the most perplexing period in our history. But he has done a most useful piece of work; he has shown zeal, energy, and interest; and if he has sometimes seen his facts through a somewhat refracting medium, he has contributed an able and suggestive essay to the elucidation of Cromwell's character and career. We shall look with confidence for more work from him.

*Hieroglyphics.* By Arthur Machen. (Grant Richards.)

THIS book distinguishes itself agreeably from many of those which appear before the bar of criticism as a thoughtful attempt to deal with the broad principles of literary excellence. It lifts our attention from this book and that book, and invites us to reconsider the standards of judgment which we apply in estimating books in general. It is marked by a sincere zeal for the imaginative products of the mind, a zeal which yet bears itself with becoming modesty before a public which is always a little intolerant of such interests. There is no parade of philosophy in it; indeed, we think that the author has sometimes sacrificed precision to a desire to eschew all technical terms. Such old questions as the relation of art to life, or the artist's consciousness of his own excellence, or the connexion of beauty and truth, are handled again with freshness and suggestive power. The style is avowedly colloquial, but it seldom becomes familiar. The monologue (for such it professes to be) is always conducted with good taste, and often rises to a level of considerable beauty and eloquence. We could find more to say in its favour, but in our limited space we prefer to touch on certain points where it seems to us to fall short. Mr. Machen has chosen a proverbially disputable theme, and we find not a little in his pages to dispute.

The author sets out to discover the characteristic of fine literature. He assumes (what few will gainsay) that the *Odyssey* and *Don Quixote* are such, while the evening paper and the political pamphlet are not, and that between these extremes there is a class, represented by Pope, Jane Austen, Thackeray, whose rank is doubtful. Where then is the line to be drawn? What is the touchstone which will discriminate literature into the two great classes of fine literature and mere reading matter? Mr. Machen has his answer ready: it is Ecstasy. There are certain works which possess the quality

which he calls Ecstasy; his favourite instances are the *Odyssey*, *Don Quixote*, *Pantagruel*, and *Pickwick*. But these works, when tried by the popular tests of excitement, interest, and edification, or by the more literary tests of fidelity to life, observation, art, and in a sense style, exhibit no special pre-eminence. And yet they are admitted (Mr. Machen should have said more exactly by whom) to be the best examples of fine literature. Their excellence, then, is to be sought in their common quality of ecstasy; and this is taken as the canon of literary merit. So far, indeed, it is very much as if one were to say that the excellence of the *Odyssey* consists in its genius. Ecstasy is a difficult word, which calls up no simple or ascertained idea. Mr. Machen, to be sure, does not insist upon it; he says, "Substitute, if you like, rapture, beauty, adoration, wonder, awe, mystery, sense of the unknown, desire for the unknown." Unfortunately each of these expressions denotes a somewhat different idea, and the mind which is seeking to fix the exact quality of literary excellence is left in doubt as to which of them is to be identified with ecstasy, or if ecstasy, in defiance of usage, is meant to embrace them all alike. In the sequel we find it generally bears the sense of "withdrawal from the common life and the common consciousness," or of "mystery," or of "desire for the unknown." We still complain that each of these three phrases is slightly discrepant from the other two; and we doubt whether Mr. Machen is really saying anything other, or anything clearer, than the writer who employs a more technical term, and asserts that the finest literature is always ideal—that is, removed for the sake of greater beauty or nobility from the round of ordinary experience. Undoubtedly a flight of this kind is emancipating, undoubtedly it carries us into a larger and less familiar world, and to that world the terms of ecstasy, or mystery, or desire for the unknown may be appropriate. But where Mr. Machen differs from other writers is in the fact that he makes the distinction between idealism and realism one of kind and not of degree. We confess that this generic difference seems to us illusory; we hold that it is only a question of more or less. The imagination in either case can only derive its materials from human experience; but in one case it chooses objects more remote and richer in mystic associations, or presents them in a more unusual order, while in the other it adheres closer to the facts and circumstances of daily life. If there is any distinction in kind, it is that which belongs to objects themselves as such, as an island is different from a market-place; and this may be found in realistic as well as ecstatic compositions. Mr. Machen draws a corresponding distinction between the faculty of creation and that of invention, creation being a mysterious power of calling something out of nothingness. We have searched through our consciousness to find a basis for this distinction, but in vain.

However, having once made the quality of ecstasy or imaginative licence absolute, the author proceeds to make it all-important. Everything which exhibits it is literature (for at this stage we drop the word "fine"), and everything else becomes mere reading



matter. 'Pickwick,' in which he discovers it, ranks in kind with the *Odyssey*; 'Vanity Fair,' in which he does not, with the sensational telegram. Ought not this paradoxical result to have warned the author, who still admires 'Vanity Fair,' that his principle of classification is lop-sided? Ecstasy (in whatever sense) may be a more important quality than faithful observation of character; but faithful observation of character is divided, in point of serious worth, by a far greater interval from the betting news. Unless these relative values are clearly seized, terms may change their meaning with every fresh merit that appeals to the individual. We agree with Mr. Machen that the *Odyssey* and the 'Morte d'Arthur' have a specific virtue which 'Vanity Fair' and 'Pride and Prejudice' have not; but to single out this virtue and then to count the rest nowhere is to introduce a classification of literature intolerably top-heavy. For our part we like mystery; but we like reason as well, and why may not literature give us both or either and still remain fine literature? Why need it appeal to one faculty alone? The literary excellence of Sophocles, whom Mr. Machen admires, consists in a nicely calculated balance of appeal. Is there not a give-and-take in these as in all other matters? If, on the whole, we prefer the romantic to the real, we should still relinquish the 'Morte d'Arthur,' an imperfect example in one kind, for 'Pride and Prejudice,' a nearly perfect specimen in another.

But the author—or, perhaps, we should say the Hermit of Barnsbury, whose discourse he professes to record—appears to think that literature increases in excellence the further it departs from life. Art and life, according to him, have totally distinct spheres. Again he plunges into extremes. Keep too close to life, and literature certainly becomes ugly and ignoble; remove too far, and it becomes "nightmarish" and fantastic. Surely the charm of Homer, as of Shakspeare, is that while moving in a world where beauty and grandeur may have scope, he still treads the firm earth and keeps a strong grasp on life. We can judge of Mr. Machen's doctrine by the example of Maeterlinck. Maeterlinck may almost be said to abolish the world as we know it before he begins to imagine anything at all; and at once we wander in dreams, in a disembodied world, where the feeling of perfect health and surety is lost. After all, we have bodies as well as souls, just as we have reason as well as imagination, and neither need be scouted as unworthy. The complexity of great literary works astonishes Mr. Machen; we should rather insist upon their equipoise. For Mr. Machen the Cyclops is not a bit delightful as a giant, as a big and savage man with human passions and afflictions—but as what? Good heavens, as a symbol! Pantagruel and his wine, Pickwick and his milk-punch, everything cheerful and human, becomes a symbol of Mr. Machen's ecstasy, which in its turn begins to mystify us more and more. At this point we feel it incumbent to protest, not merely that we have bodies as well as souls, reason as well as imagination, but that we are plain simple men, instead of walking allegories. Not unnaturally does this theory of fine litera-

ture lead its author to inquire whether the artist is fully conscious of what he is about. We cannot accompany him in his inquiry, nor follow out his application of his theory in detail. We have indicated and criticized the general tenor of his work, and we leave the reader to pursue for himself the author's more particular treatment of Cervantes, Rabelais, Dickens, Stevenson, Mr. Hardy, and Mr. Meredith. Suffice it to say that we agree with many of his conclusions (though to Mr. Meredith he is quite unjust), and more of his *obiter dicta*, while generally disagreeing with his reasons. Mr. Machen disparages the power of logic in these matters, though he allows it an ancillary use. We cannot help thinking that a little more sedulous cultivation of its elements would have saved him from a certain amount of inconsistency and confusion.

#### NEW NOVELS.

*The Keys of the House.* By Algernon Gissing. (Methuen & Co.)

MR. GISSING'S book must be classed with those that should succeed and do not. There is something wrong with it, but it is difficult to say exactly what. There is a theme running through the story—a study in life-purposes as reflected in different characters. The radical weakness perhaps consists in the fact that Mr. Gissing has deliberately chosen extreme types. He takes an arbitrary standpoint, marshals his figures, and makes them conform to what he wishes to prove. There is no natural evolution, and as a result his work does not bring conviction to the reader. One character is a quiet parson, a man who is only at home in nature and in seclusion. He insists on being at home. His wife, however, is driven to frenzy by country seclusion. The realm of social pleasure is her sphere; gold is the key to open her house of life. Between these two is a son who cannons from the one to the other. There is also a lonely figure, somewhat savage, whose house is closed to him. Love is his key, but he never attains possession. These impulses and ideals are worked into a story where the measure of failure is intensified by the approach to comparative success. The end is rather tame. The savage lover, after nearly killing his successful rival, becomes an evangelist; the nature-loving parson dies on the mountain side, and the other characters vanish into thin air.

*The Champion.* By Mary L. Pendered and Alice Stronach. (Harper & Brothers.)

THIS story of the modern Highlands forms a pleasant contrast to the many novelettes, sporting and other, which contain nothing but indications of the marvellously superficial knowledge of the country and people possessed by most of the summer visitors. The authors know well the land of the mountain and the flood, and have a first-hand knowledge of the peculiarities of the Scottish Gael, his gravity, his sensitiveness, his occasional paroxysms of fury and of joy, his attitude to friend and foe. Neil Macneil, the usurping laird of Glentalla, is just the sort of polished barbarian who might have enacted a tragedy like that

of the 'Lady's Rock,' a well-known legend reproduced in these pages; and Ian, the long-descended farmer, his kinsman and rightful chief, is just such a dignified, God-fearing, and warm-hearted personality as one finds after long acquaintance among the best of the Highlanders. The heroine is a lady from England, who takes to work under a School Board in her mother's country, where the death of her father leaves her to face the world. The Gaelic phrases are correct, though there are some printers' errors. The authors acknowledge their obligations in regard to the vernacular to Mr. John MacCormick. The only serious error we find in the local colour is the curious confusion about the Covenanters. Very modern Highlanders have been Calvinists, especially in the north, but none of them were ever "hunted on the hillsides," or "suffered and died for their faith." On the whole, the Highlander detested the Lowland Whig, and stuck to the religion of his chief, without much searching of heart.

*The Frown of Majesty.* By Albert Lee. (Hutchinson & Co.)

THIS romance of the time of Louis XIV. is a good way "after" certain models of the same school. The long arm of coincidence plays a great part in the multiplicity of adventures which beset a nobleman of France, whose estates mark him out to his enemies as a proper subject for delation of heresy and a consequent *lettre de cachet*. His experiences include a forced march in chains with other victims on the way to the galleys—an incident which, like his visits to a certain *cul de sac* in Paris, the haunt of brutal men and of women whose occupation is here described in the bluntest terms, is vividly presented. Indeed, the author has a good deal of power in this direction, though there is little attempt at characterization, or at any connexion with authentic history.

*A Beautiful Rebel.* By Ernest Glanville. (Long.)

THIS is a short, bustling story of the kind which might be classed under the head of war material. Yeomanry tunics and breeches had to be turned out at a great rate to meet the demands of the authorities responsible for the shipping of men to the front, and it was not possible that fit and workmanship should in all cases come up to the standards of peace and leisure. One thinks in the same way of books like 'A Beautiful Rebel'; but whilst recognizing the necessity for the breeches and tunics, one is, let us say, doubtful about the fiction. As a story its construction is deplorable; the workmanship is careless and poor throughout. But the volume contains a series of ill-connected but fairly vivid incidents among scenes to which a strong interest is attached just now by the war in South Africa. No human beings ever talked as the characters in this book talk; but men have striven and fought, loved, escaped dangers, and sinned in the pursuit of gold for a number of years, and of many of these matters the uncritical reader may learn something by perusing Mr. Glanville's pages.



*The Siege of Lady Resolute.* By Harris Dickson. (Harper & Brothers.)

MR. DICKSON'S reinforcement of the "historic romance," which has recently had such a run in America, is ineffective work, though care and conviction have evidently gone to its composition. It lacks vitality or any distinction of style, but contains some popular qualities; for here is due complement of duels "to the death," hot pursuits, and hairbreadth escapes. The heroine, moreover, steels her heart, in the approved fashion for heroines of this order of fiction, to prolong up to the very last page her lover's punishment for an early and promptly repented lapse of loyalty. The scene is laid mainly in France, in the latter and less lustrous days of the fourteenth Louis, and a few historical figures make a rather feeble appearance. Madame de Maintenon is utilized, allowably enough, in her traditional character of cold and scheming *dévote*, as an evil genius of the plot. The author is happier among the Mississippi forests, whither the demands of the action transplant most of the *dramatis persona* half way through the tale, than he is in a French château. The weakest point of this book is its poor suggestion of atmosphere. The historical novelist is seldom altogether successful in safely steering his dialogue between the Scylla of stiltedness and the Charybdis of anachronistic colloquialism. Such expressions, however, as "slipping around," "mad," *sc.* angry, "what are you coming at?" "quit work," "right here," &c., in France of the eighteenth century certainly tend to destroy what there is of illusion.

*The Lovers of Yvonne.* By Rafael Sabatini. (Pearson.)

HERE we have a brisker tale, trifling, but not ill told, of the same place and period at a slightly earlier date. The *Sieur Gaston*, "soldier of fortune" and nephew of a famous favourite of Louis XIII., a part of whose "memoirs" this volume purports to be, has the customary prowess, resource, and swagger of his predecessors in costume romance. His championship of Mazarin's boy-nephew causes a chain of adventures, set forth with spirit if scarcely with subtlety in pages re-echoing the clash of arms, as event grows out of event in swift succession. The formidable cardinal seems a safe and exceedingly useful factor in the fiction that treats of this time. It must be confessed that the book is of the slightly mechanical variety, but it will pass muster.

*The Princess Inez.* By Reginald St. Barbe. (Stock.)

JUST as Spain of to-day is lacking in many of the most forceful and virile characteristics of those greater and more turbulent Spains which she has peopled in the Southern hemisphere, so is this rather tiresome and distinctly melodramatic story of Spain wanting in the actuality, life, and colour which distinguish (for example) Mr. Hudson's briefer studies of the Pampas. It is a story of ill deeds done long ago, and its methods are ill methods which one had thought were done with long ago. Its tragedies somehow do not move one, save to yawning, and its

sentiment is irritating and stereotyped. Over it all, too, lies the flat, uninteresting trail of the amateur, despite the title-page's reminder that its author has previously made his bow to the public. One is able to say that 'The Princess Inez' displays some knowledge upon the part of its author of various phases of Spanish life; but displaying knowledge is another and a lesser thing than conveying it. We regret to say that 'The Princess Inez' has not conveyed anything in particular to us, though care has evidently been expended over the writing of the book.

*A Modern Miracle.* By M. McDonnell Bodkin, K.C. (Ward, Lock & Co.)

IN 'A Modern Miracle' Mr. Bodkin departs from Irish soil and invites his readers to a Jules Verne region, where telephones and electric batteries are worked without wires, and athletes get rid of half their specific gravity by feeding on indiarubber and aluminium. The author allows himself a good deal of licence in other spheres besides that of science. Husbands and wives are placed on an equal footing as regards the English divorce laws. The grand conflict between two latter-day magicians—one black and the other white—makes a readable story, and ends properly in the triumph of love and virtue and the exemplary punishment of wickedness. The number of such narratives as this which appear is very large. They are evidently popular, but their merits do not concern literature.

#### THEOLOGICAL LITERATURE.

*St. Luke the Prophet*, by Edward Carus Selwyn, D.D. (Macmillan & Co.), might be described as an ingenious attempt to prove "that Luke is Silas and a Prophet," and that he wrote not only the third Gospel and Acts, but also First and Second Peter. The writer, however, objects to conclusions such as those reached in his book being described as ingenious, and another adjective is not to hand. Silas, we are told, in spite of Lightfoot, is the short form not of Silvanus, but of Silanus; but it turns out that Silvanus is lengthened from the original Hebrew form of Silas, though the reason for lengthening the name is not obvious. The Jew whose name has become Silvanus is to have another transformation, and to be known as Lucanus. An occasion for the change of name is imagined:—

"Let us suppose that one Silvanus was thrown with a genial centurion of an Italian cohort, in whose company he remained for six months, associating with him on friendly terms, telling him story after story from Thucydides, Herodotus, and Polybius, voyaging with him on three successive vessels, &c."

We are further to suppose that much jocularly passed between the two, and as Silvanus was the name of a rough country god the jokes on the name would be endless. Silvanus, the man, "was a converted and civilized Wood, and his name should accordingly become that of a Grove—Lucanus." Story after story from Thucydides must have taxed the narrator, and stories from Herodotus and jokes about Silvanus are not what might have been expected from "a converted Wood." We have, however, Silas changed into Lucanus or Luke. Silas, before he becomes Luke, and Paul are two prophets engaged in the second missionary journey. At Troas they have before them the Promised Land of Europe, and in their hands "a guide-book, the

Book of Joshua in Greek." The Book of Joshua was the Book of Jesus. The origin of the vision in which a man of Macedonia stood before St. Paul was a combination of two passages in Joshua, the one recording the request of the men of Gibeon, "Come up to us quickly and help us," the other containing the narrative, "Behold, there stood a man before him, and his sword drawn in his hand." This is worthy of Strauss. Philippi, the "first city of the portion Macedonia, a colony"—the chief city of that part of Macedonia (A.V.)—is the scene of the fulfilment of prophecy. "Philippi was their Jericho." Jericho was taken on the seventh day, and the two prophets on the Sabbath day "went outside the gate" of Philippi, "and the crowning incident occurred." Rahab and Lydia are type and antitype of faith. The scarlet thread and the Thyatiran purple are to be observed. Then we read that Jericho was "straitly shut up and made fast with bars," and are told, "this is fulfilled in the prison at Philippi." The shattering of the walls of Jericho is fulfilled in the earthquake at Philippi. It does not seem to matter in the fulfilment that one incident occurred on the seventh day and that other incidents, such as the earthquake, did not. There was a subsidiary fulfilment. At Jericho, when the people heard the trumpets, they shouted, and the wall fell. At Philippi "Paul and Silas were singing hymns to God, and the prisoners were listening to them, and suddenly a great earthquake took place," and the prison doors were opened. The hymns, we are told, corresponded to the shouts, but the people, we are not told, who heard the hymns did not shout, as did the people who heard the trumpets. It is a strange fulfilment of prophecy, which does not require correspondence of details. Silas was not only a prophet: he was also, it appears, an historian. He wrote Acts, and Dr. Selwyn, to preserve the reputation of the historian for accuracy, endeavours to explain the much-discussed difficulty regarding Theudas named in the speech of Gamaliel. The Theudas of Acts does not agree in the date, at least, with the Theudas mentioned by Josephus. It turns out, however, that "Josephus's Athronges is one and the same with Luke's Theudas." Theudas boasted himself to be somebody, about four hundred men joined him; he was slain, and they were scattered and brought to naught. Athronges was "one that had in all respects been a shepherd only"; he had four brothers, each of whom ruled over a band of men; he was called a king, and retained his power a great while; he with his brothers slew many both of the Romans and of the king's forces; he was not slain according to the narrative. According to Dr. Selwyn, Theudas who boasted himself to be somebody was Athronges, the shepherd, who came to be called a king. There we have the supposed proof of identity. Dr. Selwyn finds that Athronges had four hundred men under his brothers, the number of the men of Theudas. Each brother had a troop (*λόχος*), and "according to the usual reckoning of 100 men to a troop," there were four hundred. But *λόχος* does not necessarily imply 100 men, and it did not in the usage of Josephus, who added, after mention of the bands ruled by the brothers, "for those they got together to them were very numerous." Dr. Selwyn admits that Athronges "defied all forces of order, whether Roman, Herodian, or Jewish," and Josephus says he "retained his power a great while." The four hundred men will not do. Athronges, we are to believe, was called Theudas, which "merely shows that he was a usurper with a sounding name," and "Gamaliel would naturally use this Greek form of name." Dr. Selwyn does not convince in this particular historical essay, and the Theudas difficulty is not removed. Before Acts was composed, St. Luke, according to Dr. Selwyn, wrote First and Second Peter. Dr. Selwyn tells us he has not read Baur; but he admits that an understanding between the two great Apostles must have been



needed, and they are made to meet at Rome, and St. Luke acts as a mediator between them. Length of days would be required for an examination of the assumptions and arguments. Was St. Peter at Rome? If so, did he meet St. Paul? Was there an understanding between them? It is a pity that Dr. Selwyn objects to the use of the word "ingenious," as it might be applied to some of his assumptions, if not to all his arguments.

*Words of Faith and Hope*, by the late Brooke Foss Westcott, sometime Lord Bishop of Durham (Macmillan & Co.), contains some truly characteristic pieces of the late bishop's work. The little volume opens with a group of three sermons, entitled 'Disciplined Life,' in which Dr. Westcott pleads for "the spontaneous adoption, for the sake of the present necessity, of a family life of marked frugality." Among the sermons which follow is one preached in King's College Chapel, Cambridge, the first delivered by the late bishop as Fellow of King's. A great sermon in simple language on 'Christian Growth,' preached at Darlington, succeeds. An address on 'Labour Co-operation,' given at Newcastle, written in language which for simplicity and force recalls Ruskin at his best, fitly takes its place among the sermons. The concluding discourse is Dr. Westcott's last public utterance, the sermon for the annual service for miners preached in Durham Cathedral on July 20th, 1901. It would be easy to quote many passages from the volume, but three may suffice. Here is one from 'Christian Growth':

"We hear the question often discussed why men do not go to Church. It would, I think, be more instructive to consider why they do go. Why do we go? What do we confess by our entrance?.....Is our shop, our factory, our study, the portal, as it were, of the Church? Is the Church for us all the common sanctuary in which we bring alike to the light and fire of God's Presence the thoughts, the aims, the results of our hours of labour?"

Again, here is a passage from 'Labour Co-operation':—

"Ours is an age of associations. Having secured individual liberty, we are feeling after union. Co-operation gives shape to the idea in the largest regions of life. It converts a factory into a society, and gives a full human character to every variety of work. The co-operative factory and workshop carry forward the lesson of the home, and prepare their workers for the duties of citizenship. Co-operation, in a word, is able to create a spirit of industrial patriotism."

Here, finally, are a few words from Bishop Westcott's last sermon:—

"The love of Christ constraineth us. It exercises a gentle yet real force which overcomes our natural inclination. A brilliant writer has said that our chief need in life is 'some one to make us do what we can.' What sovereign power can be more tender or stronger than the love of Christ?"

One minor criticism must be made. The English of the "texts" is imperfectly adapted to the Greek on pp. 18, 66, and 138.

*A Historic View of the New Testament*. By Percy Gardner. (Black.)—"Most of the positions taken here," writes Dr. Gardner, "are supported at greater length in my 'Exploratio Evangelica.'" A long notice of the present work is, therefore, unnecessary. The book as a whole must be pronounced worthy of its subject; the writer is a real scholar and thinker, who feels the greatness of Christianity on certain sides. There is, on the other hand, much to challenge dissent. The author's decided preference for St. Matthew and St. Luke over St. Mark as authorities for the life of Christ is ill supported by the questionable contention that we can be more confident as to the character of His teaching than as to the events of His career (p. 78). Moreover, he exaggerates the difficulties regarding the authorship and the testimony of the fourth Gospel. How much "Platonic philosophy," even "in its later form," does the author really believe to exist in the fourth Gospel? And is it true (as stated on p. 183)

that "if the Gospel of Mark and the Gospel of John are both the records of eye-witnesses, then it becomes wholly impossible to determine what the life and teaching of Jesus were really like"? The personality of the founder of a great revolutionary faith was surely rich enough to supply Mark the recorder and John the prophet with two pictures as different from one another as the second and fourth Gospels.

*The Old Testament and the New Scholarship*, by Dr. Peters, St. Michael's Church, New York (Methuen & Co.), is one of the volumes of the "Churchman's Library." The book deals with many interesting problems, such as the meaning of inspiration and the teaching of the Church regarding the Scriptures; and if the thought is not novel, it is at least clearly stated. "It is the eternal truth," says Dr. Peters, "of the books of the Bible, as testified to by the universal consent of the Church throughout the ages, which leads us to set them aside from other books. As we have found that they have uplifted and inspired men throughout all these ages, so we conclude that they will continue to do the same through the ages that are yet to come. But this does not mean to say that each book has had a message for each individual soul, nor even for each age. Probably no one individual finds each book inspired to him. Possibly he finds some book not in the Bible inspired to him above anything that is in the Bible."

It is to be pointed out that, however reasonable may be the idea that the test of inspiration is the religious value of the Scriptures, the historical statements of the Bible, including narratives involving the supernatural, derive no authority from being Scriptural unless inspired in a fashion not specified by Dr. Peters. He must be prepared to say how far the historical statements are inspired, or to define the character of the inspiration which gives them authority above all other facts. In the chapter 'Our Lord and the Old Testament' it is pointed out that the name of Moses was a technical designation by which the Pentateuch was known, just as the plays or sonnets of Shakspeare are known as "Shakspeare"; further, that the use of the name by any given individual does not imply that the individual accepts the theory that Moses was the author of the Pentateuch; and, again, that Christ accepted the Old Testament spiritually and not literally. These statements, while satisfactory to those who do not deny in their thought the humanity of Jesus, will not be accepted by those whose piety will not suffer injury to be done to the image their own imagination has made of Him; and yet writers like the author of this book show that they wish to prove that scientific criticism, which cannot be stopped, is not hurtful to religion and not harmful to the unique personality of Christ. In the second part of the book the author endeavours to trace the history of the thought-development which has resulted in the modern methods of Bible study, and to show how the principles of evolution and comparison have affected our view of the history of the religion of Israel. In the third part methods of Bible study are illustrated by reference to the Book of Psalms. The fourth part deals with archaeological discoveries bearing on the Old Testament. The volume throughout is interesting, and illustrates the recoil from the unscientific and unintelligent treatment of the Bible, which does not suffer it to be examined like other books, and has no rational defence to offer for the authority assigned to it. Yet the recoil is but a negative movement, and much remains to be settled. We have yet to be told, in the light of the higher criticism, what precisely is the character of the authority of the Bible as a whole and in all its parts.

Prof. Mitchell, of Boston University, in *The World before Abraham* (Constable & Co.), writes a general introduction to the Pentateuch, and gives special consideration to Genesis i.-xi. The book is intended for those who wish to read Genesis in the light of modern scholarship and

are unable to make use of a work such as Dillmann's. Those who fear that scholarship may threaten the traditionary faith in the Scriptures are assured that the essential element in the chapters of Genesis specially noticed is not the things narrated, but the religious ideas underlying them. The author admits frankly, and tries to show, that the Pentateuch is a compilation. The truth, he says, is "that this so-called law of Moses is a composite work, the growth of the entire period from Moses to Ezra." "This conclusion," he asserts without hesitation, "being based upon the best of evidence—will have to be accepted, however it may affect the authority of the Pentateuch or the renown of its supposed author." In regard to the question of the knowledge of our Lord when He spoke of the law of Moses the writer does not hesitate. He says that Jesus and His early disciples, being Jews and sharing in the traditional opinions of their countrymen, thought and spoke of the Pentateuch as the work of Moses. He is conscious that any limitation of the Saviour's knowledge may be viewed as an offence amounting to impiety, but his answer is that Jesus never claimed to be omniscient, and that, on one occasion at least, He confessed that His knowledge was limited. Prof. Mitchell argues:—

"There is, therefore, no impiety in facing the possibility of discovering another example of such limitation, and asking, in all humility and reverence, whether the Pentateuch can have been written by Moses; a question the answer to which involves a careful study of the structure and composition of the work."

Dealing with the chapters of Genesis, Prof. Mitchell gives a translation and adds comments. In the translation the sources of the text are indicated by difference of type; and, of course, this arrangement, from its attempted exactness, leads to the criticism that the translator professes too intimate an acquaintance with the sources. The comments betray no fanciful interpretations of the text, but are marked by good sense and historical judgment. The author, for instance, points out that the serpent, which is shown to be neither a figure of thought nor a mask for Satan, is to be understood as a real animal. And, to take another instance, the author sets forth that "the story of the Fall in its Hebrew form was clearly intended to be taken literally," and interprets the story as the Jews understood it. The book will prove serviceable to the readers for whom it is written, and those who will not accept its conclusions, through fear of injuring their faith, will at least profit by it, since it illustrates the methods of historical criticism and shows how modern scholarship refuses to recognize the literary unity of the Pentateuch.

*A Short History of Christianity*. By John M. Robertson. (Watts & Co.)—Mr. Robertson would have done better to call his book an invective against Christianity. He makes the wildest statements, and is too angry to stop to justify them. He starts from a "mythic" standpoint, holding that we can know nothing certain about the founder of Christianity. Jesus had, he tells us, no connexion with Nazareth. It is nothing to Mr. Robertson that the four Gospels mention the town of Nazareth in connexion with Jesus (Matt. xxi. 11; Mark i. 9; Luke iv. 16; John i. 45, 46), nor that Justin Martyr (writing circa 150 A.D.) says of Joseph, the husband of Mary, "He went up from Nazareth, where he dwelt, to Bethlehem, whence he derived his origin" ('Dial. cum Tryph.', 77). Mr. Robertson even suggests that "the nominal founder of Paul's Jesuism [sic] may possibly be the slain Jesus Pandira of the Talmud, a hundred years 'before Christ.'" He does not warn us that a date or a helpful synchronism is the last thing to be looked for in the Talmud, specially in the case of one who, like Jesus, stands completely outside the ordinary range of Rabbinic discussion. Nor does he tell us



that though in two places (Sanhed. 107<sup>b</sup>, Sota 47<sup>a</sup>, one of which is transcribed from the other) Jesus is associated with Joshua ben Perachia and with "Jannai the king" (104-78 B.C.), in another place (Kalla 18<sup>b</sup>) Miriam, the mother of Jesus, is brought into discussion with R. Akiva, who was put to death under the Emperor Hadrian (circa 135 A.D.). In fact, no weight can be laid on the details of Talmudic stories; they are told simply for the sake of some saying or moral which they contain. Mr. Robertson has a good deal to learn before he is qualified to write a "history."

## AFRICAN PHILOLOGY.

WE are glad to see some excellent work devoted by German scholars to the less-known languages within the territories of German East Africa. Inland from the Swahili coast, and east of Lake Tanganyika, lies an area practically unworked till within the last few years, extending from the southern shore of the Victoria Nyanza to the north end of Nyasa. The Unyamwezi country, with its central district of Unyanyembe and the Arab settlement of Tabora, which may be regarded as the capital of the latter, is well known from the works of earlier travellers, though, since the establishment of the British East Africa Protectorate, the adoption of the more northerly route to Uganda by way of Mombasa, and the building of the railway, have rendered it of less importance to Europeans. Unyamwezi is not a name used by the people themselves, but was given to them by the coast people because they came from the direction where the new moon (*muwezi*) makes its appearance—i.e., the west. It is doubtful whether they have any collective name for themselves; they are composed of a large number of tribes speaking a common language recognized by their neighbours as Kinyamwezi. The Wa-Sukuma, or people of the north, are a detachment of the Wanyamwezi, and their language may be reckoned as a dialect. The same may be said of the Wasumbwa, in the east—whose language has been treated by Père Capus, of the White Fathers—and also of the Wakonongo to the south; but the Wa-zinja, quoted by Mr. R. N. Cust ('Modern Languages of Africa,' ii. 367) as a sub-tribe of the Wanyamwezi, would appear, from the specimens given by Lieut. Kollmann ('Der Nord-westen unserer ostafrikanischen Kolonie,' pp. 152, &c.), to speak an entirely distinct language. Mr. Cust places Nyamwezi in the Western Sub-Branch of his Eastern Branch of the Bantu family, along with thirty-three other languages, the most important of which are Hehe, Sango, Gogo, and Ganda. The Rev. J. Torrend's classification is slightly different; he adopts a "Sagara cluster," containing Sagara (placed by Mr. Cust in the Eastern Sub-Branch), Hehe, and Gogo; a "Nyamwezi cluster" (Nyamwezi, Tusi, and Sukuma), and a "Ganda cluster" (Ganda and Zongora or Nyambu). Any system of classification, however, must be merely provisional. Mr. Cust, writing in 1883 ('Mod. Lang. of Africa,' p. 366), says: "It might have been expected that we should have a larger knowledge of the Nyamwezi language; but the grammatical note and vocabulary written by Steere in 1871 is all that we possess." This is only correct if we agree with the writer in making Sukuma, Sumbwa, Galaganza, and Nyaturu separate languages, as this author (we think without sufficient warrant) insists on doing. Last's 'Polyglotta Africana Orientalis' contains a vocabulary of each of these, entered as "dialects of Nyamwezi." However that may be, we now have in Dr. C. Velten's *Grammatik des Kinyamwesi* (Göttingen, Vandenhoeck & Ruprecht) an authoritative handbook of the language, taken as a whole, but with special reference to the Unyanyembe dialect. Dr.

Velten was for some years Government interpreter at Dar-es-Salaam, and during this period collected the material for his grammar from three natives of Unyanyembe on a visit to the coast (the Wanyamwezi frequently make the trip as caravan porters, and have a very good reputation in that capacity). Of other work in the same field he mentions only: (1) Steere's 'Collections,' already referred to; (2) a translation of St. Mark's Gospel, published by the British and Foreign Bible Society in 1897, the work of the Rev. T. F. Shaw (L.M.S., Urambo); (3) 'Lieder und Geschichten der Wanyamwesi,' in the Berlin Oriental Seminary's *Transactions* for 1901 (the collector, whose name is not given, is further engaged in preparing a grammar of the Urambo dialect); and (4) Capt. Herrmann's 'Kisukuma Grammar,' published in vol. ii. of the same *Transactions* (1898). To these we may add some work done in Kisukuma by agents of the C.M.S.: 'First Reading Book' ('Mihayo ya Kwadia'), 1896; 'Book of Common Prayer' ('Kitabo cha Kulomba'), 1897; 'Catechism' ('Kitabo cha Babatajiwa'), 1898.

Dr. Velten's 'Grammar' is an admirable piece of work, deserving a much fuller discussion than we have space for. The full lists of examples (especially those given with each of the ten noun-classes) and the collection of sentences beginning on p. 73 are particularly valuable. The German version of the latter (p. 79) can be used as exercises, the original serving as a key. There is also a fairly full Unyamwezi-German and German-Nyamwezi vocabulary, and altogether the book is one deserving praise. Among other interesting points we may notice that Nyamwezi has preserved the prefix *lu* in class vi., which so many languages have lost, but makes its plural in *n*- or *ma*-, thereby touching Swahili on the one hand and Chinyanja on the other. It may be necessary to illustrate our meaning by an example. The original prefix was *ulu*, in Zulu contracted into *u*, as *u(lu)-limi*, a tongue, *u(lu)-bambu*, a rib, the original form being indicated by the concord *lu*. The plural prefix to this, according to Bleek, was *thin*-, and in some cases *tū*-. (The latter has survived in Congo: *lumbu*, a fence, pl. *tumbu*; also in Herero; in other cases *tu*- or *ti*- is the plural prefix of a diminutive class with the prefix *ka*-.) *Thin*-(*ithin*-) has passed in Zulu into *izi(n)*—before a labial *izim*—as *izilimi*, *izimbambu*. In Ronga the corresponding class has the prefixes *li*-, *ti*-, *lidimi*, *tindimi*; *libambu*, *timbambu*. It might seem obvious that *ti* here = *tu*; but as in Ronga the third class, in *yi*, also has its plural in *ti* (*yiindlu*, *tiyiindlu*, corresponding to Zulu *indhlu*, *izindhlu*, house, houses), we take it that *ti* is here a modification of *izi* (*ithin*). According to M. Henri Junod ('Grammaire Ronga,' p. 63), "Cette classe semble en train de disparaître.....elle a la tendance à se fondre dans la classe *di-ma*" (i.e., class v., according to the usual enumeration, with the concords *li*, *a*). In Chinyanja some words in *u* seem originally to have belonged to this class, as *ulalo*, pl. *maulalo*, a bridge, *uzingo*, a tendon (cf. Zulu *u(lu)-singa*), perhaps *uta*, a bow, pl. *mauta*. This use of *ma*- as a plural for the *lu*-class is at first sight puzzling; it occurs in a good many languages, and in one, the Bemba or Wemba (MS. note of the Rev. W. Govan Robertson), it has two plural prefixes: *ama*- and a form of *izin*. This is to be explained by the fact that the prefixes *ubu*- and *ulu*- when contracted are identical (*u*-), the plural of the former, when it has one at all, being (*ama*-. In most works on Chinyanja all words in *u*- (both those contracted from *ubu*- and those from *ulu*) are placed, because of the identical plural, in class v., which leads (e.g., in Henry's 'Grammar') to the anomalous arrangement of three different concords in one class. (Miss M. E. Woodward, however, rightly places the *u*-nouns in a class by themselves.) A few nouns, as *lulime*, *luzi*, and some others, keep the *lu*-

prefix and take the concord *la*, as if they belonged to the fifth class; indeed, *lu*- has a tendency to slide into *li*-, and we find *lilumi* and *lilime* along with *lulimi*. In Yao the sixth class has the prefix *lu*, as *lu-limi*, tongue; in the plural "*lu*" is changed into *n* before a consonant, or *ny* before a vowel. The *n* prefixed causes the usual phonetic changes"—i.e., in the present instances it turns the *n* to *d*: "ndimi," tongues. The *n* might be considered as the last relic of *thin*-. Swahili agrees with Chinyanja in reducing *ulu* to *u*, and with Yao in taking *n* as plural prefix: *ulimi*, *ndimi*. Finally, Nyamwezi, as we have seen, has both plural forms: *lulimi*, *ndimi*; but *lumbu*, a song, *nimbo* and *malimbo* (Swahili *uimbo*); *nyimbo*, *lugutu*, a fence, pl. *malugutu*. The phonetic changes which are so puzzling to the beginner in Yao (e.g., *mbeta* as the plural of *lupeta*, a flat basket, *mumbochele* as the imperative of *pochela*, to receive) have their analogues in Nyamwezi: *luwazu*, a rib, makes its plural *mbazu*; *lulinga*, a fence, pl. *chinga*. The Nyamwezi seventh class consists of diminutives in *ka*- taking the plural *tu*-, *kanumba*, a small house, pl. *tunumba* (cf. Chinyanja *kanyumba*, *tinyumba*). The eighth class, in *wu*-, contains chiefly abstract nouns, and appears to correspond with the Zulu seventh in *ubu*-. The latter, however, has no plural, while Nyamwezi nouns in *wu*- may have a plural in *ma*-, placed before the simpler prefix, but not substituted for it, as *wuta*, a bow, pl. *mauwuta* (cf. Chinyanja *uta*, *mauta*). *Walwa* (*u-alwa*), native beer, may be compared with Zulu *u-tshwala*, which, though belonging to class vii., is not contracted from *ubu*- *tshwala*, but substituted for *ubu*-*ala* in accordance with the Zulu phonetic law which avoids the combination *bu*, as *lotslwa* for *lobwa* (passive of *loba*). The ninth class, consisting of the word *hanhu*, a place, and nouns having the preposition *ha* (= *pa*) as a prefix, may be compared with the Swahili seventh. (The phonetic change from *p* to *h* is interesting; *h* also represents *nk*, *t*, and perhaps *ny*.) The tenth is the class of verbal nouns (infinitives) with the prefix *ku*, which has properly no plural, and would not call for special comment were it not that Dr. Velten reckons as belonging to this class (p. 13) a few substantives which, though beginning with *ku*, are not infinitives and take the plural *ma*. Such are *kugulu*, a foot, leg, pl. *magulu*; *kukono*, a hand, pl. *makono*; *kutwi*, an ear, pl. *matwi*. Chinyanja has *kutu*, an ear (perhaps originally *li-kutu*), pl. *makutu*. With *kugulu* may perhaps be compared Yao *lukongolo* (or *likongolo*), pl. *makongolo*. Those languages which possess the word *mkono* for hand or arm appear, as a rule, to make it second class (pl. *mi*-), but in Chinyanja there also seems to be a word *kono* (fifth class, pl. *makono*), meaning an arm's length. These go to show that the *ku* is probably part of the root, and not a prefix, and that the words originally belonged to class v. Perhaps this is the real origin of Mr. Holman Bentley's class ix. in Kongo, which contains (besides two which have no plural) only the same three words: *kulu* (pl. *malu*), leg; *kutu*, pl. *matu*, ear; and *koko*, pl. *moko*, arm. *Okutwi*, pl. *omatwi*, and some other nouns occupy the same position in Herero—no doubt through a similar mistaken analogy, though this view is not suggested by Viehe.\*

Gogo, belonging to the same group of languages as Nyamwezi, is spoken in the inhospitable district of Ugogo, about half-way between the coast and the Victoria Nyanza. The C.M.S. station of Mpwapwa, though on the borders of Ugogo, is really in Usagara. The first vocabulary seems to have been collected by Sir H. M. Stanley; another was supplied by the Rev. Mr. Clark in 1877, while a third is included in Last's 'Polyglotta

\* See 'Grammatik des Otjherero,' p. 6.



Africana' (pp. 97, 223), and further work was done by Messrs. Price, Baxter, and Beverley (C.M.S.)—the hymn-book compiled by the last named being noticed in these pages in 1897—while a version of the Prayer Book appeared in 1900. We have now received a small reading-book for use in native schools, entitled *Zimbazi ze Zifumbo, Nhandaguzi ne Zisimo ze Cigogo* (S.P.C.K.). It is interesting, in the first place, as being written entirely by natives (the teachers at Mpwapwa, Andereya, and Nhonya), and in the second as consisting of Gogo proverbs, riddles, and folk-tales. Unfortunately—no dictionary of the language being accessible—it is impossible to discuss them in detail; but the stories seem, many of them, to belong to the "Uncle Remus" type, several of them dealing with the *sungula* (rabbit) and other animals, while some of the riddles (*nhandaguzi*) look like old friends—e.g., "I have built my house without a door" (answer, an egg), which we have heard in Chinyanja, at Blantyre. It occurs in a slightly different form in the Rev. D. C. Scott's 'Mang'anja Dictionary' (s.v. *mwambi*) and in Swahili (Steere, 'Swahili Tales,' p. 415). We also seem to recognize the well-known riddle about a mushroom (African enigmas, if we may call them so, are nearly always of the same type)—"One built his house with only one post."

A book of somewhat the same character is *Engero za Baganda* (S.P.C.K.), a collection of Luganda proverbs put together by the late Mr. G. L. Pilkington and Mr. A. E. Cook, and provided with moralizing explanations. One or two specimens may be given as interesting and characteristic. "Namakabirye afa njala," "The man who has two homes dies of hunger"; "Kyeyendere, bwa lya njola," "A thing self-chosen—a sore from cuttings"—i.e., from ornamental tattooings, which are frequently very painful, and for which the sufferer can scarcely blame other people. (It may further be implied that pride in the one case and vanity in the other will preclude complaint.) "Mulya'zawo nga nkuyege, eryawo omuti ne'zawo etaka," "Mr. Eat-and-put-back—like the white ant that eats away the tree and puts earth in its place." The translations are Mr. Pilkington's, taken from a little brochure published some years ago by the C.M.S.

Dr. C. Velten, author of the Nyamwezi grammar already mentioned, has also just published (Göttingen, Vandenhoeck & Ruprecht) a little book on the writing of Swahili in Arabic characters (*Praktische Anleitung zur Erlernung der Schrift der Suaheli*), which should prove useful in East Africa. It is true that, for many reasons, Arabic is not so well adapted for writing Swahili as the Roman character, and the German administration is using all its efforts to secure the official adoption of the latter. But Dr. Velten thinks this change cannot be effected in less than fifteen years, and a knowledge of the character is highly necessary for Europeans occupying official positions or engaged in business, especially as it will in any case continue to be used in private correspondence. The different sounds occurring in Arabic and in Swahili necessitate some modifications in the use of the letters, which are here clearly explained. Very full directions are added for connecting the letters, followed by practical exercises and hints on orthography. The second part of the book contains directions for letter-writing in correct Swahili style (which is, of course, borrowed from the Arabs), and specimens of letters on various subjects.

The want of a clear and simple handbook to the Chinyanja language has often been felt by settlers in British Central Africa. The grammatical sketch prefixed to the Rev. D. C. Scott's valuable 'Cyclopædic Dictionary' is scarcely adapted to the requirements of the beginner, and Miss Wood-

ward's excellent little 'Chinyanja Exercises' avowedly deal with the Likoma dialect, which differs considerably from that spoken in the Shire highlands. Mr. R. Caldwell, secretary of the Zambesi Industrial Mission, who has visited Central Africa more than once, has produced in *Chi-Nyanja Simplified* a book of considerable practical value. Within the compass of eighty-eight small pages it comprises all the material necessary for a working acquaintance with the language, what is wanted being not so much a scientific and exhaustive grammar as a simple method or framework to enable the learner to co-ordinate and classify what he hears spoken around him. The first edition of this little book appeared some time ago; the second, considerably revised, and with the addition of a key to the exercises, is now before us. We notice that the author follows Dr. Henry with regard to the number of classes, and also in considering such words as *ma-sewero*, *ma-dalitso*, &c., as plurals of the verbal nouns (or infinitives) *ku-sewera*, *ku-dalitso*, &c. This view seems to us open to doubt, for, looked at closely, *ku-sewera*, considered as a noun, is the abstract, "playing," *ma-sewero* is the concrete, "games." *Ku-sewera*, properly, has no plural, while *masewero* is the plural of a non-existent singular, *li-sewero*. The account (p. 66) of what Dr. Henry calls the "prepositional concord" is not quite complete. It is said to apply to the present infinitive of verbs, as *pa kubivera panga*, on my return; but it is by no means confined to these—indeed, Mr. Caldwell implies as much on the next page by the example *ku mbali kwa*, by the side of. Some grammarians reckon the "prepositional concord" as three separate classes, taking as their respective concords the prepositions *ku*, *to*; *mu*, *in*; and *pa*, *on* or *at*. (This *ku* class, though differing in signification, coincides in all its forms with class vi., infinitives.) These three classes are reckoned in Swahili by the Rev. W. E. Taylor as viii., ix., and x., under the general heading 'Locatives and Time.' Steere's arrangement is slightly different. The subject is somewhat complicated by the existence in Swahili of the locative in *-ni*, along with the prepositional concord. Zulu possesses the former, but not the latter, nor the prepositions *mu* and *pa*, though it has *ku*, both as sign of the infinitive and as indicating, in certain cases, motion towards. We notice that Mr. Caldwell gives the plural of class iii. as *zinyumba*, *zinjoka*, &c., instead of *nyumba*, *njoka*, as generally heard at Blantyre. It is not clear whether this is the result of personal observation or is merely given as the theoretically correct form according to Dr. Henry. It would appear to be in use at Livlezi, but not at Likoma, and we have not heard it in the West Shire district. However, these and some other trifling points will not detract from the usefulness of the book.

#### OUR LIBRARY TABLE.

MR. FISHER UNWIN publishes *The Epistles of Atkins*, by James Milne, the second title of which contains a complete account of the contents, on which ground we quote it:—"Being some of the Lights, on Human Nature in the Ordeal of War, which illumine the Letters of the Common Soldier, written from South Africa to his People at Home; and so an Answer to the Question, 'How does it feel to be in Battle?'" This is another of the volumes which took their rise in Stephen Crane's 'Red Badge,' because, although it is probably the case that the author has found his quotations in the letters from soldiers serving in South Africa which have been published in country papers, yet he has selected from them the passages which recall Crane's work, and, indeed, prove its accuracy to human nature. To our mind the letters themselves are better

than extracts from them, and many which have been published in various Saturday papers of market towns deserve to be kept in permanent form. There is some amusing reading in the volume before us. For example, the soldier-patient with his handsome nurse:—

"When I started to pay her compliments she would ask me to put out my tongue, which is an obstacle to conversation. I used to lie there with my tongue hanging out, trying to put my whole soul into my eyes, but it was no go. No man can lock romantic with half a foot of furry red tongue. Another way she had of gagging me was by putting the thermometer in my mouth."

ANOTHER book on the war is by Mr. Seton-Karr, M.P. The title is *The Call to Arms, 1900-1*; or, *a Review of the Imperial Yeomanry Movement and some Subjects connected Therewith* (Longmans & Co.). Mr. Seton-Karr has not much notion of how to arrange a book, and he frankly states in his preface that he set out to write the story of the mounted sharpshooters, and consequently of what is known as the Beira Expedition, and then went on to deal with the Yeomanry movement, rifle shooting, the rifles themselves, and, finally, the politics of South Africa. The most useful part of his book is that which deals with guns, in which he is, we believe, a proficient, although there are one or two passages which throw a little doubt upon the point. Mr. Seton-Karr says, for example, "There are rumours that a new explosive has recently been discovered, and is under official examination; more probably cordite is being improved." Now a full account has been given in a lecture by Mr. Haldane, M.P., in Scotland, of the change which has been made in our powder, and it has been announced in the House of Commons in debate in the present session that the new powder, so explained to us, has been adopted. It seems late, therefore, to describe the change as rumoured. In another passage Mr. Seton-Karr tells a story of a squad at Woolwich firing ten rounds each at a coat of mail at 200 yards, and all missing; but he states that this occurred in the days of the Martini-Henry. Now the story is probably apocryphal, but the suggestion that the Martini-Henry was an inferior rifle, the use of which conduced to missing, is, of course, opposed to fact. The Martini-Henry had the great fault of a heavy recoil, but for a man as trained to its use as any soldier of the Woolwich garrison it was a most excellent target rifle at any fair range, including the 200 yards mentioned.

In the political part of Mr. Seton-Karr's book he deals with the settlement of Englishmen in South Africa, and with what are known as the Arnold-Forster proposals. It is this suggested settlement in the Transvaal which has called forth one of the oddest volumes that have ever been sent us for notice. The author, who is sometimes "I" and sometimes "we," is "Diamond & Co., Estate, Employment, and Enquiry Agents, Stratford-on-Avon and Johannesburg." The English of the production is sometimes extraordinary, and there are mistakes which go to show that the work has been dictated and not corrected. For example, we are told of the Shepstone annexation of 1877 that it was "suddenly assented to by the Boer inhabitants," where the first word should evidently have been "sullenly"; and in the same paragraph the second sentence is completely marred by some omission, and is absolutely unintelligible. We believe the statement of the author that *The National Guide to the Transvaal* (Simpkin & Marshall) has been compiled "at great expense," but it is connected with a commercial speculation and not much in our line. There is what seems a fairly full commercial directory of the Transvaal, but the arrangement of the last part is peculiar, and its contents are so varied as to detract from its commercial utility. For instance, at pp. 189 and 190



the entries which follow one another in dictionary form are the biography of one Major Macpherson, who has nearly a page, for no reason except that he was at one time President of the Liquor Commission in Johannesburg, though he has now come home on sick leave; next, under "Nursery," the address of a German, [probably a nurseryman; next, under "Pretoria,"

"I have authority from H.E. to issue this Calendar. Any person circulating that this work is being stopped may rest assured I shall take all steps left open for me to gain redress."

This item is followed by the statement under "Enquiries":—

"Enquiries are most confidentially undertaken by the Rand Premier, as well as Diamond & Co. I feel the Rand Premier can do all justice to their old and new clients without the slightest hint from me."

*The Owens College Jubilee: being a Special Issue of 'The Owens College Union Magazine' to commemorate the recently accomplished Jubilee of the College.* (Manchester, Sherratt & Hughes.)—*The Owens College, Manchester: Report of the Council.* (Manchester, Richard Gill.)—The jubilee issue of the *Owens College Magazine* contains a series of interesting papers, the first being by the Principal, Dr. Hopkinson, on 'The University and the City,' in which he rightly claims for Manchester "the honour of being the first of the great centres of industry and commerce to become the home of a university capable of adapting itself to new conditions of modern life, while at the same time preserving the sound traditions of the past." Manchester can also boast, as pointed out by the Professor of Medicine, Dr. Julius Dreschfeld, that it has the oldest provincial medical school. This was founded by the well-known surgeon Thomas Turner in 1825. In 1873 it became the medical department of the College, Dr. Gamgee delivering the opening address. A vivid picture of Owens College in the sixties is contributed by Mr. J. Kentish Wright, when

"by whatever route we came—whether by the narrow slum of Deansgate, with its filthy alleys, or by St. Peter's Street, where the lowest characters of the city used most to congregate, or by the poverty-stricken streets of Salford and the gloomy New Bailey Prison—we had to penetrate through the same dirty and depressing surroundings. The front windows of the College looked on to a piece of waste ground, where the rain stood in murky puddles, and where the dogs and cats of the district found their last resting-place."

Mr. Alderman Thompson, who has written its history and has devoted thirty-five years of hard work to the College, during fifteen of which he has occupied his present position of treasurer and chairman of council, also contributes recollections of his old College, which he entered in 1857. There were at that time only thirty-three students in all, and his chief reason in becoming a student was that he might attend Prof. Scott's class of Moral Philosophy. The position was somewhat startling, as he became one of two students, and could never divest himself of "a sense of pain and humiliation that a great thinker and revered master should have to give a course of well-thought-out lectures to two persons.....We studied Paley's 'Evidences.' How clear 'design,' watch and all, seemed in those days!" Mr. Thompson's article is followed by 'A Few Reminiscences and Conclusions' by Mr. George Harwood, M.P., who, although he only passed one year at "Owens," states that "my one year at Owens has had more to do with my life than all the other years put together." He joins in the chorus in praise of Principal Scott:—"I have never come across one to whom could be so fitly applied Keats's sublime saying about Wordsworth's 'catching his freshness from archangel's wing.'" Owens has led the movement for treating women on an equality with men. One of the

first little band of four in the long array of Victoria's women graduates, Edith Lang, writes on 'The Beginnings of the Women's Department,' and relates how she was told that "a woman's brain was not equal to the higher mathematics, so we meekly turned to the study of classics." The women being at first so few, they were brought closely into contact with the professors, who helped them right royally. "One great man gave a whole course of private lessons to a girl, just because she was too young to attend a necessary class." An article signed Catherine Chisholm brings the story of the women's department down to the present time. The number is well illustrated, and there are portraits of John Owens, Principals Scott, Greenwood, and Ward, as well as that of the present Principal, Dr. Hopkinson; Miss Edith Wilson, head of the women's department, Mrs. Tout, and Miss Thirza Potts.

The Report of the Council shows that the total assets in July, 1901, amounted to 880,863*l.* These do not include the Whitworth Hall (58,300*l.*), the New Athletic Ground (7,000*l.*), and the College Hospital estate (27,700*l.*). During the previous twelve months the following were added to the Capital Fund—New Physical Laboratory (24,425*l.*), Christie Library (23,000*l.*), and Women's Hall of Residence (3,500*l.*). The Jubilee Fund, which is to be closed on the 31st of this month, now reaches nearly 103,000*l.* The total capital of the College at the present time amounts to 1,070,363*l.* The affection with which Owens is regarded by its present and former students is a striking tribute to its attractions. Its learning now needs no commendation.

MAJOR ARTHUR GRIFFITHS, whose writings on the Waterloo campaign are well known, has now published a *Life of Napoleon* (Treharne & Co.), a volume which, like the last *Life of Napoleon* which we noticed, that by Mr. Watson of Georgia, is written for the general public rather than for scholars or historical students. While, however, Mr. Watson seemed to incorporate the latest discoveries in the history of that period, Major Arthur Griffiths takes the more ordinary or old-fashioned view. For example, he describes Josephine's "despair" at the time of the divorce, and does not refer to her extremely practical and business-like preparation for it. He is, for these days, a very strong advocate of Josephine and of her family, calling Hortense a "most ill-used wife" and Eugène "chivalrous." We have the usual phrase "cruel perfidy" applied to Napoleon's conduct in the divorce, and there is added the statement that to Josephine he "owed his first command," which seems somewhat at variance with the proofs which Major Griffiths attempts to adduce in the earlier part of the life to show that Bonaparte obtained his command upon his known merits, and not by the illegitimate influence of Barras. Major Griffiths says of the Empress: "Whether Josephine was worse than frivolous may never be definitely decided.....Napoleon, whatever cause of complaint he may have had against her, never lost his attachment to Josephine." Of the relations of the couple, after telling us of the ex-Empress dining with Napoleon after the divorce, and of Napoleon visiting her at Malmaison, Major Griffiths adds: "These curious relations were maintained to the end." The reader will, of course, remember that they were greatly strengthened, and that Napoleon stayed a long time at Malmaison in 1814. But Major Griffiths throws some doubt upon the freshness of his acquaintance with that period when he concludes his remarks upon the subject by saying: "She never really held up her head after the divorce, and died in 1814, before the fall of the Empire." We really do not know what this last sentence means. Is it possible that the writer has forgotten the visits of Alexander to Josephine and the great influence she exercised during the first

occupation of Paris by the Allies? The volume is readable. There are a few mistakes in names, of which one is a mistake that we have seen elsewhere, but to us inexplicable: "Golfe Joanne." How any one who knows French can write the name in this way we cannot understand. Of course, in French the word is Juan, and in Provençal and on the spot it is pronounced "Jouan."

We have derived not a little pleasure from *The Reminiscences of Sir Barrington Beaumont* (Grant Richards), a well-executed *supercherie*, the "editor" of which seems to prefer to remain in the fashionable shade of anonymity. The book is a carefully studied historical romance, large portions of which are, except in so far as the nominal hero is concerned, an exact record of events; the remainder embodies a love-story of considerable charm, the leading personages of which are either wholly or in part imaginary creations. We have been curious enough—not to rest our suspicions as to the true character of the work entirely upon certain matters of internal evidence—to look somewhat closely into the career of the Swedish nobleman whose part in the action is of equal interest to that played by his friend the titular hero, if not greater. The result is that we find our author (or editor?) to have followed his authorities with the utmost fidelity in all that relates to the Comte de Fersen, whose journal and correspondence are extant, with the notable exception that he has supplied him with an unhistorical English friend in the person of the English baronet. Not only is the important part assigned in the 'Reminiscences' to Fersen during the French Revolution fully substantiated by his contemporaries; even his visit to La Trappe in September, 1778, actually took place, his companion, however, not being the Englishman, but the Swede Stedingk. That Fersen was in reality the lover of Marie Antoinette, as he is here represented to have been, appears improbable, in spite of Quintin Craufurd's recorded conviction that he was the father of the Dauphin. There is nothing to support the view in his own correspondence or that of the Swedish ambassador, though the latter, in writing to Gustavus III., conveys the impression that he had noted an evident *penchant* for the young count in the Queen of France, and begs his master to keep the secret "pour elle et pour le sénateur de Fersen." Fersen's character and the impression he produced on Frenchmen are delineated with complete fidelity: the Duc de Lévis summed up the man when he wrote in his 'Souvenirs' that "his face and bearing suited admirably a hero of romance, but by no means a French romance." So Madame de Staël (to whom he seems to have been for a short time a somewhat half-hearted suitor) found him a superb statue; and the French ladies could not conceive why he should leave "his conquest" to go to America. Such a selfless devotion to a lady's honour as he would seem really to have been inspired by was quite outside the orbit of their experience. Were there nothing else in the book than this relation of the leading episodes in the life of the chief contriver of the flight to Varennes, and the faithful portrayal of a really noble character, we should not hesitate to recommend it. But apart from the intimate glimpses it gives us of the dying struggles of the French monarchy and of the tone of society prevalent in the last days of the *ancien régime*, a not unsuccessful attempt is made to convey a true impression of what the world mirrored for us in Walpole's letters—we are given a specimen—was like. There is, however, a little too much about Selwyn's fondness for funerals and corpses. Moreover, though some of the *mots* may be recognized as genuine, and others passed as very tolerable imitations, such phrases as an "effective pose" are more than suspect; and the dialogue often suggests



rather the period (and influence) of Anthony Hope than that of Horace Walpole. In fact, the whole chapter 'Of the Fair Sex in General and Lady Betty in Particular' breathes the later inspiration. But there are deeper and truer notes struck than this: the deathbed scene between Lord George and the Nonconformist parson seems to us both *vraisemblable* and deeply human. It is a pity that one who was evidently so well-read a French scholar as Sir Barrington Beaumont should have allowed himself to write incorrect phrases, such as "*coûte qui coûte*," and to make a French official speak of "*de par le loi*." The printer is presumably responsible for "*Versus Rhythmicus de Henrico Quintus*"; while careless expressions, such as "*guards-du-corps*" and "*laquay*," may be held to be evidences of the genuine authorship of the narrative!

It is always difficult to criticize the *Annual Register* (Longmans & Co.), and difficult even to find language in which to convey appreciation of the steady work which has been done upon it, with the effect of keeping it up to the level which it attained some years ago. As we have said in former years, if the editors had to start afresh no doubt they would choose a better arrangement and a more convenient form of index; but we cannot blame them for keeping to the old form, as many people are used to it, and can more easily find the things they want in consecutive years if improvements are not made, which imply changes from time to time in the arrangement. We have checked the statements in the Parliamentary and the foreign portions of the volume, and have found them accurate.

A LARGE book of 816 pages contains 5,000 *Facts and Fancies*, collected by William Henry P. Phye (Putnam), and intended to satisfy "the needs of the ordinary reader." The volume, in fact, resembles Brewer's 'Dictionary of Phrase and Fable.' The entries are arranged alphabetically, and there are cross-references; but as the same headings will not occur to everybody, an exhaustive index is really necessary to make the book useful to the ordinary man who wants his information quickly. A number of curious and interesting facts, especially as to the New World, are included, but the authorities quoted and often copied do not always inspire respect, whether they be Dr. Brewer himself or Conklin's 'Vest-Pocket Argument Settler.' An English schoolboy who had no pretensions to Macaulayan wisdom could tell Mr. Phye that "*carno*" is not the Latin for flesh. Nothing is said of the invention of the omnibus, which happens to be of unusual interest. Owen Meredith was not the pen-name of Bulwer Lytton, but of his son.

STEVENSON'S *Island Nights' Entertainments* (Cassell & Co.) is one of the best bargains for sixpence we have seen for a long time. The type is unusually good, and we shall be surprised if the issue is not very quickly and generally taken up.—Another notable issue at the same price is the "Free Trade Edition" of Mr. Morley's *Life of Cobden* (Fisher Unwin), which is abridged without substantial omissions.

We have on our table *The Athenians in Sicily, being Selections from Thucydides, Books VI. and VII.*, edited by the Rev. W. C. Compton (Bell).—*A First French Primer*, by M. Ninet (Blackie).—*An Elementary Treatise on Cubic and Quartic Curves*, by A. B. Basset (Cambridge, Deighton & Bell).—*Hugo's Waterloo*, edited by G. H. Clarke (Blackie).—*Pestalozzi*, by A. Pinloche (Heinemann).—*Gautier's Le Pavillon sur l'Eau*, edited by W. G. Hartog (Blackie).—*Charity and the Poor Law*, by S. D. Fuller (Sonnenschein).—*A Register of the Members of St. Mary Magdalen College, Oxford: New Series, Vol. III. Fellows, 1576-*

1648, by W. D. Macray, F.S.A. (Frowde).—*King Edward's Realm*, by the Rev. C. S. Dawe (Educational Supply Association).—*Debre's Dictionary of the Coronation* (Dean & Son).—*The Monk's Shadow*, by E. Yoland (Digby & Long).—*Flowers of Fire*, by E. M. Clerke (Hutchinson).—*Gummy's Island*, by H. Rodney (Digby & Long).—*The White Altar*, by J. Berridge (Unicorn Press).—*Poems*, by A. R. Green (Brimley Johnson).—*Leaves by the Way*, by J. C. Frith (Birmingham, Cambridge).—*The Conflict of Truth*, by F. H. Capron (Hodder & Stoughton).—*To Whom shall we Go?* by the Rev. C. T. Oviden, D.D. (S.P.C.K.).—*The Baptismal Office and the Order of Confirmation*, by the Rev. F. Procter and the Rev. G. F. Maclear (Macmillan).—*Ruling Ideas of our Lord*, by Charles F. D'Arcy, D.D. (Hodder & Stoughton).—*Twenty-two Talks on Everyday Religion*, by T. L. Cuyler, D.D. (Isbister).—*Practical Explanation and Application of Bible History*, edited by the Rev. J. J. Nash, D.D. (New York, Benzinger).—*La France au Milieu du XVIIe Siècle, 1648-61, d'après la Correspondance de Gui Patin* (Paris, Colin).—*and Les Années de Retraite de M. Guizot, Lettres à M. et Madame Charles Lenormant* (Hachette). Among New Editions we have *The Book of the Rose*, by the Rev. A. Foster-Melliar (Macmillan).—*Winifrede's Journal*, by E. Marshall (Seeley).—*Chemistry for Photographers*, by C. F. Townsend (Dawbarn & Ward).—*Mixed Metals or Metallic Alloys*, by A. H. Hiorns (Macmillan).—*and A Book of Verses for Children*, compiled by E. V. Lucas (Grant Richards).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Fairbairn (A. M.), *The Philosophy of the Christian Religion*, roy. 8vo, 12/.  
Robinson (C. H.), *Human Nature a Revelation of the Divine*, cr. 8vo, 6/ net.  
Walsh (W.), *The Religious Life and Influence of Queen Victoria*, 8vo, 7/6.  
Woodrow (S. G.), *Christian Verities*, cr. 8vo, 2/6 net.

## History and Biography.

*Annual Register for 1901*, 8vo, 18/.  
Griffiths (A.), *Life of Napoleon*, cr. 8vo, 3/6 net.  
Headlam (C.), *The Story of Chartres*, 12mo, 4/6 net.  
Lane-Poole (S.), *The Story of Cairo*, 12mo, 4/6 net.  
Newton (J.), *Capt. John Brown of Harper's Ferry*, cr. 8vo, 6/.  
Oman (C.), *A History of the Peninsular War: Vol. 1, 1807-9*, 8vo, 14/ net.

## Geography and Travel.

Cox (H.), *The United Kingdom and its Trade*, cr. 8vo, 3/6.  
Darlington (R.) and Ward (A. W.), *Darlington's Handbook to North Wales*, 12mo, 5/.  
Fraser (J. F.), *The Real Siberia*, cr. 8vo, 6/.  
Little (Mrs. A.), *Out in China*, cr. 8vo, 2/6.  
Nelson (H. L.), *The United States and its Trade*, cr. 8vo, 3/6.  
Norman (H.), *All the Russias: Travels and Studies in Contemporary European Russia, Siberia, the Caucasus, and Central Asia*, 8vo, 18/ net.  
Sykes (P. M.), *Ten Thousand Miles in Persia; or, Eight Years in Iran*, roy. 8vo, 25/ net.  
Tompkins (H. W.), *Highways and Byways in Hertfordshire*, extra cr. 8vo, 6/.  
Vivienne (May), *Travels in Western Australia*, roy. 8vo, 6/.

## Philology.

Erckmann-Chatrian, *Madame Thérèse*, edited, with Introduction and Notes, by A. R. Ropes, 12mo, 3/.

## Science.

Biometrika, Vol. 1, Part 3, 10/ net.  
Brühl (G.) and Politzer (A.), *Atlas and Epitome of Otolaryngology*, Translation, edited by S. M. Smith, cr. 8vo, 13/ net.  
Cornish (C. J.), *The Naturalist on the Thames*, roy. 8vo, 7/6.  
Fauna and Geography of the Maldives and Laccadive Archipelagoes, Vol. 1, Part 2, 8vo, 15/ net.  
Hannan (W. I.), *The Textile Fibres of Commerce*, 8vo, 9/ net.  
Hughes (A. W.), *A Manual of Practical Anatomy*, edited by A. Keith, Part 3, roy. 8vo, 10/6.  
Kassner (T.), *Gold-seeking in South Africa*, cr. 8vo, 4/6.  
Kirkman (J. P.) and Field (A. E.), *An Arithmetic for Schools*, cr. 8vo, 3/6.  
Lehfeldt (R. A.), *A Text-Book of Physics*, cr. 8vo, 6/.  
Leonard (J. H.), *A First Course of Chemistry (Heuristic)*, 2/.  
Wright (L.), *The New Book of Poultry*, with 45 Plates, by J. W. Ludlow, 4to, 21/.

## General Literature.

Allen (Grant), *Sir Theodore's Guest, and other Stories*, 3/5.  
Atherton (G. F.), *The Conqueror*, cr. 8vo, 6/.  
Blake (W.), *Jack Ellington*, cr. 8vo, 6/.  
Cleeve (L.), *His Italian Wife*, cr. 8vo, 6/.  
Cromie (R.), *The Shadow of the Cross*, cr. 8vo, 6/.  
Eustis (B.), *Marion Manning*, cr. 8vo, 6/.  
Flaubert (G.), *Madame Bovary*, translated, with a Critical Introduction by Henry James, 8vo, 7/6.  
Griffiths (A.), *No. 99 and Blue Blood*, cr. 8vo, 3/6.  
Meade (L. T.), *Margaret*, cr. 8vo, 6/.

Milne (J.), *The Epistles of Atkins*, cr. 8vo, 6/.  
Oliver (J. H.), *Law and Love*, cr. 8vo, 2/6.  
Onlooker's Note-Book (An), by the Author of 'Collections and Recollections', cr. 8vo, 7/6 net.  
Perry (W. C.), *Sancta Paula, a Romance of the Fourth Century*, cr. 8vo, 6/.  
Richardson (F.), *The King's Counsel*, cr. 8vo, 6/.  
Seton-Karr (H.), *The Call to Arms, 1900-1*, cr. 8vo, 5/ net.  
Smith (G.), *Commonwealth or Empire*, cr. 8vo, 2/6 net.  
Swift (J.), *Prose Works*, edited by Temple Scott, Vol. 9, cr. 8vo, 3/6.  
Truscott (L. F.), *The Poet and Penelope*, cr. 8vo, 6/.  
Vizetelly (E.), *The Warrior Woman*, cr. 8vo, 2/6.  
White (S. E.), *The Blazed Trail*, cr. 8vo, 6/.

## FOREIGN.

## Theology.

Kügelgen (C. v.), *Die Ethik Huldreich Zwinglis*, 4m.

## Fine Art and Archaeology.

Bouchot (H.), *Un Ancêtre de la Gravure sur Bois*, 20fr.  
Kemke (H.), *Ostpreussische Altertümer aus der Zeit der grossen Gräberfelder nach Christi Geburt*, 20m.  
Latyshev (B.), *Inscriptions Antiques Oré Septentrionalis Ponti Euxini Græce et Latine*, Vol. 4, 30m.

## History and Biography.

Bonnefons (A.), *Un Allié de Napoléon: Frédéric-Auguste, 1763-1827*, 7fr. 50.  
Dubois (P.), *Cousin, Jouffroy, Damiron: Souvenirs*, 3fr. 50.  
Kleinclausz (A.), *L'Empire Carolingien*, 10fr.  
Mazel (H.), *Quand les Peuples se relèvent*, 3fr. 50.  
Paulsen (F.), *Die deutschen Universitäten u. das Universitätsstudium*, 6m.  
Stourm (R.), *Les Finances du Consulat*, 7fr. 50.

## Geography and Travel.

Dumoret (M.), *Au Pays du Sucre (la Martinique)*, 2fr. 50.

## Science.

Curtze (M.), *Urkunden zur Geschichte der Mathematik im Mittelalter u. der Renaissance*, Part 1, 16m.  
Dammer (O.), *Handbuch der anorganischen Chemie*, Vol. 4, Part 1, 4m.  
Gleichen (A.), *Lehrbuch der geometrischen Optik*, 20m.  
Richer (P.), *Introduction à l'étude de la Figure Humaine*, 10fr.

## General Literature.

Bourget (P.), *L'Étape*, 3fr. 50.  
Chabrier-Rieder (Madame C.), *Les Écolières de Crescent-House*, 2fr.  
Dombre (R.), *À Côté du Rêve*, 3fr. 50.  
Harry (M.), *Petites Épouses*, 3fr. 50.  
Haussy (F.), *L'Heure Douce*, 3fr. 50.  
Réval (G.), *Lyceennes*, 3fr. 50.  
Riche (D.), *L'Oiseau Rare*, 3fr. 50.

## BRET HARTE.

It is easy to be unjust to Bret Harte—easy to say that he was a disciple of Dickens—easy to say that in richness, massiveness, and variety he fell far short of his great and beloved master. No one was so ready to say all this and more about Bret Harte as Bret Harte himself. For of all the writers of his time he was perhaps the most modest, the most unobtrusive, the most anxious to give honour where he believed honour to be due.

But the comparison between the English and American story-tellers must not be pushed too far to the disadvantage of the latter. If Dickens showed great superiority to Bret Harte on one side of the imaginative writer's equipment, there were, I must think, other sides of that equipment on which the superiority was Bret Harte's.

Therefore I am not one of those who think that in a court of universal criticism Bret Harte's reputation will be found to be of the usualephemeral kind. It is, of course, impossible to speak on such matters with anything like confidence. But it does seem to me that Bret Harte's reputation is more likely than is generally supposed to ripen into what we call fame. For in his short stories—in the best of them, at least—there is a certain note quite indescribable by any adjective—a note which is, I believe, always to be felt in the literature that survives. The charge of not being original is far too frequently brought against the imaginative writers of America. What do we mean by "originality"? Scott did not invent the historic method. Dickens simply carried the method of Smollett further, and with wider range. Thackeray is admittedly the nineteenth-century Fielding. Perhaps, indeed, there is but one absolutely original writer of prose fiction of the nineteenth century—Nathaniel Hawthorne. By original I mean simply original. I do not mean that he was the greatest imaginative writer of his epoch. But he invented a new kind of fiction altogether, a fiction in which the material world and the spiritual world were



not merely brought into touch, but were positively intermingled one with the other.

Bret Harte had the great good fortune to light upon material for literary treatment of a peculiarly fresh and a peculiarly fascinating kind, and he had the artistic instinct to treat it adequately. This is what I mean: in the wonderful history of the nineteenth century there are no more picturesque figures than those goldseekers—those "Argonauts" of the Pacific slope—who in 1848 and 1849 showed the world what grit lies latent in the racial amalgam we agree to call "the Anglo-Saxon race." The Australian gold-diggers of 1851 who followed them, although they were picturesque and sturdy too, were not exactly of the strain of the original Argonauts. The romance of the thing had been in some degree worn away. The land of the Golden Fleece had degenerated into a Tom Tiddler's Ground. Moreover, the Tom Tiddler's Grounds of Ballarat and Bendigo were at a comparatively easy distance from the Antipodean centre of civilization. "Canvas Town" could easily be reached from Sydney. But to reach the Golden Fleece sought by the original Californian Argonauts the adventurer had before him a journey of an almost unparalleled kind. Every Argonaut, indeed, was a kind of explorer as well as seeker of gold. He must either trek overland—that is to say, over those vast prairies and then over those vast mountain chains which to men of the time of Fenimore Cooper and Dr. Bird made up the limitless "Far West" regions which only a few pioneers had dared to cross—or else he must take a journey, equally perilous, round Cape Horn in the first crazy vessel in which he could get a passage. It follows that for an adventurer to succeed in reaching the land of the Golden Fleece at all implied in itself that grit which adventurers of the Anglo-Saxon type are generally supposed to show in a special degree. What kind of men these Argonauts were, and what kind of life they led, the people of the Eastern states of America and the people of England had for years been trying to gather from newspaper reports and other sources; but had it not been for the genius of Bret Harte this most picturesque chapter of nineteenth-century history would have been obliterated and forgotten. Thanks to the admirable American writer whom England had the honour and privilege of entertaining for so many years, those wonderful regions and those wonderful doings in the Sierra Nevada are as familiar to us as is Dickens's London. Surely those who talk of Bret Harte as being "Dickens among the Californian pines" do not consider what their words imply. It is true, no doubt, that there was a kind of kinship between the temperament of Dickens and the temperament of Bret Harte. They both held the same principles of imaginative art, they both felt that the function of the artist is to aid in the emancipation of man by holding before him beautiful ideals; both felt that to give him any kind of so-called realism which lowers man in his aspirations—which calls before man's imagination degrading pictures of his "animal origin"—is to do him a disservice. For man has still a long journey before he reaches the goal. Yet though they were both by instinct idealists as regards character-drawing, they both sought to give their ideals a local habitation and a name by surrounding those ideals with vividly painted real accessories, as real as those of the ugliest realist.

With regard to Bret Harte's Argonauts and the romantic scenery in which they lived and worked, it would, no doubt, be a bold thing to say whether Dickens could or could not have painted them, and whether, if he had painted them, the pictures would or would not have been as good as Bret Harte's pictures. But Dickens never did paint these Argonauts; he never had the chance of painting them. Bret Harte did paint them, and succeeded as won-

derfully as Dickens succeeded in painting certain classes of London life. Now, assuredly, I should have never dreamt of instituting a comparison of this kind between two of the most delightful writers and the most delightful men that have lived in my time had not critics been doing so to the disparagement of one of them. But if one of these writers must be set up against another I feel that something should be said upon the other side of the question—I feel that something should be said on those points where the American had the advantage. Take the question of atmosphere, for instance. Let us not forget how enormously important is atmosphere in any imaginative picture of life. Without going so far as to say that atmosphere is as important, or nearly as important, as character, let me ask, What was it that captured the readers of 'Robinson Crusoe'? Was it the character of Defoe's hero, or was it the scenery and the atmosphere in which he placed him? Again, see what an important part scenery and atmosphere played in 'The Lay of the Last Minstrel,' in 'The Lady of the Lake,' in 'Marmion,' and in 'Waverley.' And surely it was the atmosphere of Byron's 'Giaour,' 'The Bride of Abydos,' and 'The Corsair,' that mainly gave these poems their vogue. And, in a certain sense, it may be said that Dickens gave to his readers a new atmosphere, for he was the first to explore what was something new to the reading world—the great surging low-life of London and the life of the lower stratum of its middle-class. It seems that the pure novelist of manners only can dispense with a new and picturesque atmosphere. It was natural for England to look to American writers to enrich English literature with a new imaginative atmosphere, and she did not look in vain. But, notwithstanding all that had been done by writers like Brockden Brown, Fenimore Cooper, Dr. Bird, and others to bring American atmosphere into literature, Bret Harte gave us an atmosphere that was American and yet as new as though the above-mentioned writers had never written. He had the advantage of depicting a scenery that was as unlike the backwoods of his predecessors as it was unlike everything else in the world. It is doubtful whether there is any scenery in the world so fascinating as the mountain ranges of the Pacific side of the United States and Canada.

Every one is born with an instinct for loving some particular kind of scenery, and this bias has not so much to do with the birth-environment as is generally supposed. It would have been of no avail for Bret Harte to be familiar with the mighty cañons, peaks, and cataracts of the Nevada regions unless he had had a natural genius for loving and depicting them; and this, undoubtedly, he had, as we see by the effect upon us of his descriptions. Once read, his pictures are never forgotten. But it was not merely that the scenery and atmosphere of Bret Harte's stories are new—the point is that the social mechanism in which his characters move is also new. And if it cannot be denied that in temperament his characters are allied to the characters of Dickens, we must not make too much of this. Notwithstanding all the freshness and newness of Dickens's characters they were entirely the slaves of English sanctions. Those incongruities which gave them their humorous side arose from their contradicting the English social sanctions around them. But in Bret Harte's Argonauts we get characters that move entirely outside those sanctions of civilization with which the reader is familiar. And this is why the violent contrasts in his stories seem, somehow, to be better authenticated than do the equally violent contrasts in Dickens's stories. Bret Harte's characters are amenable to no laws except the improvised laws of the camp; and the final arbiter is either the six-shooter or the rope of Judge Lynch. And yet underlying

this apparent lawlessness there is that deep "law-abidingness" which the late Grant Allen despised as being "the Anglo-Saxon characteristic." To my mind, indeed, there is nothing so new, fresh, and piquant in the fiction of my time as Bret Harte's pictures of the mixed race we call Anglo-Saxon finding itself right outside all the old sanctions, exercising nevertheless its own peculiar instinct for law-abidingness—of a kind.

We get the Anglo-Saxon beginning life anew far removed from the old sanctions of civilization, retaining of necessity a good deal of that natural liberty which, according to Blackstone, was surrendered by the first human compact in order to secure its substitute, civil liberty. We get vivid pictures of the racial qualities which enable the Anglo-Saxon to plant his roots and flourish in almost every square mile of the New World that lies in the temperate zone. Let a group of this great race of universal squatters be the dwellers in Roaring Camp, or a party of whalers in New Zealand when it is a "no man's land," or even a gang of mutineers from the Bounty, it is all one as regards their methods as squatters. The moment that the mutineers set foot on Pitcairn Island they improvise a code of laws something like the camp laws of Bret Harte's Argonauts, and the code on the whole works well.

Therefore I think that, apart altogether from the literary excellence of the presentation, Bret Harte's pictures of the Anglo-Saxon in these conditions will, even as documents, pass into literature. And again, year by year, as nature is being more and more studied are what I may call the open-air qualities of literature being more sought after. This accounts in a large measure for the growing interest in a writer once strangely neglected, George Borrow; and if there should be any diminution in the great and deserved vogue of Dickens, it will be because he is not strong in open-air qualities.

Bret Harte's stories give the reader a sense of the open air second only to Borrow's own pictures. And if I am right in thinking that the love of nature and the love of open-air life are growing, this also will secure a place in the future for Bret Harte.

And now what about his power of creating new characters—not characters of the soil merely, but dramatic characters? Well, here one cannot speak with quite so much confidence on behalf of Bret Harte; and here he showed his great inferiority to Dickens. Dickens, of course, used a larger canvas—gave himself more room to depict his subjects.

If Bret Harte's scenes and characters seem somewhat artificial, may it not be often accounted for by the fact that he wrote short stories and not long novels? For it is very difficult in a short story to secure the freedom and flexibility of movement which belong to nature—the last perfection of imaginative art.

All artistic imitations of nature, of course, consist of selection. In actual life we form our own picture of a character not by having the traits selected for us and presented to us in a salient way, as in art, but by selecting in a semi-conscious way for ourselves from the great mass of characteristics presented to us by nature. The shorter the story, the more economic must be its methods, and hence the more rigid must its selection of characteristics be; and this, of course, is apt to give an air of artificiality to a short story from which a long novel may be free. The Americans are great masters of the short story. And Bret Harte himself, in a charming essay, has said that the American short story is simply an amplification of the American humorous anecdote. There are no more exquisite short stories in the world than those of Miss Wilkins, and there are no more humorous ones than those of Mark Twain. The late Frank Stockton, too, was an acknowledged master in this line. But each of these writers shows how the rigid selec-



tion of the salient qualities of the characters operates against that freedom and flexibility of movement which I have been alluding to. Drama has long since lost its flexibility. In all English drama—I mean acted drama—the dialogue is secondary to the movement; it has, as I have said on a previous occasion, to be struck from the gallop of the dramatic action like sparks from the roadster's shoes. And note what Mr. Leslie Stephen says upon this subject:—

“A writer for the stage must appeal to a much narrower audience, and must submit to a whole system of restrictions upon the manner of presenting his thought, which are to a great extent thrown away upon the mere reader. A play may be read as well as seen, but it calls for an effort of imagination on the part of the reader which can never quite supply the place of actual sight; and a play intended only for the study becomes simply a novel told in a clumsy method.”

Does it follow from this, and from the fact that the only poetic form in which dialogue is still free from mechanical conditions is the dramatic idyl, that the one perfectly flexible form for imaginative literary art in prose is the long novel? So it would seem. It is there alone that the artist has room to develop a character, and secure the freedom and the flexibility of nature. And even as regards the long novel, it would seem that although a mere plot-novel may be compressed into a moderate space, and although a character-novel may be compressed into a like moderate space, a novel which contains anything like a plot worked out by true characterization requires a great deal more room than either of the other two kinds of novel, or it will suffer.

But this being so, why did Bret Harte not write long novels? He did write ‘Gabriel Conroy,’ a long novel. Then why, when he did attempt a long novel, did it prove a failure? Well, here is a question it would indeed be difficult to answer. Perhaps the answer is that some men are born to write short stories and some long, just as some artists are born to paint miniatures, some to paint landscapes, and some imaginative pictures. In the criticism of prose fiction there is no more interesting fact than that the author of ‘Gabriel Conroy’ was the author of ‘The Luck of Roaring Camp’ and ‘The Outcasts of Poker Flat.’ His very success as a writer of short stories seems to have stood in his way when he attempted a long novel. In writing his short stories he was able to gratify his artistic yearning for complete fusion of his materials. His short stories, like those of Hawthorne, Poe, and Frank Stockton, are as thoroughly fused as poems. The entire story reads like one sentence. But to fuse a poem or a short story is not a very difficult task. To fuse the mass of material of a long story is a very different matter. This is why Dickens's novels consist really of a string of episodes or short stories, with the sole exception of ‘A Tale of Two Cities.’ The wonderful vitality of ‘Jane Eyre’ and ‘Wuthering Heights’ is owing to the way in which the material, bad or good, is fused. The construction of ‘Gabriel Conroy’ is as poor as that of ‘Dombey and Son’ or ‘Little Dorrit.’

Bret Harte seems to have been determined to give us the adventures of the survivors of the party who were snowed up in the Sierra Nevada. As soon as one adventure, which would have made a capital subject for a short story, is concluded he begins another, and improbabilities are entirely ignored in the interests of situation. The heroine, Grace Conroy, sister of the simple-minded giant Gabriel, having become separated from her lover, Philip Ashley, turns up afterwards, in the romantic opera fashion, as a beautiful Spanish lady, the adopted daughter of a Spanish millionaire settler. In this capacity she has legal claims to a large property, and she consults her lover, Philip Ashley (who now is a lawyer, practising under the name of Arthur Poinset), upon the subject of her legal claims. She has dyed her skin like a Spaniard's, and by

this simple device she is able to have long consultations with her lover entirely unrecognized by him. Then comes the machinery of dreams and earthquakes which produces the great situations of the book, such as any writer with a gift of novel construction would have brought about by some psychological means and by development of character.

This plot seems poor enough undoubtedly, but are not all Dickens's plots poor, save ‘A Tale of Two Cities’ and perhaps ‘Barnaby Rudge’? There is in the Anglo-Saxon mind, as compared with the mind of the Latin races, a strange incapacity to construct plots. And there seems in Anglo-Saxon readers the same incapacity to understand the merits of a plot.

As to Bret Harte's poetry, I confess that I am not one of those who treat his poetical work as forming an unworthy portion of his claim to recognition. With regard to his mere metrical gift it is surely quite remarkable. Let any one who depreciates it try to mimic the metre used by Mr. Swinburne in the noblest of all his poems, ‘Hertha,’ and also in one of the choruses of ‘Atalanta in Calydon.’ One would have thought this metre to be quite inimitable, and yet Bret Harte boldly used it in the ‘Heathen Chinese.’ A parodist of the first order takes the metre of his original and turns it to burlesque purposes, but unless he makes the mimicry of the metre itself a source of humour he fails. Readers will remember what Col. John Hay (himself a humourist of a rare order) said about Bret Harte's using this metre and the reason which impelled him to adopt it. Bret Harte was fascinated by the melody of the ‘Atalanta’ chorus. He could not drive the music from his ears, and when the whimsical idea of the ‘Heathen Chinese’ came to him he must needs write it in this entrancing measure.

As a personality Bret Harte seems to have exercised a great charm over his intimate friends, and I am not in the least surprised at his being a favourite. It is many years since I last saw him. I think it must have been at a club dinner given by William Black; but I have a very vivid remembrance of my first meeting him, which must have been more than twenty-six years ago, and on that occasion it occurred to me that he had great latent histrionic gifts, and, like Charles Dickens, might have been an admirable actor. On that account the following incident is worth recording. A friend of mine, an American poet, who at that time was living in London, brought him to my chambers, and did me the honour of introducing me to him. Bret Harte had read something about the London music-halls, and proposed that we should all three take a drive round the town and see something of them. At that time these places took a very different position in public estimation from what they appear to be doing now. People then considered them to be very cockney, very vulgar, and very inane, as, indeed, they were, and were shy about going to them. I hope they have improved now, for they seem to have become quite fashionable. Our first visit was to the Holborn Music-Hall, and there we heard one or two topical songs that gave the audience immense delight—some comic, some more comic from being sentimental-maudlin. And we saw one or two shapeless women in tights. Then we went to the “Oxford” and saw something on exactly the same lines. In fact, the performers seemed to be the same as those we had just been seeing. Then we went to other places of the same kind, and Bret Harte agreed with me as to the distressing emptiness of what my fellow countrymen and women seemed to be finding so amusing. At that time, indeed, the almost only interesting entertainment outside the opera and the theatres was that at Evans's supper-rooms, where, under the auspices of the famous Paddy Green, one could enjoy a Welsh rarebit while listening to the ‘Chough and Crow’ and ‘The Men of Harlech,’ given admirably by

choirboys. Years passed before I saw Bret Harte again. I met him at a little breakfast party, and he amused those who sat near him by giving an account of what he had seen at the music-halls—an account so graphic that I think a fine actor was lost in him. He not only vivified every incident, but gave verbal descriptions of every performer in a peculiarly quiet way that added immensely to the humour of it. His style of acting would have been that of Jefferson of ‘Rip Van Winkle’ fame. This proved to me what a genius he had for accurate observation, and also what a remarkable memory for the details of a scene. His death has touched English people very deeply.

THEODORE WATTS-DUNTON.

NOR “BAM” NOR “BITE.”

Frog-hole, Edenbridge, Kent, May 15th, 1902.

THE explanation of the mysterious note in the “Little Library” ‘Elia’ concerning W— and Colnaghi's is that I was at first working upon the *London Magazine* version of the ‘Essays,’ where a passage concerning W— (who, I learn from Mr. Rogers Rees, was T. G. Wainwright) occurs, afterwards to be omitted by Lamb. When it was decided to reproduce the first editions of ‘Elia’ and the ‘Last Essays’ this note ought to have gone, and did not go. The fault, like most of those enumerated by your reviewer, was mine, and not the printer's. They will be absent in future editions.

E. V. LUCAS.

HOBSON'S CHOICE.

India Office, Westminster.

THE ‘Oxford English Dictionary’ accepts without demur the explanation given by Steele (*Spectator*, October 14th, 1712) of this phrase for “the option of taking the one thing offered or nothing,” viz., that it arose from the practice of Tobias Hobson, the Cambridge carrier, of compelling each customer to take the horse which happened to be next to the stable door or go without. Yet nearly twenty years ago Sir Edward Maunde Thompson, in his edition of ‘The Diary of Richard Cocks’ (Hakluyt Society, 1883), pointed out that there was reason to doubt the accuracy of this derivation. In a note (vol. ii. p. 294) on a passage which occurs in a letter written by Cocks in October, 1617 (“We are put to Hodgsons choise”), he remarked:—

“This early use of the proverbial ‘Hobson's choice’ is almost conclusive against the usual explanation of the phrase, that it was derived from the method adopted by Hobson, the Cambridge carrier, in serving his customers with horses. Hobson was born in 1544 and died in 1630. Granting that the expression arose during his lifetime, it could hardly have begun to pass into common usage before the close of the sixteenth century; and in those days such popular phrases were not communicated so fast as in ours. But here we find Cocks using it as early as 1617, after an absence of some years from England; and he would hardly have picked it up abroad. Again, Cocks was not a young man; and, as a rule, proverbs are learned and become part of our vocabulary in youth. ‘Hobson's choice’ (or ‘Hodgson's,’ as Cocks writes it) may very well have been an older popular saying which was applied to the Cambridge carrier's stable arrangements from the mere accident of his bearing the name he did.”

The view thus put forward is strengthened by two further instances of this expression which I recently came across in the India Office Records, in going through some unpublished letters of Richard Wickham, who was a fellow-factor of Cocks in Japan. Writing from Yedo on May 25th, 1614, he says: “I would put him to Hudsons choise”; and in a later letter (April 7th, 1616) he repeats the phrase: “I gave him good words, and leave him to Hudsons choise.” These are still earlier than the example given by Sir E. M. Thompson; and the three taken together seem to prove (1) that the phrase was older than Hobson's time; (2) that the original form of the name was Hodgson, Hodson, or Hudson. In all proba-



bility some Cambridge wit adapted a well-known saying to fit the masterful methods of the University carrier, and thus gave the phrase a twist from which it never recovered.

Of course, this leaves the origin of the saying a mystery still. But to get rid of a wrong explanation proves sometimes the first step towards obtaining a right one; and possibly, with the clue above suggested, some student of the byways of literature may be able to discover who was Hudson or Hodgson (or Hodge's son?), and what was the story of his dilemma.

WILLIAM FOSTER.

#### SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 14th inst. the following books in the third day's sale of the library of Mr. J. W. Ford: John Taylor's *Carrier's Cosmographie*, 1637, 13l. Tracts on Witchcraft (7), by A. Roberts and others, 1616-93, 20l. 5s. Visitation of Yorkshire, &c., MS., with tricks of arms, sixteenth century, 15l. MS. Catalogue of Horace Walpole's Library, partly written by himself, 1763, 24l.; Catalogue of the English Portraits at Strawberry Hill, Walpole's own MS., 1774, 31l.; Alphabetical Catalogue of Portraits, by himself, 21l. White's *Selborne*, first edition, 1789, 9l. 15s. H. Wigstead's *Remarks on a Tour to North and South Wales*, 1800, 13l. 15s. Wordsworth's *The Waggoner*, first edition, bound by Cobden Sanderson, 1819, 21l. 10s. Wycherley's *Miscellany Poems*, &c., first edition, 1704, 20l. 10s. Year-Book of 48 Edward III., printed by Pynson, 1518, 14l. The 597 lots of Mr. Ford's library realized over 4,000l.

The same auctioneers sold on the same day 42 lots, chiefly MSS., from the library of a well-known collector, of which the following were the most important: L. Aretinus, *Livre de la Première Bataille Punique*, MS. on vellum, with 14 miniatures, Sæc. XV., 225l. *Biblia Latina Vulgata*, MS., illuminated borders and initials, Sæc. XIV., 125l. *Boccaccio, Des Cas des Nobles Hommes et Femmes Malheureux*, MS. on paper, 8 large miniatures, Sæc. XV., 205l. *Breviarium ad Usum Carthusiensium*, MS. on vellum, 93 fine miniatures, Flemish-Italian, Sæc. XV., 1,810l. *Evangelia Quatuor Latine*, MS. on vellum, illuminated, Sæc. X., 405l. *Hieronymi Epistolæ*, printed upon vellum, with painted miniatures, Mogunt., P. Schœffer, 1470, 202l. *Horæ B. V. M.* MS. on vellum, by an Anglo-French scribe and illuminator, 12 miniatures, Sæc. XIV., 320l. *Horæ ad Usum Ecclesiæ Parisiensis*, MS. on vellum, 13 miniatures, Sæc. XV., 235l. *Heures à l'usage de Langres*, MS. on vellum, 12 miniatures, late Sæc. XV., 200l. *Horæ B.V.M.*, MS. on vellum (Spanish), 15 miniatures, late Sæc. XV., 101l. *Heures à l'usage de Rome*, Paris, L'Angelier, 1584, 52l. *Psalterium cum Calendariis*, Flemish MS. on vellum, Sæc. XV., 5 miniatures, 275l. *Roman de la Rose*, MS. on vellum, Sæc. XIV., 28 miniatures, 115l. *Shakspeare's Comedies*, &c., second impression, 1632, 164l. The 42 lots produced 5,219l. 1s. 6d.

#### Literary Gossip.

MR. W. H. WILKINS is following up his early Hanoverian studies, and is engaged upon a life of Caroline Matilda, Queen of Denmark, the sister of King George III., a princess whose story in many ways resembles that of Sophie Dorothea of Celle, consort of George I.

MR. WATTS-DUNTON contributes to the *Empire Review* for June six sonnets on the subject of the death and burial of Cecil Rhodes.

THE Countess of Warwick is writing a history of Warwick Castle and its owners, from Saxon and Norman times to the close of the reign of Queen Victoria. The book will be illustrated chiefly from paintings and relics in the castle, and will be published in the autumn by Messrs. Hutchinson.

IN the Golden Type edition of Morris's works it has been found advantageous to make one volume instead of two of 'Hopes and Fears of Art' and 'Signs of Change,' and to unite the extra lectures which were originally intended to form a part of volumes vii. and viii. in volume viii., with the title 'Architecture, Industry, and Wealth,' which will complete the series.

MR. HERBERT PAUL has, since he quitted the *Daily News*, been devoting his leisure to writing a history of England which will occupy most of his time for some years to come.

THE *Cornhill Magazine* for June opens with a short poem by Mr. Henry Newbolt, 'The Grenadier's Good-bye,' commemorating the anniversary of Lieut. Alasdair Murray's death at Biddulphsberg. Anthony Hope continues 'The Intrusions of Peggy,' and Mr. A. E. W. Mason 'The Four Feathers.' Miss Elizabeth Lee writes on 'German Drama of To-day,' while in 'Alaric Watts and Wordsworth' Prof. Beeching discloses the ingenuous criticisms privately passed on the former Laureate by a popular luminary of early nineteenth-century literature. Prof. Walter Raleigh contributes 'Stans Puer ad Mensam,' a Poem of Table Manners.' In 'The Plethora of Poets' Mr. Sidney Low offers a novel reason to account for the great writing and little reading of really excellent poetry to-day, and 'In the Editorial Chair' depicts the labours of past and present journalists, whether fighting or dummy or actual editors. 'Georgius Rex,' by Henry Martley, is the story of a love affair, and 'The Census in our Village,' by Mrs. Stepney Rawson, introduces the pranks of two mischievous boys.

THE opening pages of *Macmillan's Magazine* for June are occupied by a coronation greeting from King Alfred to King Edward VII. Dr. J. M. Farrelly, who has an intimate knowledge of South African problems, makes some practical suggestions for securing the permanency of 'Our Hold on South Africa after the War'; while 'A Dying Kingdom,' by Mr. Hugh Clifford, concerns a portion of Borneo. Mr. W. P. James contributes a paper on 'Opera and Drama.' Mr. St. John Lucas writes on 'The True Decadence,' with special reference to the position of English literature to-day. Two other papers of literary interest are 'Our Unhappy Language' and 'The Romance of Virginia' as portrayed in the three novels of Miss Mary Johnston. Fiction in the number is represented by an instalment of the new serial, 'The Cardinal's Pawn,' and by a South African war story, entitled 'The Devons.'

MESSRS. J. M. DENT & Co. are about to add to the "Temple Classics" series of pocket volumes an edition of 'Sordello,' prepared by Mr. Buxton Forman. The text is from the poet's own final revision, which is being used by special arrangement with Messrs. Smith, Elder & Co. as controlling

the copyright in the numerous changes made when the poem was republished in 1863 and later. Mr. Browning's synopsis of the poem, supplied in very full headlines, but abandoned in the current editions of his works, will reappear in a connected form as an argument at the head of each of the six books in this pocket edition.

SIR ARTHUR ARNOLD, whose death last Tuesday many friends regret, was perhaps best known as an admirable administrator and public servant, especially of municipal London. He was also, like his brother Sir Edwin, an accomplished writer and journalist. He was for some years in the Press Gallery of the House of Commons. His 'History of the Cotton Famine' (1865) gave the results of his experience as assistant-commissioner in Lancashire. Two years of travel were recorded in 'From the Levant' (1868). He was the first editor of the *Echo*, which he launched in the same year into success and left in 1875. Further travel resulted in 'Through Persia by Caravan' (1876). His later activity was represented by 'Free Land' (1880) and 'Social Politics' (1881).

IN *Temple Bar* for June Mr. Michael MacDonagh describes the privileges attached to 'The Stewardship of the Chiltern Hundreds.' Mr. H. B. M. Buchanan outlines a scheme for preserving country labour, and, from personal experience, shows how profitable 'Farm Cottage Holdings' may be made to both landlord and tenant by good management. Canon Staveley writes on 'More Irish Clerics,' and 'Border Sketches in the Transvaal' is contributed by Mr. W. Paine. Among the short stories are a vision of a naval engagement, 'Within the Shadow of the Ship'; 'In the Curé's Garden,' by Miss Charlotte M. Mew; and 'The Black Sheep of the Regiment,' by Mr. Clifford Mills. Miss Broughton's 'Lavinia' is continued, and Miss Violet Simpson's 'Bonnet Conspirators' is finished.

THE forthcoming number of the *Recueil de Travaux* will contain the continuation of a study by Prof. Naville, of Geneva, on the earliest monuments of Egypt. In this he runs counter to some of Prof. Petrie's latest theories, and contends that the remains discovered at Abydos are not the tombs of kings, but temples erected for the worship of the royal "doubles." He further contends that all the inscribed objects yet found by M. Amélineau and Prof. Petrie can be assigned to kings of the first and second dynasties of Manetho, and that no relics of Menes, the founder of Egyptian royalty, have yet been unearthed. There is little need to say that the article is written with all possible deference and courtesy to Prof. Petrie, but its conclusions, chiefly based on linguistic grounds, are uncompromising, and likely to make a sensation among Egyptologists.

THE Diplomatic and Consular Reports include Germany, Report for the year ending June 30th, 1901, on the German Colonies, published on May 16th at the price of 2d., and more than usually complete and interesting.



## SCIENCE

## TWO COUNTY HISTORIES.

*A History of Surrey.* Vol. I. Edited by H. E. Malden. (Constable & Co.)

*A History of Northamptonshire.* Vol. I. Edited by W. Ryland Adkins and R. M. Serjeantson. (Same publishers.)

THE last two counties treated in the great Victoria County History scheme make a good opening. Surrey and Northampton have not much in common, save that neither has any seaboard, and even this similarity is one more of terms than of reality, for the nearness of the former county to the coast gives a certain maritime character both to fauna and flora, whilst the latter is so thoroughly "midland" that Naseby in its centre claimed of old to be the very navel of England.

Following the sensible plan already adopted in the earlier issues of this series, both these volumes open with the natural history, beginning with geology. In this respect the midland shire has the more interesting story to tell, and the forty pages occupied by Mr. Beeby Thompson, a local geologist of no mean repute, are excellent of their kind. Though sufficiently technical and scholarly to prove welcome to the skilled geologist, Mr. Thompson's explanations of the remarkable processes that went to the building up and the sculpturing of Northamptonshire are expressed with such clearness that they ought to be of interest to any one of average intelligence. Mr. Lamplugh's account of the geology of Surrey, though less interesting, is an accurate and painstaking study.

Mr. Lydekker, a first-rate authority, deals concisely with the palæontology of both counties. The botany of Surrey is chiefly in the hands of Mr. W. H. Beeby, whilst that of Northampton is treated by Messrs. Druce and Dixon. The mollusca of each county fall to the share of Mr. B. B. Woodward.

The most generally interesting feature of the natural history of any county is that which deals with the birds. This section in the Surrey volume has been appropriately placed in the hands of Mr. Bucknill, who recently produced a good monograph on the subject. His general account of the avifauna is an exceptionally attractive piece of writing, whilst the notes on each bird, though brief, give evidence of much careful investigation. Though without seaboard, Surrey is connected with the sea by the Thames, and serves as an occasional haven for storm-tossed stragglers; it also possesses several lakes of fair size, so that it is not surprising to find that in its numerical list of birds it compares favourably with other counties. The recent rapid growth of London on the Surrey side has had a marked and curious effect on the birds of the county. Though lessening and removing some species from a large area, this extension of the suburbs is not without its compensations. Several species are prompt in adapting themselves to changed circumstances, and in recognizing the value of sites where they are protected. "Examples of this quite modern trait," writes Mr. Bucknill, "are to be found in the presence of the pigeon, moorhen, dabchick, and gulls in the South

London parks, and the recent establishment of a heronry at Richmond." It is not, however, only in the immediate neighbourhood of London that a change has come over the bird-life of Surrey in the last twenty or thirty years. Building has increased everywhere throughout the country; wild and high hills are now usually crowned with detached houses, whilst streams of week-end or holiday cyclists spin along roads and lanes that were formerly secluded. The effect on the shyer species has been marked: the great plover, the black grouse, the ring ousel, and the nesting woodcock are now most rare. Nevertheless, in Surrey, as elsewhere, the great crested grebe is on the increase, and it is pleasant to have a like assurance with regard to the kingfisher. For the general run of small birds, too, Surrey can still lay claim to being a paradise.

The list of Northamptonshire birds, supplied by the Rev. H. H. Slater, is 213 against the 256 of Surrey; but those who have studied the bird-life of the central shire, or know the late Lord Lilford's work on the avifauna of his own county, can scarcely fail to be disappointed with this section. From his frequent references to birds of the north of England, we conclude that Mr. Slater has not lived long in the shire about whose birds he writes so freely, and it is a pity that the work was not done by a more experienced resident. His bird-notes are disfigured by the constant reiteration of his own personality: there are, for instance, four "I's" in the two or three lines about the carrion crow. Mr. Slater is very positive in opinions which are certainly not shared by other ornithologists. Of the starling he says that "it deserves every encouragement and protection, as it does an immensity of good without any harm whatever." He does not seem to be aware of the damage it does to roofs and outbuildings, and of the way in which it ejects the eggs and young of far more interesting birds than itself, such as the nut-hatch and the woodpecker. Its recent increase in parts of the county has been startling and is unnoticed. Latterly it has taken to nesting in rabbit-holes in Althorp Park. Mr. Slater has his strong likes and dislikes with regard to birds, and wishes to hand over the jackdaw to the tender mercies of the gamekeeper. Altogether the perusal of this section leaves on the mind a stronger impression of the writer than of the birds he describes.

When the subject of early man is reached Mr. T. G. George, the curator of the Northampton Museum, and Mr. George Clinch, who has special knowledge of Surrey, are the respective writers. The maps of the sites of the prehistoric remains, and the plates of the more remarkable implements, weapons, and pottery, are particularly good. In each county a few of the roughly-shaped imperishable flints that tell of the presence of the earliest known man have been found, but with greater frequency in the southern shire. If there is a fault in either of these carefully written and comprehensive papers, it is that Mr. Clinch includes rather too much that is common to all counties. Of uninscribed prehistoric coins each county has its share, though in this respect Northamptonshire is in advance of Surrey, for in the former about forty British coins have been found from twenty different localities,

six of which supplied specimens dated by Sir John Evans between B.C. 200 and 100. In other respects, also, Northamptonshire has contributed considerably to our knowledge of the later Celts or Britons who held this part of the country prior to the Roman occupation. The remarkable finds at Hunsbury Camp, overlooking Northampton, are now admitted by the general judgment of our best antiquaries to pertain to the period before the arrival of the Romans. They upset many theories and statements as to the uncultured barbarism of our forefathers, who are generally supposed to have learnt all that was then worth knowing from their conquerors. Hunsbury Camp affords evidence that within its ramparts were men who used iron swords with bronze scabbards of beautiful workmanship and design; that though it was the iron age, bronze overlapped and was used for a variety of ornamental purposes; that they had a profusion of pottery of various forms, some of it handsomely ornamented with the spiral whorl of characteristic late Celtic design; that they were no mean agriculturists, as they grew four kinds of corn; that each family had its own grinding implements, for over a hundred querns or portions of querns came to light within the area; and that they wore clothing instead of "a suit of blue paint," for the spindle whorls and carding combs denote their knowledge of spinning and weaving. Moreover, there is evidence that they smelted the local ironstone on the spot; whilst the bones of animals prove that they consumed the red deer, the roe deer, the short-horned ox, and the goat, and made use of the horse and the dog.

The Roman remains in Surrey are not of first importance, but it is unfortunate for the proper sequence of the sections that Mr. Haverfield's treatment of that period has to be held over to another volume. The sixty-five pages, however, that he devotes to Northamptonshire under Roman occupation, which are richly illustrated, are admirable, and form the special feature of this volume. Never before has so vivid and realistic a picture (every detail of which is based on hard facts) been given of the Roman occupation within a limited central area of England. The map of Roman times shows that the county was crossed by two of the chief Roman roads; and the parts adjacent to Towcester, Northampton, Daventry, and especially Castor are thickly marked with the symbols indicating villas or miscellaneous finds. In these villas Britain resembles Northern Gaul; they were the "great houses" of the larger landowners who held the adjoining property. The Castor potteries receive special attention.

Mr. Reginald Smith treats adequately the Anglo-Saxon remains of both counties, so far as ornaments and implements of that period are concerned. Mr. J. Horace Round, the unrivalled authority upon Domesday, writes in both volumes on the details of the great survey. His work has already been appreciated in the notices of earlier volumes of the series, and is equally valuable with relation to both these counties. The remarkable and convincing manner in which Mr. Round is able, by Domesday valuations, to define almost exactly the line across



Northamptonshire of the terrible devastation of 1065 is but one of the many results of the intelligent labour spent on this great national record.

In both of these counties there seems to have been some slight derangement of the original plan, which has caused the introduction of material not originally intended for the first volumes. In the case of Northamptonshire this has led to the inclusion of an account of the monumental effigies for which the churches of this county are justly celebrated. The plates are good, though we think we have seen most of them before; it is a pity that this paper could not have followed the ecclesiastical and political history, as then there would have been greater knowledge of some of the persons whose effigies are here presented. The Surrey volume concludes with a hundred pages of the political history of the county, the work of the editor. Mr. Malden is to be congratulated on having produced a thoroughly good and impartial sketch of the part the county played in the larger history of England. To compress within so small a limit a readable and accurate survey of the political life of any county, and of the part played by her leading men throughout the different periods of our island's historic times, is an exceedingly difficult task. Mr. Malden has afforded a good example of the manner and tone in which such an essay should be accomplished.

As a warning to editors of a series of national importance, it may be mentioned that some slight carelessness has been shown over place-names in the case of Northamptonshire. Such slips as printing Teston for Tecton are in one sense trivial, but all the same they are annoying blemishes.

#### ANTHROPOLOGICAL NOTES.

THE publications which the Royal Society of Northern Antiquaries of Copenhagen has just sent to its foreign members include the fourth fasciculus of 'Nordiske Fortidsminder' and a part of the *Mémoires*. Both very largely consist of contributions by Dr. Sophus Müller, the learned director of the National Museum and secretary of the society for the section of antiquities. To the first he contributes a monograph on the flint daggers of the stone age found in Scandinavia, illustrated by six plates and fifty-one figures inserted in the text, and to the second seven separate memoirs on subjects relating to the transition from the bronze to the iron age and the early stages of the latter. The 'Fortidsminder' also contains a paper by Mr. Hans Kjer, on the later discoveries in the peat at Nydam, in Schleswig, where excavations were begun before the war of 1864, and have been renewed after long interruption. They include a great number of silver objects for personal adornment and the decoration of swords, illustrated by two plates and nineteen figures. The *Mémoires* also comprise a paper by the last-mentioned author on some arms of the early iron age, and an interesting account by Mr. P. Kobke of the discovery, in the museum of the Hermitage at St. Petersburg, of a copy in ivory of one of the famous golden horns found at Galléhus, in Schleswig, in 1639, and stolen from the royal collections in 1802. As the copy was probably made from the original, though treated with some freedom, it is of great value for comparison with the drawings engraved in the 'Atlas of Northern Antiquities,' published by the society in 1857. Other articles relate to makers' marks on Roman bronze vessels, identifying a number of vessels discovered in various

places with the work of the family of the Cipii, by Mr. C. Blinkenberg; and to Roman gold medallions, by Mr. Chr. Jorgensen. Mr. C. H. Read and Prof. E. B. Tylor are among foreign members of the society recently elected.

The contributions to anthropological knowledge recorded by the Corresponding Societies' Committee of the British Association as having been made by local societies during the year ending June 1st, 1901, were forty-nine in number, appearing in the transactions of sixteen societies. Of these *Yu Lioar Manninagh*, the organ of the Isle of Man Natural History and Antiquarian Society, heads the list by the publication of as many as fifteen papers, of which five are by Miss A. M. Crellin and four by the society's able secretary, Mr. P. M. C. Kermod. Eight papers were published by the Dorset Natural History and Antiquarian Field Club, of which two were by Dr. A. Colley March, and two by Mr. H. J. Moule. The Rochdale Literary and Scientific Society and the Woolhope Naturalists' Field Club published four papers each: Mr. W. H. Sutcliffe contributed two to the Rochdale Society. Those read before the Woolhope Society relate to antiquities near Hereford. The Hull Scientific and Field Naturalists' Club published three papers, of which two were by Mr. Thomas Sheppard. Mr. F. W. Reader contributed a paper to the *Essex Naturalist*, and also prepared a handbook to the prehistoric collection in the Essex Museum for the Essex Field Club. Other societies which each published two anthropological papers were the Buchan Field Club, the Caradoc and Severn Valley Field Club, and the Halifax Scientific Society, those of the last named being two papers by Mr. H. Ling Roth on the collections in the Bankfield Museum. Seven societies included one anthropological paper in their publications.

#### SOCIETIES.

ASTRONOMICAL.—May 9.—Dr. J. W. L. Glaisher, President, in the chair.—Mr. H. C. Plummer read a paper on the accuracy of photographic measures, being a reply to a recent memoir by Prof. Loewy, dealing with the accuracy attainable in the measurement of star images on photographic plates.—Father Cortie read a paper by Father Sidgreaves on the spectrum of Nova Persei as observed and photographed at Stonyhurst from September 6th to February 12th, during which period the lines of the spectrum remained broad and preserved their relative intensities. Father Cortie also read a paper on the Stonyhurst observations of the sunspot group of May and June, 1901, and showed that the disturbed area of the corona of May 18th marked the time of the actual outburst. This great sunspot in an otherwise quiet year was not accompanied by any terrestrial magnetic disturbance. The author considered that the level of sunspots is that of the upper, more diffused gases, which give the flash spectrum in solar eclipses.—A paper by Mr. Cowell was read, on a method of reducing extra-meridian observations of planets, the method being a general one, and suitable for observations at any azimuth.—The Secretary read a paper on the photographic observations of the satellite of Neptune made at the Royal Observatory, Greenwich.—Other papers were taken as read.

NUMISMATIC.—May 15.—Sir John Evans in the chair.—Mr. T. Wakley was elected a Member.—The President announced that the Council had awarded the Society's medal to Mr. A. J. Evans for his services to Greek numismatics, more especially in connexion with the coinages of Magna Græcia and Sicily. The presentation of the medal will take place at the anniversary meeting on June 19th.—Mr. T. Bliss exhibited a Nottingham penny of William II., which combined the types 243 (obverse) and 247 (reverse) as shown in Hawkins's 'Silver Coinage.'—Mr. W. E. Marsh showed a shilling of Charles II. with the date altered from 1667 to 1668, and Mr. A. E. Copp a Rosa Americana twopenny and penny of George I. dated 1723.—Mr. F. A. Walters read the second portion of his paper on the silver coinage of Henry VI. After a reference to the probability of the so-called Nuremberg counters being the 'Galley halfpennies,' against the currency of which so many enactments were made in this and previous reigns, he proceeded to deal fully with the various issues subsequent to the Pine-Cone coinage. Whilst confirming Hawkins's classification

the writer showed that a more minute subdivision of the coinage was possible, and by recently discovered specimens he was able to prove that the Calais mint was in operation to a much later date than is usually imagined.

ENTOMOLOGICAL.—May 7.—Canon Fowler, President, in the chair.—Mr. C. R. Chichester and Mr. J. H. Lewis were elected Fellows.—Mr. H. W. Shephard-Walwyn exhibited a gynandromorphous specimen of *Anthracis cardamones*, taken near Winchester in 1899.—Mr. H. Goss exhibited two male specimens of *Saturnia carpinii* from Essex, bred on whitethorn, and three males of the same species caught in Surrey by the aid of bred virgin females. He remarked that as a rule bred specimens were smaller than those caught, but the bred Essex specimens were much larger than those captured in Surrey.—Col. C. Swinhoe announced the emergence of *Cossus ligniperda* in the Zoological Society's gardens from a pupa received in a piece of wood from South Africa, and said that it was remarkable that the species should have been introduced there, and then brought back to Great Britain.—Prof. E. B. Poulton exhibited two *Eupleinæ* captured in Fiji by Prof. Gilson, and presented by him to the Hope Department. The species, which belonged to the different genera *Nipara* and *Deragena*, bore the closest superficial resemblance to each other, affording an interesting example of Müllerian or synaposematic likeness. Prof. Poulton also exhibited several specimens of *Smerinthus populi* which had been exposed during the pupal stage to the intense heat of July, 1900. In consequence of this "forcing" the moths emerged towards the end of that month, and were markedly different in colour from the normal, being much paler in tint with less distinct markings, and the red of the hind wings of a very different shade.—The Rev. A. E. Eaton exhibited drawings illustrating the wing of *Pampterinus latipennis*, Etn. MS., a remarkable dipterous fly of the family Psychodidae, from New Guinea, in the collection of the Hungarian National Museum, Budapest.—Prof. L. C. Miall communicated a paper on 'A New Cricket of Aquatic Habits found in Fiji by Prof. Gustave Gilson.'—Dr. T. A. Chapman a paper on 'Asymmetry in the Males of Hemarine and other Sphingæ,'—and Mr. E. Meyrick a paper on 'Lepidoptera from the Chatham Islands.'

METEOROLOGICAL.—May 21.—Mr. W. H. Dines, President, in the chair.—Capt. D. Wilson-Barker read a report, prepared by Mr. Dines and himself, on the wind-force experiments which had been made on H.M.S. Worcester off Greenhithe and at Stoneness Lighthouse, 817 yards from the ship on the north bank of the river. These experiments were in continuation of those on the exposure of anemometers at different elevations which were carried out on the Worcester a few years ago. All the observations were made with the pressure-tube anemometer. The broad general result is that the lighthouse experiences steadier and stronger winds than the Worcester, the velocity being about six per cent. greater, notwithstanding the fact that the elevation is less than half; but in both positions the extreme velocities reached in the gusts are about equal.—Dr. H. R. Mill read a paper on 'The Cornish Dust-Fall of January, 1902.' When the West of England newspapers of January 24th announced falls of "pink snow" and "muddy rain" in several parts of Cornwall and South Wales, it seemed to the author possible that fresh light might be thrown on what is at present the chief object of progressive meteorology—viz, the movements of the upper air. He therefore took steps to collect as much information as possible from the whole of the district, and found that the phenomenon was reported from seventy-five different places in the south-west of England and Wales. These were all south of a line joining Milford Haven and Chepstow, and west of the meridian of Bath. By means of a map Dr. Mill showed that four separate areas were visited by the dust between January 21st and 23rd—viz., (1) Cornwall, 1,400 square miles; (2) North Devon, 150 square miles; (3) Milford Haven, 50 square miles; and (4) Bristol Channel, 600 square miles. The dust appears to have been confined mostly to low rather than high ground, for none was reported to have fallen on the Mendips, Dartmoor, Exmoor, or the Welsh mountains. The observations show that the 22nd was undoubtedly the day when most falls occurred, and that the colour of the dust was yellowish or brownish. From a consideration of the meteorological conditions at the time and for several days before, the author is inclined to believe that the evidence points to the dust having been transported in the upper air from the African deserts.

HISTORICAL.—May 15.—Dr. G. W. Prothero, President, in the chair.—The following were elected



Fellows: Lieut.-Col. E. M. Lloyd, A. L. Smith, the Rev. J. P. Witney, and W. L. Dowding.—Mr. I. S. Leadam communicated the discovery of the narrative of a supposed political plot of the year 1502, found amongst the Star Chamber depositions, and described the antecedents of the principal parties concerned.—A discussion followed, in which the President, Dr. Gairdner, the Treasurer, Mr. F. Harrison, and Mr. Chapman took part. It was understood that the text of the narrative will be printed, with further elucidations, in the *Transactions*.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—May 14.—Mr. F. Legge read a paper on 'The History of the Transliteration of Egyptian.'

MATHEMATICAL.—May 8.—Dr. E. W. Hobson, President, in the chair.—Mr. J. E. Wright was elected a Member.—Dr. G. Prasad was admitted into the Society.—Papers were read by Dr. Prasad, 'On the Use of Fourier's Series in the Theory of Conduction of Heat,'—by Mr. Western, 'Fermat's Theorem on Binary Powers,'—and by Dr. Macaulay, 'Some Formulæ in Elimination.'—Papers by Prof. Burnside, 'On Groups in which Every Two Conjugate Operations are Permutable,' and by Mr. Carslaw, 'The Application of Contour Integration to the Solution of Problems in the Theory of Conduction of Heat and to the Development of an Arbitrary Function in Series,' were communicated from the chair.

#### MEETINGS NEXT WEEK.

- MON. Surveyors' Institution, 3.—Annual Meeting.  
TUES. Royal Institution, 3.—'The Laws of Heredity, with Special Reference to Man,' Lecture II., Prof. K. Pearson.  
— United Service Institution, 3.—'Education and its Ancillary, the Military Problem,' Lieut.-Col. J. Baker.  
— Society of Arts, 3.—'Pageantry and the Masque,' Miss May Morris.  
WED. Chemical, 53.—'Taxin,' Messrs. T. E. Thorpe and G. Stabbs; 'Soil Samples,' and 'Some Excessively Saline Indian Well Waters,' Mr. J. W. Leather.  
— Folk-Lore, 8.—'Foloch Folk-Lore,' Mr. M. Longworth Dames.  
— Geological, 8.—'The Red Sandstone Rocks of Peel, Isle of Man,' and 'The Carboniferous, Permian, and Triassic Rocks under the Glacial Drift in the North of the Isle of Man,' Prof. W. Boyd Dawkins; 'A Descriptive Outline of the Plutonic Complex of Central America,' Dr. C. Callaway.  
— Society of Literature, 83.—'The Literary Forgeries of the Eighteenth Century,' Mr. W. Bolton.  
THURS. Royal Institution, 3.—'Contemporary British Sculpture,' Lecture II., Mr. M. H. Spielmann.  
— Royal, 43.—  
— Society of Arts, 43.—'Western Australia, its Progress and Resources,' Hon. H. W. Venn.  
FRI. Royal Institution, 9.—'The Progress of Electric Space Telegraphy,' Mr. G. Marconi.  
SAT. Royal Institution, 3.—'The Development of the English Drama,' II., 'The Drama of the Middle Ages,' Prof. Brander Matthews.

#### Science Gossip.

PROF. HARTWIG writes to the *Astronomische Nachrichten* (No. 3792) that Prof. Seeliger pointed out to him that there was an error in his investigation of the parallax of Nova Persei, and that when he had detected what the error was and corrected it, the resulting parallax came out negative—i.e., that one of the comparison stars is nearer us than the Nova, and that the parallax of the latter cannot be determined from these observations. The last number of the *Monthly Notices of the Royal Astronomical Society* (vol. lxii. p. 489) gives the result of an attempt to determine this parallax from photographs taken with the astrographic equatorial at the Royal Observatory, Greenwich, which makes it out as considerably less than 0".1, and therefore, like the Bamberg observations, not measurable.

MR. BACKHOUSE, of Sunderland, also writes to point out that the variability of the star BD. + 54°, 2863, which was announced in *Ast. Nach.*, No. 3774, and the star called 2, 1902, Lacertæ, was in fact detected by himself about six years ago, and announced in the number of the *Observatory* for July, 1897. The period, he remarks, seems quite irregular; an epoch of greatest brightness, as noted by him, took place on October 8th, 1896, and another maximum was passed in February this year. A minimum according to his observations occurred on March 24th, 1897.

HERR WALTER F. WISLICENUS has published, with the assistance, as before, of the *Astronomische Gesellschaft*, a third volume of his exceedingly useful *Astronomischer Jahresbericht*, giving a complete bibliography of astronomical works and articles, with short sketches and abstracts of what they contain, for the year 1901. All astronomers welcome the prospect of this publication becoming an annual institution.

## FINE ARTS

### THE ROYAL ACADEMY.

II.

WE spoke too soon of Mr. Brock's equestrian statue in the courtyard of Burlington House. What a fine monument it would have been without the Black Prince! Every one might then have seated on the charger the hero of his fancy; now we must accept the wearisome and characterless braggadocio which convention has imposed as the inevitable gesture of mediæval chivalry. Mr. Brock, indeed, scholarly and cultivated as his work is, seems to fail just in proportion as he attempts the expression of vehement feeling. His *Royal Scots Fusilier* (No. 1604) is marred by the same unconvincing rhetorical posture. We feel at once that on a battlefield such a pose would appear as ridiculous as it might seem grandiose on the music-hall stage. Probably on a battlefield men behave with singularly little eye to dramatic effect, and what the sculptor must attempt in such a case is to find the pose which directly symbolizes the idea. He must rely rather on a right intuition than on observation. But this right intuition Mr. Brock seems to lack. His statue of Gladstone (1609) is much better; the pose is natural and eloquent, but it is a pity Mr. Brock allowed his assistants to carry out the gold lace of the robe with such tiresome and mechanical elaboration. Were it suggested by a faint incised line rather than imitated literally in relief it would not oppress one as it does with a sense of the inappropriateness of the medium for such effects.

Mr. Harry Dixon's *Otters and Salmon* (1603) struck us as having vigorous intention and a feeling for the movement of life.—In the main sculpture gallery perhaps the best thing is Mr. Swan's *Boy and Bear Cubs* (1722). A charming and really plastic idea is that of twisting the boy's body round so as to give to the whole composition a spiral tendency, while the pendent arm brings the eye round again to the beginning. His *Polar Bears* (1725), in silver, climbing up a piece of crystal, is, however, another of Mr. Swan's curious lapses. The silver lace-work round the base of the crystal is positively tawdry in its florid and weak forms.—Mr. Colton is always one of the most interesting of our younger sculptors; he has not, so far as we have seen, ever again hit upon so good an idea as his 'Image Finder'; but he works on a line that is quite his own, undeterred by his isolation and the little sympathy that his aims receive just now. His feeling is for a pure rather than an expressive beauty. Consequently he has, we think, failed comparatively in his large relief *The Crown of Love* (1689). Here the idea demands an intensity of emotion which perhaps lies beyond the artist's range, but, regarded merely as a decorative group, it has unusual qualities of plastic design. His other piece this year, *The Springtide of Life* (1724), is much more complete. It is a felicitous motive in which all the lines lead up by rhythmical and easy gradations to the head and shoulders of the baby boy who leans forward in eager anticipation. The figure of the girl is admirable. The pose is so easy and natural that the ingenuity by which it is made to fit the scheme of the composition is scarcely apparent. The forms are delicate and rounded off with a feeling for elegance, which, as it is no longer fashionable, cannot be supposed to be the result of any cold acquiescence in convention; it is clearly felt by the artist with the glow of an immediate and personal predilection. The forms answer everywhere, down to the minutely finished extremities, to the idea of the type which the artist has conceived. In his choice of types for their finished grace rather than for their capacities of expressing psychological states Mr. Colton stands aside from the main current of contem-

ary sculpture. He is no less distinct in his treatment; almost alone among modern sculptors he cherishes the surface quality of his work. It has atmosphere and morbidezza; it gives the illusion of a more yielding surface than that of cut stone or opaque plaster.—Much more ambitious in its aim is the school of which Mr. Frampton's small heads, *The Lady of the Isle of Avelon* (1620) and *Lyonors* (1713), may be taken as typical and which seems still to be in the ascendant. Arthurian pseudo-mysticism has long since lost the charm of novelty, and has, we think, very little else to recommend it. It is one of the cheap substitutes for imagination which we owe to modern progress. Such work pretends to a greater refinement of taste than the operative substitute which so many painters affect, but is, we think, no more successfully deceptive.

We are sorry that Mr. Goscombe John's memorial to the late *Sir Arthur Sullivan* (1688) is to be placed in St. Paul's Cathedral. The photographic head of the late musician looks unhappily out from its imitation Renaissance setting.

Among the portrait busts those of the late Mr. Onslow Ford are perhaps the most accomplished, though we confess to finding in them nothing more than uninspired proficiency in the practice of counterfeiting more or less accurately the sitter's features. Mr. Stirling Lee's head of the late Mr. John Brett (1646) stands out from the monotonous rows of undistinguished heads reproduced with aimless care. Here alone do we find any attempt at decided interpretation of character. In this alone does the artist appear to have searched out with zest the salient facets of the head and to have noted with emphasis what his intelligence had grasped.

Returning now to the paintings, we have not yet noticed the most sensational piece of the exhibition, Mr. J. J. Shannon's indiscretion; his portrait, that is, of Mr. Phil May (269) with a hunting coat and cigar. It might be called an indiscretion from the point of view of the sitter, if it were not evident that Mr. Phil May had enjoyed, even if he did not inspire, the humour of it. But it is from the point of view of the artist that the indiscretion is so serious. How can we exculpate the author of this for indulging in the flattering insincerity of his usual style? Less than ever before can we tolerate the "little Lord Fauntleroy" sentiment with which he gratifies the parents of his youthful aristocratic sitters, or condone the morbidly alluring expression which he gives to his ladies' faces by a few patent tricks in the handling of mouth and eyes. For Mr. Shannon has proclaimed himself a painter who has the talent to be sincere to the verge of brutality. And that is a talent that he has no right to belie. As might be expected, under the unwonted inspiration Mr. Shannon has painted here better than ever before. It is not, of course, the painting of a scrupulous and scholarly craftsman, but the touch is solid and brusquely expressive, not, as too often, unctuous and flattering.

Another portrait that claims, nay, clamours for attention, is that of *A Lady* (380), by Signor Antonio Mancini, remarkable for the perverse ingenuity and misapplied skill which it evinces. It is, of course, no easy matter to express anything completely in the language of paint, and Signor Mancini has undoubtedly expressed some strong personal tastes. He has, indeed, managed to symbolize the odour of patchouli by the peculiar depravity of his handling of paint, at once clotted and slippery, but his success, if it provokes imitation, can hardly be welcomed.

In landscape the present exhibition is by no means striking. The most interesting work is that of a group who devote themselves rather to a careful and unambitious record of atmospheric effect than to the discovery of any really pictorial motives. Of these Mr. Stott is, we think, the most sensitive. His *Peaceful Rest* (281) is,



as usual, a rendering of the blues of twilight with the contrasted complementary colour of firelight, in this case given by the match with which an old shepherd lights his pipe.—Mr. Clausen is more anxious to accommodate his observation with the necessities of style, and in his *Homeward* (47) has massed his figures in a silhouette which shows more feeling for design than is usual with him. More than before, however, his efforts in this direction make one feel how unfortunate it is that his method of painting is based on an imitation of pastel technique. The true technique of oil would enable him to get his effect of mass by much simpler and more expressive methods.—Mr. La Thangue's pictures lack both the tender sentiment of Mr. Stott's landscape and the research for design of Mr. Clausen's; indeed, he always seems unduly satisfied with the mere skill of his rendering of the effect of sunlight. The illusion of sunlight is, moreover, produced by the trick of forcing an inky purplish note in his shadows. But there are signs this year in one or two of his works, notably *Goslings* (50) and *Marsh Marigolds* (74), that his colouring is becoming slightly purer and more transparent.—Mr. Thaulow's *Old Saw-Mill, Norway* (727), is a good rendering of the dull metallic tints of half-frozen water, a colour scheme which he records with an enthusiasm that we cannot trace when he attempts other motives.

## NOTES FROM ATHENS.

THE Greek architect Nicolas Balanos, who has been employed on the restoration of the Parthenon, under the advice of an international commission, of which Mr. Penrose is a member, has long contemplated the possibility of restoring the Erechtheum also. It has now been decided by the Director-General of Antiquities and the Minister for Ecclesiastical Affairs and Education, Dr. Antonio Monferrato, to undertake this work. The following official order has been issued:—

(a) (In the north portico) in the third column from the east, the third drum, which is partly destroyed, will be replaced to a height of 60 m.; also the fourth drum will be replaced to the extent of half its diameter and about the same height.

(b) In the north-west corner column the fifth drum will be partly replaced, and a new sixth drum will be added. For this purpose use will be made of the blocks, lying near the Erechtheum, which were prepared for this purpose during the previous restoration (about the middle of last century).

(c) In the west column the missing portion of the fourth drum will be inserted, and the damaged portions of the fifth and sixth replaced.

(d) The marble beams of the roof (of the north portico) will be replaced in their original position, supported by iron girders extending under their whole length; these iron girders will be concealed by marble slabs three to four centimetres thick placed beneath them.

(e) All the other architectural members of the same portion will be replaced in position and fixed with iron cramps and rivets. Any missing panels of the roof will be replaced by thin slabs of plain marble.

(f) As the weight of the beam above the door might be too heavy for the broken lintel to support, an iron girder must be placed on the top of the wall, immediately under the beam.

(g) The west façade of the temple shall be partly restored by replacing in position the extant columns and capitals concerned, and completing them where necessary by new pieces of marble.

This work will be entrusted to M. Balanos, who will consult the Director-General of Antiquities on all archaeological matters.

The work on the Erechtheum will soon begin; meanwhile M. Balanos is to be sent to report

on the project for strengthening and partly restoring the temple of Apollo Epicurus at Bassæ, near Phigalia. This isolated temple is much damaged and requires immediate attention.

The approval which M. Balanos's work on the Parthenon has received from the Directors of the foreign Archaeological Schools, and also from Mr. Penrose, is a guarantee of the success of his similar undertaking in the case of the Erechtheum and the temple at Bassæ.

S. P. LAMBROS.

\* \* The restorations proposed for the Erechtheum are not in themselves a serious matter. In part they are probably, like the restorations now going on at the Parthenon, necessary for the stability of the building. The rebuilding of the north porch and west façade is a new departure, so far as the present régime is concerned. It is, however, a continuation of the rebuilding of the Erechtheum which took place between 1840 and 1850, and the columns on the west façade were blown down by a storm subsequent to that restoration. Where so much has already been done to the building in recent times a little more or less may not matter very much, but it is to be hoped that this project is not the beginning of a scheme for rebuilding other Greek buildings, such as the Parthenon itself, from a mixture of ancient and modern materials.

## SALES.

THE sale of Sir J. C. Robinson's collection of drawings (part of which we recorded last week) was continued by Messrs. Christie, Manson & Woods on the 13th and 14th inst. The following were the principal prices realized: Holbein, Design for a Painted Glass Panel, 160*l.* Filippino Lippi, Christ and St. John the Baptist, 150*l.* L. Lotto, Portrait Head of a Lady, 80*l.* B. Luini, Study for the Head of an Angel, 68*l.* Michael Angelo, A Pieta, 560*l.*; Two Studies for Ascending Figures in the 'Last Judgment' in the Sistine Chapel, 85*l.*; Christ at the Well, 160*l.*; Study for the 'Jonah' in the Sistine Chapel, 160*l.*; The Holy Family, 50*l.* (purchased by Sir T. Lawrence for 500*l.*). G. Mocetto, A Sleeping Nymph with Satyrs, 52*l.* P. Perugino, Study of a Young Man, 150*l.* Pinturicchio, Six Seated Figures, others behind, 80*l.* Raphael, One of the Suitors breaking his Wand across his Knee, 210*l.*; Three Silverpoint Studies, 65*l.*; Pope Leo X. carried in Procession, 65*l.* P. P. Rubens, The Garden of Love, and the companion drawing, 820*l.*; View of a Flemish Château, 140*l.*; another, with bridge over moat, 135*l.* Rembrandt, Man and Two Children at a Door, 60*l.*; Landscape, with man seated by the side of a road, 110*l.*

We also recorded last week the sale of Sir T. Gibson Carmichael's drawings of the English School. The following works belonging to him were sold on the 13th inst. Drawings: A. Mantegna, Head of a Man, 110*l.* Filippo Lippi, A Biblical Subject, 78*l.* Pictures: H. Memline, The Salutation, 220*l.* F. Francia, The Madonna and Child with St. Francis, 1,050*l.* Early Florentine School, The Judgment of Paris, 210*l.* P. Perugino, A Composition of Four Nude Male Figures, 735*l.* D. Ghirlandaio, Profile Portrait Bust of an Old Man, 336*l.* Pietro di Lorenzo da Prato, The Madonna and Child, 420*l.* S. Botticelli, The Madonna and Child, 1,680*l.*

The following engravings were sold by Messrs. Christie on the 15th inst. After Lawrence: Countess Gower and her Daughter, by S. Cousins (framed), 50*l.*; another example (proof), 63*l.*; Countess Grey and her Children, by the same, 100*l.*; Master Lambton, by the same, 84*l.*; Lady Peel, by the same, 56*l.* After Morland: Children playing at Soldiers, by G. Keating, 51*l.* After Romney: Mrs. Stables and Daughters, by J. R. Smith, 75*l.* After Hoppner: Lady Louisa Manners, by C. Turner, 116*l.*; Countess Cholmondeley and Child, by the same, 110*l.* After Cosway: Mrs. Duff, by J. Agar,

54*l.* After Reynolds: Lady Catherine Powlett, by J. R. Smith, 79*l.*

The same firm sold on the 16th inst. the following pictures: J. Stark, A Woody River Scene, 210*l.* N. Diaz, A Bouquet of Flowers, 136*l.*; Love and Cupids, 120*l.* Jongkind, Fabrique de Cuirs Forts, 115*l.* F. Manet, Head of a Lady in White Dress, 126*l.* Monticelli, Le Soir dans le Parc, 283*l.* E. Ribot, Mother and Daughter, 173*l.* D. Cox's drawing, Peat-Gatherers, fetched 99*l.*

## FINE-ART GOSSIP.

RECENTLY Mr. Dudley Hardy has been making several visits to various places of interest on the north coast of France. His studies in water colours of the fisher and peasant folk, as well as of various aspects of nature, are to be shown at the Continental Gallery, New Bond Street. To-day is fixed for the private view. By the way, Mr. Dudley Hardy has just been elected president of that flourishing brotherhood, the London Sketch Club.

MESSRS. P. & D. COLNAGHI invite us to a private view in Pall Mall of a collection of masterpieces of the early English School to-day, shown in aid of King Edward's Hospital Fund.

THE twentieth annual exhibition of black-and-white drawings prepared for Cassell & Co.'s publications will be opened on June 4th at the hall of the Cutlers' Company, Warwick Lane. A leading feature of this year's exhibition will be the drawings prepared for 'Living London.'

THE dinner given to Auguste Rodin at the Café Royal was a striking expression of the enthusiasm which the great sculptor has aroused in England. Even those who do not altogether approve of the direction of some of his work admit that his is without any question the greatest genius and the most powerful personality which has been devoted to sculpture in modern times. The dinner was given to commemorate the acquisition by subscription of M. Rodin's 'St. John' for the South Kensington Museum and to express the almost unanimous recognition of the sculptor's genius by English artists. The whole scheme was originated by Mr. J. Tweed, who is well known as the author of the colossal statue of Mr. Rhodes destined for Bulawayo, a work in which the study of Rodin's style is evident, and which has certainly caught something of the master's energy and directness of expression. The dinner was presided over by Mr. George Wyndham, who delighted both the English hosts and their French guests by speaking with equal fluency in both languages. Other speakers were Lord Ribblesdale, Sir Charles Dilke, and Sir Walter Armstrong. Mr. D. S. MacColl, in proposing the toast of French Art, showed even more than his usual eloquence, and rose to the height of a great occasion. The French Ambassador's reply was gracefully appreciative of English feeling towards French artists.

'THE KING'S ART TREASURES' will be described in the *Art Journal* for June. Access to the royal collections has been sanctioned by the King, and photographs of works of art in His Majesty's collections have been taken. The chief articles will be signed by Mr. Lionel Cust, Mr. Holmes, and Mr. Guy Laking. The frontispiece to the number will be an original etching of the interior of Westminster Abbey, by Mr. Axel Haig.

IN THE Fitzwilliam Museum at Cambridge a loan exhibition of pottery and porcelain, representing wares made between A.D. 1500 and 1820, opens on Monday next, May 26th, and remains open until June 17th. The objects exhibited have been contributed almost entirely by Cambridge residents or from within a radius of ten miles of the University. Over twelve hundred specimens appear in the catalogue.



THE French Academy of Inscriptions has resolved to publish a work upon the Greek coins of Africa. The editorship has been entrusted to the eminent numismatist M. Babelon.

## MUSIC

*The Oxford History of Music.*—Vol. I. *The Polyphonic Period.* Part I. By H. E. Wooldridge, Slade Professor of Fine Art in the University of Oxford. (Oxford, Clarendon Press.)

THIS Oxford history, when completed, will consist of six volumes. The second will be a continuation of the 'Polyphonic Period' by Prof. Wooldridge, while the third will deal with the evolution of the monodic movement from Josquin to Purcell. Mr. J. A. Fuller Maitland will discuss the music of Bach and Handel, Mr. Hadow the classical forms of instrumental music, and Mr. Dannreuther the romantic school, while the whole series will be under the editorship of Prof. Wooldridge, the author of the first two volumes.

In his preface to the volume under notice he remarks that the biographical method so generally adopted in histories of music is "liable to two attendant dangers: first, that of ignoring the work done by lesser men; second, that of placing genius in a false perspective." In the present treatise the continuous evolution of music is to be shown; it will deal "with the art rather than with the artist." The dangers named are certainly not imaginary, yet they cannot well be avoided. In such lives as that of Bach by Spitta, or of Beethoven by Thayer, the merits of the men who prepared the way for them, though not altogether ignored, are certainly not appreciated at their full value; had they been, these "lives," already voluminous, would have grown to an alarming size. Then, again, the "false perspective" in which genius is placed is the outcome of "the world's old-established necessity to worship." Bach and Beethoven did more than sum up the past; like every genius, they anticipated the future. "The Great Man of an age," Carlyle says truly, "is the most important phenomenon therein"; and however much geniuses may owe to their predecessors, they always remain objects of special wonder and admiration. In writing about them the perspective may be false, but how else can the world be made to feel their transcendent greatness?

For earnest students, however, a series of volumes like these on evolutionary lines is invaluable. It is the right—nay, the only practical—way to study musical, or indeed any history. They can enjoy the biographies, and correct any distortion in the perspective which enthusiasm may have caused: the one method need not exclude the other.

The sixth volume, discussing the romantic period, will stop at Chopin:—

"With Brahms and Wagner, with Tchaikovsky and Dvorák and Richard Strauss, we are still liable to the faults of a hasty or ill-considered criticism, and must leave to a future generation the task of assigning them their place and explaining the tendencies through which alone they can be interpreted."

From this decision of the editor we beg leave, in a measure, to differ. The last two composers are living, and until their art career

is ended it would, of course, be dangerous to sum it up; and this applies specially to Strauss, who is still in the prime of manhood. Brahms and the Russian composer, however, are dead, and although a future generation might not endorse any present criticism, judgment concerning two men whose art work is so intimately connected with that of some of the early romanticists would have been interesting and valuable. Then not only is Wagner dead, but his works up to 'Lohengrin' have now been before the world for more than half a century. To discuss "the formative conditions which inspired Weber in the theatre," without mention of the man who was his spiritual heir, seems somewhat unreasonable. The romantic period without Wagner is, indeed, inconceivable. Mr. Dannreuther has made a special study of him, and does not seem to us a man likely to prove hasty or ill-considered in his criticism.

In speaking of the early Christian Church our author states that it "must have been at first entirely dependent upon the examples [*i.e.*, Græco-Roman] afforded by existing forms in its attempts towards individual expression." But why "entirely" dependent? The oldest Christian compositions, the hymns and antiphons of the Office, date only from the fourth century. There was the music of the Hebrews, of which such glowing accounts are given in Chronicles, and some of the Temple music must surely have been used by the earliest Christian communities. In how far it resembled Greek music we cannot now say: both Jew and Greek borrowed from Egypt, and a similarity is therefore possible. Then, even if there was any characteristic difference, the strong Græco-Roman influences under which the Christian Church developed would naturally tend to weaken, and finally set aside, chants or melodies handed down possibly by mere tradition. In the recently published 'Dictionary of the Bible,' edited by Dr. James Hastings, the music of the Hebrews is justly described as "lost and unknown." Some discovery, however, may still be made, throwing light on this dark subject. An explanation of the *καὶ ὑμνίσαντες* of Mark xiv. 26 would indeed be welcome; the reading of the English version is, at any rate, misleading, considering the meaning we associate with the term "hymn."

In discussing the two systems of organum—the strict and the free—Prof. Wooldridge takes no account of the famous, oft-quoted passage from Giraldus, 'Descriptio Cambrie,' liber i. cap. xiii., which would seem to show a folk origin of free organum. The precise meaning which must be attached to the words of Giraldus is, indeed, difficult to determine. There is, however, another passage in the writings of this learned bishop which would appear to determine the kind of organum. In the passage mentioned above the singing of the Britons is thus noted:—

"Adeo ut in turba canentium, sicut huic genti mos est, quot videas capita, tot audias carmina discriminaque vocum varia, in unam denique sub B mollis, dulcedine blanda consonantium, et organicam convenientia melodiam."

Now in the 'Topographia Hibernica,' Distinctio III. cap. xi., Giraldus, in speaking of the skill of the Irish in instrumental

music, refers to their "organa multipliciter intricata," and he tells how "semper tamen a B molli incipiunt, et in idem redeunt, ut cuncta sub jocundæ sonoritatis dulcedine compleantur." The similarity of description is striking. But in the latter passage a clause of pregnant meaning precedes the words just quoted. It is as follows: "Seu diatesseron, seu diapente chordæ concrepent, semper tamen," &c. The British organum, at any rate, would thus appear to have been of a more limited nature than has been supposed.

The long chapter on 'Discant or Measured Music,' the chief portion, indeed, of the volume, is of special value and interest; it includes one facsimile and many examples from the 'Antiphonarium Mediceum' in the Laurentian Library at Florence, "a large collection of vocal music, in two, three, and four parts, in a handwriting which throughout appears to be of the thirteenth century."

## THE WEEK.

COVENT GARDEN.—'Die Walküre'; 'Carmen'; 'Faust'; 'Lohengrin'; 'Siegfried.'

QUEEN'S HALL.—Philharmonic Concert.

'DIE WALKÜRE' was performed last Thursday week. Frau Lohse as Sieglinde sang and acted with charm and sympathy. Herr Pennarini has a voice of pleasing quality, and his presence on the stage is good; in declamatory passages he is fairly effective, but in lyrical his voice seems hopelessly unsteady, and there is, at any rate, one song in the first act to which only a well-trained voice can render justice. Madame Nordica was the Brünnhilde; she has intelligence, though not that fervour which convinces; what she does is right, but, except at rare moments, she does not make us feel it. Herr van Rooy was a dignified Wotan, while Herr Blass as Hunding made the most of a not over-thankful part.

'Carmen' was the opera on the following evening, with Mlle. Zélie de Lussan as the factory heroine, if such she can be called; her rendering of the part has always been characteristic, and it has perhaps become more womanly. Messrs. Saleza and Scotti were the Don Jose and Escamillo.

'Faust' was given on Monday, but the performance was not a strong one. Madame Suzanne Adams is an excellent vocalist; she, however, has not the subtle charm and poetry which go to the making of an ideal Marguerite. M. Saleza, as Faust, was only fairly satisfactory, while that excellent artist M. Plançon fell once or twice into a fault which with him is extremely rare—*i.e.*, of overplaying his part. Did he perchance feel as if he must do something to perk up the performance?

'Tristan' was announced for the third time for Tuesday, but the fates, in the shape of cold winds, willed otherwise. The performers of the principal parts were unable to appear, so 'Lohengrin' was substituted for it, and the performance proved one of considerable interest. Of Frau Lohse we have already spoken in high terms, and her first impersonation of Elsa gave great satisfaction. She was tender, but not sentimental, and, while giving full vent to her feelings, kept clear of exaggeration. She sang charmingly, though in some of her high notes it was evident that the inclement weather had not



altogether spared her. Herr Arens impersonated Lohengrin. His voice told out well, he acted with dignity, and he too, like Elsa, displayed genuine tenderness. The duet in the third act was admirable. Madame Kirkby Lunn as Ortrud gave due satisfaction, while Mr. David Bispham—who, as we announced last week, has just returned from America—proved, as usual, an excellent Telramund.

'Siegfried' was given on Wednesday. Herr Pennarini in the title rôle had good moments, but in the first act his singing left much to desire, while in the forge songs there was a lack of élan. Herr Reiss was a good Mime, though the character was somewhat overdrawn. Herr van Rooy as the Wanderer and Mr. Bispham as Alberich were at their best. Madame Nordica impersonated Brünnhilde in the third act. The new scenery on the Wagner nights shows a marked improvement.

In the year 1778 Mozart wrote the greater part of the music for a ballet by Noverre, the inventor of the *ballet d'action*. After a few performances the work was laid aside and forgotten. Otto Jahn, Mozart's biographer, pronounced the music "irrecoverably lost." The score was, however, discovered in the Paris Opéra library thirty years ago—i.e., in 1872—by Victor Wilder. 'Les Petits Riens' was the title of the ballet, and, as compared with some of Mozart's great works, the numbers furnished by him are mere trifles, but the music is delightfully fresh and characteristic. Four of them—the Overture, an Andantino with echo effects, and two graceful Gavottes—were performed under Mr. Cowen's direction at the fourth Philharmonic Concert last Thursday week at the Queen's Hall, and with such success that the conductor will no doubt one day give the complete set. Jan Kubelik played the Beethoven Violin Concerto, and it was noted on the programme that it was his first performance of the work. Hitherto he has achieved success not as an interpreter of great music, but as a virtuoso of the highest rank. His reading of the concerto lacked breadth and nobility, and yet there was a distinct attempt to reveal the spirit as well as the letter of the music. It is fair to remember that he is young, that his gifts have naturally inclined him to music giving opportunities for technical display; in time he may surprise those who doubt, as we at present do, whether he has in him the makings of a truly great artist.

### Musical Gossip.

MISS MABEL MONTEITH gave her second recital at St. James's Hall on May 13th. Her rendering of Beethoven's Sonata in c, Op. 53, was not sufficiently bold, but it was interesting. Later on in the Brahms 'Paganini' variations she showed great digital dexterity. At her third recital on Tuesday she played the solo part of Liszt's 'Hungarian' Fantasia for piano-forte and orchestra with skill and marked taste. Miss Monteith is a clever and promising pianist, but she was not well advised to announce six concerts with very ambitious programmes, containing, in fact, works which would tax the powers of players of the highest standing.

JAN KUBELIK gave a concert on Wednesday afternoon at St. James's Hall with an orchestra from Prague, under the direction of M. Oscar Nedbal, the second violin of the Bohemian

Quartet. In the Overture to Smetana's 'Die verkaufte Braut' much rough energy was displayed, both by players and conductor. The orchestral accompaniment to Mozart's Concerto in D—one of a group of five written by the composer at the age of nineteen, of which the violinist played the solo part in a refined manner—was rendered with good taste and delicacy. The rest of the programme was of less interest; showy pieces, however, won for the soloist plenty of applause.

LAST Sunday the Brixton Oratorio Choir successfully rendered the second and concluding part of Gounod's 'Redemption.' We learn with surprise that, after nearly a score of services at which the attendance must have averaged 2,000, those responsible find that they have to face a small deficit. The organizers are to be congratulated upon their economical working of a most beneficent undertaking, and we feel assured that when the residents at Brixton and adjoining neighbourhoods learn the financial position they will remedy it, and also provide a guarantee fund for the future.

THE Meiningen Orchestra will give five concerts at St. James's Hall next November. The programmes will include works by Bach, Haydn, Mozart, Beethoven, Schubert, Schumann, &c.; also the four Brahms symphonies, for the rendering of which Herr Steinbach, the conductor, has achieved a special reputation.

THE programme of the last concert of the London Trio (Miss Amina Goodwin and Messrs. Simonetti and Whitehouse) at the Royal British Artists' Society, on Tuesday, will include Dvorák's fine, though seldom heard, Piano-forte Trio in F minor, Op. 65, while Rabl's new and interesting 'Fantasiestücke,' produced at their last concert, will be repeated.

THE concert of the Royal College of Music, postponed from February 24th, will take place on Tuesday afternoon next. The Prince of Wales, the new patron, accompanied by the Princess, will be present.

THE programme of the Worcester Musical Festival to be held next September includes Dr. Elgar's 'Dream of Gerontius,' a new oratorio, 'The Temple,' by Dr. Walford Davies, while Prof. Horatio Parker, the American composer whose 'Hora Novissima' was given three years ago at Worcester, will be represented by his important choral work 'St. Christopher,' originally produced at New York in 1898. We may mention, by the way, that Prof. Parker will shortly receive from the University of Cambridge the degree of Mus. Doc., *honoris causa*.

GLUCK'S 'Armide' was given on the 11th inst., the first evening of the Wiesbaden festival. The work has been brought up to date by Herr Schlar. The *Allgemeine Musik-Zeitung* recognizes skilful touches in his orchestral additions, but considers the long symphonic interludes and connecting music with modern harmonies "out of keeping with the simple, strong structure of Gluck's work."

FOUR performances of Mozart's C minor Mass, as completed by A. Schmitt, have been given at Helsingfors under the direction of M. Kajanus. Death prevented the master from completing his 'Requiem,' but for some unknown reason this Mass, commenced in 1782, remained unfinished. Mozart wrote the 'Kyrie,' 'Gloria,' 'Sanctus,' and 'Benedictus'; the 'Credo' and 'Incarnatus' were only partly written out.

THE very large and valuable collection of musical instruments which belonged to the late C. C. Snoek, of Ghent, and the special library connected therewith, have been purchased by the Prussian Government at the request of the Emperor. This collection has been transferred from Ghent to Berlin under the direction of Prof. O. Fleischer.

### PERFORMANCES NEXT WEEK.

MON.	Mr. Josef Hofmann's Piano-forte Recital, 3, Queen's Hall.
—	Messrs F. Hoar and M. Dene's Concert, 3, St. James's Hall.
—	Richter Concert, 8.30, St. James's Hall.
TUES.	Royal Italian Opera, Covent Garden.
—	Miss Rosina Heyman's Concert, 3, St. James's Hall.
—	Royal College of Music Concert, 8.30, South Kensington.
—	Mr. Sigmund Beel's Violin Recital, 8, Bechstein Hall.
—	The London Trio, 8, Royal Society of British Artists.
—	South Hampstead Orchestral, 8, St. James's Hall.
—	Royal Italian Opera, Covent Garden.
WED.	Kubelik Violin Recital, 3, St. James's Hall.
—	Misses Rosselli and Sutherland's Concert, 3, Bechstein Hall.
—	Miss Fanny Green's Piano-forte Recital, 3, Portman Rooms.
—	Mr. Joseph Ivimey's Orchestral Concert, 8.30, St. James's Hall.
—	Royal Italian Opera, Covent Garden.
THURS.	Wagner Concert, 3, Queen's Hall.
—	Messrs. Herbert Fryer and B. Wither's Concert, 3, St. James's Hall.
—	Philharmonic, 8, Queen's Hall.
—	Miss Monteith's Piano-forte Recital, 8.30, St. James's Hall.
—	Royal Italian Opera, Covent Garden.
FRI.	Dr. Lierhammer's Vocal Recital, 3, Bechstein Hall.
—	Royal Italian Opera, Covent Garden.
SAT.	Richard Strauss and E. von Fossart's 'Manfred,' 3, Queen's Hall.
—	M. Godowsky's Piano-forte Recital, 3, Bechstein Hall.
—	Kubelik's Orchestral Concert, 3, Crystal Palace.
—	Royal Italian Opera, Covent Garden.

### DRAMA

#### SHAKSPEARIANA.

*The Works of Shakespeare—Julius Cæsar.* Edited by Michael Macmillan. (Methuen & Co.)—The first three volumes of this edition of Shakespeare's works were edited by Prof. Dowden and Mr. W. J. Craig; Mr. Macmillan now joins them as editor of 'Julius Cæsar.' The progress of this issue has been somewhat slow, the first volume having been published in 1899. We understand, however, that several other plays are now in hand, and may shortly be expected to make their appearance. In his introduction Mr. Macmillan, while not pretending to be able to fix a precise date for the play, decides, on what seem to us sufficient grounds, that it cannot be earlier than 1598, nor later than 1599. He then devotes much space to the consideration of the structure of the play as one in which the interest is maintained to the end, notwithstanding that, in the death of Cæsar, what would at first sight seem to be its climax is attained half-way. In point of fact the play is a history, and, though tragic, is not "plotted" as a tragedy; it has no chief hero, though several heroic characters. These characters are elaborately analyzed, and the introduction ends with full extracts from North's translation of Plutarch, from which Shakespeare drew nearly all the materials for his play. Mr. Macmillan's notes are full, and he has evidently taken infinite pains with them; but to our fancy they savour too much of a grammatical commentary to be altogether relished by the general. Indeed, we can imagine that, like M. Jourdain, who was surprised to find that he had been talking prose all his life, Shakspeare himself might have been startled, or at least amused, on being told that a zeugma here, an oxymoron there, and an anacoluthon elsewhere had been detected in his lines, and that he had freely dealt in hypallage, chiasmus, prolepsis, and "such-like branches of learning." Mr. Macmillan's work, however, is thorough and accurate, and this fourth volume may claim an equal place with its predecessors in what, as we have before said, is one of the most desirable of the recent issues of Shakespeare's works.

The 'Edinburgh Folio' edition of *Shakespeare's Works*, published by Mr. Grant Richards, under the editorship of Mr. W. E. Henley, comes on apace. We have now received eleven of the forty bi-monthly parts which are to complete the work. As we have before remarked, in all that relates to the get-up of the edition the work is perfection. In the absence of all textual notes it is scarcely possible to do justice to the editor. We may, however, say that in his recension of the text, whether we agree with him or not in the result, we find evidence throughout of careful consideration of all points which have engaged the attention of the multitude of commentators who have preceded him. The critic will, of course, regret that it did not enter into Mr. Henley's plan to



note all departures from the original editions ; but the general reader will probably be content to place himself in the hands of a man of Mr. Henley's reputation.

*Shakespeare in Tale and Verse.* By Lois Grosvenor Hufford. (New York, the Macmillan Company.)—What the Lambs have done well Miss (!) Hufford has essayed to do afresh. She has given the stories of fifteen of Shakespeare's plays, employing at times the very words of Shakespeare. To the young, and those unfamiliar with Shakespeare—a class much larger, it is to be feared, than is generally supposed—the work thus constituted may be of some utility ; the educated reader is more disposed to be offended with omissions than thankful for what is supplied. For such, however, the work is not intended. Our author would be more uniform as well as more readable if she employed the present tense instead of the past. Beginning with the usual narrative form "there was," she finds herself compelled or reduced into changing it. Thus after, in 'The Tempest,' describing how "a certain King of Naples, Alonso by name, was returning to his own country," she depicts to us how Caliban "goes to his task of carrying wood." When we are told that Prospero "spoke very harshly to the young man, whereat the gentle Miranda plead with her father," we doubt whether we are confronted with misprints or with eccentric notions of what is English. *Spoke* for *spoke* is now common, but *plead* for *pleaded* is an undesirable innovation. The meaning of obsolete and unusual words is given in foot-notes ; the classical and literary allusions are supplied in notes at the end of the volume. As is usual in such cases, superfluous information is conveyed, and passages in need of explanation are passed over without comment. The veriest schoolboy knows that Juno was "the wife of Jupiter and queen of the gods." When, however, in 'Twelfth Night,' the Duke, noting the similarity, amounting almost to identity, between Sebastian and Viola disguised as Cesario, says :—

One face, one voice, one habit, and two persons ;  
A natural perspective, that is, and is not,

a ripe scholar might be thankful for a hint as to the meaning of *perspective*, concerning which, however, opinions differ.

### Dramatic Gossip.

WHITSUNTIDE has passed without the production of a single theatrical novelty except one unimportant *lever de rideau*. Never a theatrical festival as was and still to a certain extent is Easter, it used generally to witness some addition to the programmes at the theatres with a view to strengthening them for the summer competition. Respect of season seems now almost a thing of the past, the only period still observed being the autumn, which generally begins soon after the cessation of summer heats. This even is to some extent retarded by the extension of summer tours by the more important London managements.

The revival of 'The Merry Wives of Windsor,' arranged in three acts, is now fixed at Her Majesty's for June 3rd. The cast is satisfactory, including Mr. Tree as Sir John Falstaff, Mrs. Tree and Miss Lily Hanbury as the two wives, Miss Lily Brayton as Anne Page, Miss Tilbury as Mrs. Quickly, and Mr. Oscar Asche as Mr. Ford. Other features are Mr. Gerald Lawrence, Fenton ; Mr. Fisher White, Shallow ; Mr. Quartermain, Slender ; Mr. Courtice Pounds, Sir Hugh Evans ; Mr. Henry Kemble, Dr. Caius ; Mr. Lionel Brough, the Host ; Mr. Allen Thomas, Bardolph ; Mr. S. A. Cookson, Nym ; Mr. Julian L'Estrange, Pistol ; and Mr. Perceval Stevens, Mr. Page.

The writing up to date of 'Still Waters Run Deep' as produced at Wyndham's Theatre cannot be regarded as a success. It is easy enough

to modernize dates, to substitute Wagner for Beethoven, and the like. If this is to be done, however, the hour of a smart dinner party should not be left at six o'clock, nor should the ladies of the house be writing sheaves of telegrams to guests, who, after all, consist only of three youths. Mr. Wyndham's John Mildmay is excellent, but has no characteristically Lancastrian feature. Mrs. Bernard Beere remains powerful as Mrs. Sternhold, and Miss Mary Moore delightful as Mrs. Mildmay. The Capt. Hawksley of Mr. Lewis Waller and Mr. Bishop's Mr. Potter are attractive.

THE title of the new play adapted from the German of Felix Philippi by Miss Jane Wilson, and produced at the Opera-house, Leicester, by Mr. and Mrs. Kendal, has been changed from 'Conscience' to 'Mrs. Hamilton's Silence.' Its story is that of a mother who, in order to shield her son, whose guilt has been avowed, holds her peace and allows an innocent man to undergo two years' imprisonment. Mrs. Hamilton, the mother in question, is played by Mrs. Kendal.

MISS JANET ACHURCH appeared on the 12th inst. at the Queen's Theatre, Manchester, as Lady Cicely Waynflete in 'Captain Brassbound's Conversion,' by Mr. Bernard Shaw. Mr. Charrington was Sir Howard Hallam, and Mr. Harold V. Neilson, Captain Brassbound.

A BENEFIT for Mr. Herman Merivale, the author of 'The White Pilgrim,' 'Forget-me-not,' &c., will take place, by permission of Mr. Tree, at Her Majesty's Theatre on June 12th. In this deserved testimonial most of the principal actors of the day will take part.

R. C. CARTON'S one-act comedy, 'The Ninth Waltz,' has been added to the programme at the Garrick Theatre. Mr. Arthur Bourchier and Miss Violet Vanbrugh resume in this their original parts.

ON Thursday Mr. Arliss's new farce, 'There and Back,' replaced at the Prince of Wales's Mr. Staton's 'President,' the run of which has been shorter than was anticipated. A scene in this passes in the public room of a Scotch railway hotel.

MRS. PATRICK CAMPBELL has secured the rights of 'Madeline,' a two-act drama by Mrs. W. K. Clifford, produced recently at the Collingwood Opera-house, Poughkeepsie, New York.

THE production at Wyndham's Theatre of Mr. Calmour's 'Queen of the Roses' has been postponed till the afternoon of June 13th.

'GENTLEMAN JACK,' a one-act play by Mr. H. W. C. Newte, will on Monday be produced before 'The Little French Milliner' at the Avenue.

AUGUST 28TH is the date fixed for the production at the Haymarket of Capt. Marshall's promised new comedy.

MISS OLGA NETHERSOLE has prolonged her lease of the Adelphi until July 31st.

TO CORRESPONDENTS.—C. S.—H. A. S.—T. B. S.—J. R. R.—F. F. B.—received.  
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**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on SATURDAY, June 7, a series of PUBLICATIONS OF THE KELMSCOTT, VALE, ESSEX HOUSE, and other famous MODERN PRESSES, including a Copy of the Kelmscott Chaucer bound by the Guild of Women Binders, two Copies in the Original Boards, and one magnificent Copy on Vellum—the Essex House Shelley, Keats, &c.—the Vale Press Rubaiyat of Omar Khayyam, Sir Philip Sidney's Sonnets on Vellum, &c.

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## The remaining Portion of the valuable Collection of Americana formed by MARSHALL C. LEFFERTS, Esq., of New York.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on MONDAY, June 9, and Following Day, at 1 o'clock precisely, the remaining PORTION of the valuable COLLECTION OF AMERICANA formed by MARSHALL C. LEFFERTS, Esq., of New York, including rare Works on Virginia by Beverley, Bonnell, Bullock, Burk, Gray, Hamor, Hartlib, Jones, Lederer, Smith, Stith, Williams, &c.—scarce Tracts on New England by Bishop, Burrough, Byfield, Fox, Goston, Higginson, Howgill, Hubbard, Josselyn, Lechford, Merlins, Palmer, Stephenson, Ward, Weld, Williams, &c.—Eliot's Indian Bible, 1663—Early Voyages and Travels—Works on Indian Wars, Witchcraft, the Revolution, State and Local History, Biography, &c.—Peter Martyr's Decades (Four Editions)—Scott's Model Government of New Jersey, 1685—Franklin's Cato Major (uncut)—Columbus Letter, 1494, &c., chiefly in fine uncut condition and in choice modern Bindings.

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## The Collection of Coins of the late W. BOOTH FINLAY, Esq.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on MONDAY, June 9, and Following Day, at 1 o'clock precisely, the COLLECTION OF ENGLISH, FOREIGN, ROMAN, and BYZANTINE COINS, the Property of the late W. BOOTH FINLAY, Esq.—a COLLECTION OF ENGLISH SEVENTEENTH and EIGHTEENTH CENTURY TOKENS, CINGALESE COINS and TOKENS, the Property of a well-known AMATEUR—a COLLECTION OF ENGLISH GOLD COINS, the Property of a LADY—and other Properties.

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## A Portion of the valuable Library at Narford Hall, Norfolk, principally collected by Sir ANDREW FOUNTAINE, during the reigns of Queen Anne and King George II.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on WEDNESDAY, June 11, and Three Following Days, at 1 o'clock precisely, a SELECTION of valuable BOOKS and MANUSCRIPTS from the LIBRARY of Sir ANDREW FOUNTAINE (of Narford Hall, Norfolk), collected by him in the reigns of Queen Anne and Kings George I. and II., comprising very rare English Books and Tracts of the Sixteenth and Seventeenth Centuries (chiefly Poets and Dramatists), including many old Plays, amongst which is the Merry Devil of Edmonton of 1608, others by G. Chapman, John Ford, John Lilly, Shackerley Marmion, John Marston, Ph. Massinger, Thos. Middleton, Thos. Nahes, Jas. Shirley, John Webster, &c., including several Anonymous Plays contemporary with Shakespeare—a very fine Copy of the Fifth Edition of Boccaccio's Fall of Princes, 1590—Lydgate's Pynson, 1494—Albion's Queen, 1600—a fine illuminated Manuscript of Gower's Confessio Amantis (Fourteenth Century), a Norman-French Manuscript on Chess (Fourteenth Century), and other English Manuscripts—Manuscript and Printed Horæ and other Service Books—very rare Books, chiefly in Italian, Spanish, and French, including the Boccaccio Dante, with all the 19 Engravings—Romances of Chivalry—Bibles and New Testaments in various Languages—fine Books of Prints and Architectural Works by Du Cerceau, De l'Orme, &c.—rare Works on America, &c.—Frobisher's Three Voyages, with the rare Map, 1578—many Books in fine English and Foreign Bindings, some on Large Paper and some Printed on Vellum, &c.

May be viewed two days prior. Catalogues may be had; illustrated copies, price 2s. 6d. each.

## The valuable Library of the late DUKE of CLEVELAND, being a Portion of the Heirlooms at Battle Abbey, Sussex.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on MONDAY, June 16, and Following Day at 1 o'clock precisely, the valuable LIBRARY of His Grace the late DUKE of CLEVELAND, forming a Portion of the Heirlooms at Battle Abbey, Sussex, comprising Works on the Church of Rome—Burnet's History of His Own Time, extra illustrated—French illustrated Books of the Eighteenth Century, including a unique copy of Les Métamorphoses d'Ovide, par l'abbé Rancier, with Plates in various states, including the Echings—Covell's English Topography, including Dalway's Sussex, Eytton's Shropshire, Buck's View, &c.—Works on Natural History, Botany, and other Scientific Literature—rare Tracts and Pamphlets—Early Printed Books—Engravings and Books of Prints—Numismatic Works—Serial Publications—History—Biography—Voyages and Travels, &c.

May be viewed two days prior. Catalogues may be had of Mr. Joseph Stovner, Estate Agent, 43, Chancery Lane; and of the Auctioneers, Messrs. SOTHEBY, WILKINSON & HODGE.

## The valuable Collection of British Colonial Coins and Tokens of Lieut.-Colonel H. LESLIE ELLIS, F.S.A.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on WEDNESDAY, June 18, and Following Day, at 1 o'clock precisely, the valuable COLLECTION OF COINS and TOKENS of BRITISH POSSESSIONS and Colonies, in Gold, Silver, and Copper, &c., including many Patterns and Proofs, the Property of Lieut.-Colonel H. LESLIE ELLIS, F.S.A. F.R.G.S., &c., who is relinquishing this series.

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## A Small Collection of valuable Books and Manuscripts.

**MESSRS. SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on FRIDAY, June 20, at 1 o'clock precisely, a small COLLECTION of valuable BOOKS and MANUSCRIPTS, comprising Manuscript Bibles—Illuminated Horæ, Missals, Offices, and other Service Books—a finely illuminated French Bible of the Fifteenth Century—Historical and Theological Manuscripts, &c.—Printed Horæ, &c., on Vellum—numerous Fifteenth-Century Books with Italian Woodcuts—fine illustrated Eighteenth-Century French Books—Lafontaine, Lafontaine, Dorat, Moreau, &c.—Aristo on Vellum with Original Drawings by A. Lavoisier—fine Books of Prints, &c., many in fine Historic or Artistic Bindings.

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On WEDNESDAY, June 18, the valuable and

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SATURDAY, MAY 31, 1902.

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LITERATURE

*All the Russias: Travels and Studies in Contemporary European Russia, Finland, Siberia, the Caucasus, and Central Asia.* By Henry Norman, M.P. (Heinemann.)

MR. NORMAN'S book keeps the promise of his preface. He tells his readers that he does not intend to give a comprehensive account of Russian institutions, which exists in the volumes of Sir Donald Mackenzie Wallace. In short, he is frank enough to say honestly that his knowledge of Russian and his residence in Russia are not sufficient to justify him in dealing with it on the scale attempted by the writer he has named, or, we may add, by M. Anatole Leroy-Beaulieu, the late Mr. Eugene Schuyler, and the late Mr. Ashton Dilke, who, however, published only two outlying portions of his volumes and suppressed the remainder. Mr. Norman occupies, in fact, a place among the students of Russia intermediate between these writers and Mr. Hepworth Dixon. He has a more intimate acquaintance with Russia than had Mr. Dixon, but has dealt with his subject in the same picturesque and attractive fashion. He has produced a pleasant and even a valuable series of pictures, and the first part, which is on the real Russia, although short and out of proportion, so far as length goes, to the treatment of the more showy or sensational Caucasus, Finland, Siberia, and so forth, is perfectly truthful. No false impression will be produced on the reader's mind, and as he will undoubtedly be entertained he has no reason to complain.

Mr. Norman is looked upon as a friend of Russia, and he mentions in his preface that he has received on that ground official courtesies and the direct assistance of M. de Witte, the powerful Minister of Finance. He also avows the object of developing closer commercial and political relations between us and Russia. It is the more interesting to find that, on the whole, he takes a British view

of such delicate matters as the position of Finland towards the Russian Empire. While he tells us of Finland that there can be no doubt as to the constitutional accuracy of the Finnish position, he adds that Russia might at any moment restore independence to Finland, and then annex it, and so blot out all vestige of separate existence. Of course. But the proceeding would be impolitic in the interest of Russia herself. It would have been useful for Russia to continue to possess a connecting link between herself and that "European" or "Western" system which is so violently repudiated by Russians. The very fact that the development of Russia is likely to continue to be not only on non-Parliamentary, but on anti-Parliamentary lines, makes it the more fitting that in the case of a small people, powerless to harm her, she should retain the easygoing vestiges of a Parliamentary system under personal union with the Russian crown. The separate existence of Finland with complete Home Rule, at the gates of St. Petersburg, having its language, or rather languages (Finnish and Swedish), its church, its constitutional senate, its army, its national colours, its coinage, its weights and measures, was a living proof to the world of the toleration of the Russians. The extinction of Poland may from the Russian point of view have been necessary. Poland, with its powerful Western friends, was a mine of gunpowder to the Russian Empire; but Finland constituted no danger, and it is a proof of the weakness of the Russian system against the effects of temper that Finland is being gradually absorbed.

Mr. Norman, like Mr. Hepworth Dixon, has thoroughly grasped the fact which writers who have dealt with Russia at greater length and with more research have somewhat obscured—that Russia is essentially different from what Russians properly style, in distinction to themselves, "Europe." The Russian Nihilist and M. Pobedonostseff themselves more nearly agree than does either with an ordinary Parliamentarian of Western Europe; and Russia is not, as our newspapers would put it, "advancing" in our direction. We are apt in this country to assert that we are entering upon a period of Conservative reaction, which has even led some Englishmen to contemplate the possibility of a restoration of the Stuarts. But the Stuarts were constitutional and Parliamentarian Liberals by the side of any Russian. The few men in Russia who admired English ideas and wanted to introduce a Parliamentary system, and who were the belated descendants of the philosophers of the time of Catherine, had no hold upon opinion and have died out. The old Count Orloff-Davydoff was the leader of one section of the High Tory party of Russia, for he was at the head of those who the most stoutly stood up for the privileges of the nobles and of the great landed proprietors. Yet he was at the same time the head of the English school who desired to introduce Parliamentary institutions. For the Russian democracy such schemes never had the slightest attraction; and the other, and at all times far more powerful, branch of the Russian Tory party, represented by the chiefs of the Holy Synod, has conquered.

Mr. Norman writes in one chapter words which run slightly counter to these views, which are in fact, we believe, his own. He tells us that he has heard complaints from some educated Russians that the ministers each go separately to the Emperor to obtain the signature which makes their proposals law, "instead of submitting them first, as is customary, to the Council of Ministers.....A Tsar cannot command a policy which no minister will undertake to carry out." We think that Mr. Norman on reflection will admit that there is trace here of what to most Russians would seem the constitutional heresy. The last words that we have quoted from Mr. Norman are indeed the foundation of constitutional government in England. The fact is that in Russia a Tsar can always find a minister, who may be a tenth-class clerk, and, if he could not, the country would support him in doing without help. There never has been in Russia a Council of Ministers in the sense of a Cabinet. The Russian ministers have never agreed even so closely as the ministers of our Tudor kings. For many years there were in office at the same time in Russia the head of the obscurantist section of the Tories, as Minister of Education, and the head of the popular party, General Miliutin, as Minister of War. At this moment the two most powerful men in Russia differ as fire and water; and the one is almost supreme in external and financial and the other in ordinary domestic affairs. If an Emperor should arise again like Nicholas or like Catherine, no one else in Russia would count. Gradual change in a constitutional sense is out of the question, and no revolution can succeed, except, indeed, one conducted in the name of a false Tsar.

Of little points which we have noticed in the account of Russia and of Mr. Norman's travels, we note his allusion to the betrayal of "one of the best-kept secrets of the world; which caused quick recalls.....in that class of men who serve their countries by combining the rôles of gentleman and spy." The allusion is to a perfectly well-known fact. But how far it makes us feel from our own politics of a few years ago to reflect that the United Kingdom and Germany were at that time hand in glove in Petersburg, and that the British military attaché was the man who obtained for Germany the secret in question, and had in consequence to be removed from his post! Mr. Norman tells the first part of the common story of how the Emperor on Easter Day has to kiss the first man he meets who tells him that Christ is risen. He does not add the equally well-known sequel, that the great Nicholas himself, in all his majesty, on calling to the sentry at his gate one Easter morning, "Christ is risen," was met by the man with a salute, but the words "You lie"; with the consequence that the Emperor, collecting himself, merely said to his aide-de-camp: "It will be well in future to relieve Jewish soldiers from duty on Easter morning." Like all travellers who have not been much off the railways, Mr. Norman takes the ordinary sights of the country for exceptions. He notes, for example, of Irkutsk that the mud is so deep there that the people have to ride in their droschkies with their arms



about each other's waist, this being the invariable mode of progression in Russia outside towns, on account of the extraordinary roughness everywhere of the travelling.

One of Mr. Norman's photographs represents 'The Top of the Urals. The Water Parting between Europe and Asia.' But others show the more usual scene, at the crossing from what we call one part of the world to another, as flat and imperceptible. The geographer's theory of a separation between Europe and Asia by a mountain chain is, in fact, for the most part imaginary. The Urals in the more important portion of their dotted and shaded length are non-existent, and Russia rolls as uninterruptedly from the Volga across Siberia as roll the United States from the Mississippi for hundreds of miles to the West. Mr. Norman calls attention to the curious relations which exist in Siberia between the ordinary population, unprotected by any sufficient police force, and the criminals allowed by "preposterous tolerance.....to go about armed to the teeth." It is probably because of the enormous numbers of men unjustly condemned by a most imperfect criminal system, as well as on account of the easygoing tolerance of the Russian peasant, that the relations between officials, ordinary population, and prisoners in Siberia are so good. When the Nihilists became too active in their incessant attempts upon imperial lives for even the tolerance of Russia, affrays took place in Siberia between the prisoners and their keepers, and one of the curious revelations of Russian ways to the outside world lay in the fact that it appeared, even from the Nihilist accounts as published in our newspapers, that the prisoners had revolvers to a man. We here stand half-way between the horror with which free Australians used to view convicts and the positive love which the Russian peasant in ordinary times appears to entertain for them. But no truthful account of Russia can leave out this strange state of feeling, which is the key to many of the difficulties of the Russian Government. There is, by the way, a little sign of haste in Mr. Norman's account of these matters in Siberia, for he tells us twice over of the particular crimes committed by those whom he found acting as the heads of the railway transport service in Eastern Siberia.

Where Mr. Norman writes of a possible arrangement which might give Kulja to Russia, and declares that it need not raise objections in England, he does not mention the curious history of the previous occupation by Russia of the whole district of the Seven Rivers, and the retrocession to China after long negotiation. As England raised no objection on former occasions she could hardly do so in the future; but it is odd that there is no reference whatever in these pages, so far as we have seen, to that strange episode in modern Russian history. In his long and interesting account of Dr. Wolff, Mr. Norman would, perhaps, have added to the interest of the tale by reminding his readers that Sir Henry Drummond Wolff is that son of Lady Georgiana Mary Wolff of whom he speaks.

The latter part of the book is filled

with politics; and the writer discusses with great knowledge the relations of Russia with the nations generally and especially with ourselves. We regret that the difficulty of the case and the fact that the Anglo-Japanese treaty was signed after his chapters had been written deprive his accurate presentment of the facts of any definite practical value. He advocates an "arrangement" with Russia. He suggests that such an arrangement would have been concluded had Lord Rosebery not fallen in 1895, which we doubt; and he discusses what the arrangement might be, and all the difficulties in the way. We think that, as is natural in one who has had a journalistic training, he is inclined to exaggerate the urgency of the problem. Newspapers are always given to asserting that something is happening on any particular day. Statesmen have to deal with the more real fact that nothing ever does happen, but that all international relations are the outcome of very gradual change. Mr. Norman finds urgency in such signs as the sudden making of a strategic railway in the Polish corner which forms a wedge between Germany and Austria, and tells us that "it is an inevitable conclusion that if Russia has suddenly decided that her immensely strong position hereabouts is not strong enough, she must be contemplating the possibility of immediate and dangerous tension with one or other of her two neighbours across this frontier." This is a little sensational. Strategic preparations in the particular corner of the Russian empire named are no new thing, and Austrian preparations in the neighbourhood of the same point are constantly in progress. Yet there has been for many years no moment when either Government expected a war. At the time of the closest intimacy between the Courts of Berlin and Petersburg the Prussians pressed forward with feverish haste their entrenched camps upon their Russian frontier. Such military prudence is independent, in every country but our own, of the forecasts of politicians. Mr. Norman goes on to suggest that "Lord Salisbury has recently concluded another secret convention of some kind with Germany," of which there is no sort of evidence, and further to assert that the policy of the German Emperor directly points to the annexation of German Austria on the death of the Emperor Francis Joseph. We are inclined to believe that German policy will be found, when that event unfortunately occurs, to be exactly opposite to that suggested by Mr. Norman; that Bismarck's saying that if Austria did not exist it would be necessary to create her will be borne in mind, and that if necessary Prussian troops will co-operate with the Austrian and Hungarian armies to maintain the *status quo*.

While Mr. Norman asserts that "there is some ground for the belief that Russia has secretly acquired from Persia a lease of one of the ports on the Gulf," he immediately goes on to say that to offer Russia a commercial outlet in return for her undertaking to respect the political *status quo* "is a case of Mr. Balfour and Port Arthur over again, and would be followed, in my opinion, by a similar result—namely, that we should give away everything and

provoke ill-will to boot." When we had read so far we confess we thought that Mr. Norman had negatived what he points out is the only possible basis of the "arrangement" which he suggests. But after fully stating the case upon both sides he ultimately concludes that a permanently friendly relation with Russia and with France should be purchased by the offer of a port on the Gulf, provided the open door be maintained for trade in Persia, but admits that we should have to keep an additional squadron in Indian waters and to construct strategic railways. We fear that any engagement by Russia to respect British trade in Southern Persia would be no more likely to be permanently maintained than was, for example, the similar engagement by France in Tunis. Mr. Norman sees the weakness of his case, and goes on to suggest that the United States should be brought in to help us to hold Russia to her promise, and adds that "similar considerations should bring about the adhesion of France, Italy, and Japan." Japan is already our ally; France is already the ally of Russia; Italy in her desire not to quarrel with France would hardly be likely to interest herself in helping us to hold Russia to her promise. As regards the German commercial outlet to the Persian Gulf, Mr. Norman points out that it is "childish" to suppose that she will not afterwards fortify it and make it a naval base in Indian waters; but he does not seem to see the probability of similar change on the part of his Russian friends. He ends a somewhat loosely written chapter by the statement in a foot-note that "the existence of a secret treaty between Great Britain and Germany appears to have been officially admitted." His previous statement to which we referred concerned "another secret convention with Germany." That there is a secret convention with Germany with regard to Africa has been officially admitted, but we are wholly unaware of the secret treaty, seemingly referring to the Persian Gulf, to which Mr. Norman alludes in his later foot-note as appearing to be officially admitted. There are in the course of the interesting, but not very valuable discussion some rather curious statements, such as that Japan has in the East a stronger fleet than Russia could send thither. We do not know what is to prevent Russia from concentrating her whole fleet in the East; and the suggestion of Mr. Norman's sentence is that the entire fleet of Russia is superior to the entire fleet of Japan. It is more numerous and more costly, but we doubt its present superiority, and so do the Japanese.

Mr. Norman explains that a Russian invasion of India is impossible. No one of any weight has in recent years contended that it is possible from the present Russian base. But when he adds that "a friend possessing unusual sources of military information assures me that the Afghans could delay the Russian seizure of Herat for a considerable time—for as long, he believes, as it would take an Indian force to reach there," he goes much too far in the opposite direction. No high Indian military authority is now of opinion that it would be possible for an Indian force to reach Herat and find the Afghans still in possession of



that fortress unless they rapidly put their house in order.

Mr. Norman incidentally states that Li Hung Chang was a paid Russian agent. His explanation that Russia is violating the legitimate commercial position of the powers in Manchuria is curiously at variance with the suggestion that she would be likely to respect our own position under the hypothetical arrangement in Southern Persia. In the case of Manchuria we have the active assistance, as he points out, of the United States as well as of Japan in our policy, and it seems extravagant to suppose that the United States would successfully apply for us in Southern Persia a pressure which she has an interest in applying in Manchuria, and which, according to Mr. Norman, has there failed.

*An Onlooker's Note-Book.* By the Author of 'Collections and Recollections.' (Smith, Elder & Co.)

MR. G. W. E. RUSSELL appears in these papers, which were published in the *Manchester Guardian* during last year, less as a relater of good stories than as a serious moralist. His readers may vote them not quite so entertaining as the 'Collections and Recollections,' but their sincerity cannot fail to impress and, it may be, even to convert. Mr. Russell is discursive in form, and many of his reflections, which may be philosophy to Lancashire, will be regarded as commonplace by London. Still he thinks bravely and vehemently, nor can the general truth of his denunciations be denied, though he is sometimes inclined to lash the whole of society for the sins of a small, though assertive set. His conclusions make, on the whole, for optimism, though with large deductions:—

"For my own part, I believe that moral turpitude was seldom so widely spread, never so unblushing; and that not for fifty years has it commanded so many adherents in what is regarded as decent society. At the same time I believe that the forces of good, though utterly outnumbered, were never so active, so zealous, so enterprising as now. In other words, the wicked are now extraordinarily wicked, and the good extraordinarily good. That the good are fewer than the wicked is only another way of saying that they are the good. But it has happened before now that the hope of social salvation lay in a mere remnant, as men judged it; and a very few righteous were able to save the guilty city."

The nation, according to his development of this significant theme, will survive through its youth. The public schools and universities devote themselves to cleanliness of life far more than they did four generations ago; girls of high birth are given to good works; the Church has become the means by which the classes join hands with the masses. In an interesting passage Mr. Russell traces the origin of East-End missions and working-boys' clubs to Edward Denison and Theodore Talbot, both Christ Church men and heirs to fine properties:—

"Edward Denison withdrew from the society of which he was a favourite ornament, and buried himself in the Mile End Road, where he lived alone in cheerless lodgings, working at sanitation, housing, poor-law, popular education, and sick-relief in the then unknown wilds of Stepney. Theodore Talbot, acting on a sudden call of conscience, renounced at a

moment's notice the luxuries and amusements of his home, and dedicated his life and fortune to the service of the poor of St. Alban's, Holborn, where he lived in workman's rooms, teaching the ignorant and feeding the hungry, nursing the sick, reclaiming the children from the gutter, and carrying the dead to burial. Denison died of lung-disease and overwork in his thirtieth year. Talbot by an accident in his thirty-seventh. Nearly a generation has passed since they were laid in their graves, but their memory is still fragrant and their influence still operative."

This is true enough, but surely Hughes, F. D. Maurice, and Charles Kingsley should have been taken into account as well. "Politics for the People" and the Working-Men's College in Great Ormond Street are notable landmarks in the history of social service.

Mr. Russell has some acute observations to make on the influence of the Crown during the last three reigns. We quite agree with him that much less than justice has been done to the abilities and character of George IV.:—

"The popularity of George IV. was of a very different kind [from his father's], but that it was a reality I do not doubt. Thackeray's caricature has perverted our view, and has left the impression of a character not only contemptible, but also repulsive. That is by no means the tradition which I have received from those who knew and served George IV. as Prince Regent or as King. He was magnificent, sumptuous, stately; and those qualities, as we have lately seen, attract the multitude. His manner, when he chose, could be perfection—majestic and yet benignant, chivalrous with women, playful with children, gracious and cordial with men. These traditions I have from one who attended his children's parties at Brighton, officiated at his Coronation, and danced at his Court. Lord Aberdeen (1784–1860), who had served George IV. in confidential office, described him thus: 'He was as selfish as any one could be. But all Royal people are; they all believe that the world was made for them. He could do kind things; he was always very kind to me.....He was certainly a Sybarite, but his faults were exaggerated. He was to the full as true a man as his father. He would embrace you, kiss you—seized on the Duke of Wellington and kissed him. He certainly could be the most polished of gentlemen, or the exact opposite.'"

Mr. Russell's estimate of William IV. is substantially Charles Greville's, but he has some amusing stories to tell of Queen Victoria's relations with her ministers:—

"Lord John was not much of a favourite at Court. 'He would be better company if he had any other subject besides the Revolution of 1688 and himself' was a Royal but unjust comment on his conversation. His absolute straightforwardness could never be really acceptable in an atmosphere thick with flattery and toadyism, and his sturdy devotion to popular and Parliamentary government accorded ill with the Teutonic theories of kingcraft which Prince Albert cultivated."

The Queen's disapproval of Gladstone's Midlothian agitation went to far greater length than most people ever guessed, though the want of sympathy between the two is, of course, well known:—

"To the astonishment of society, Mr. and Mrs. Gladstone were not invited to the wedding of the Duke of Connaught in 1879. This was a public snub which could scarcely be misunderstood; but an even more remarkable rebuke was administered behind the scenes. Mr. and Mrs. Gladstone had been in the habit of paying

frequent visits to the late Dean Wellesley at the Deanery at Windsor, and the habit was continued during the long struggle over the Eastern Question. An Illustrrious Personage wrote to the Dean suggesting that, as Mr. Gladstone was engaged in violent attacks upon the Government, it might be better if his visits to the Deanery were discontinued. 'Whereupon,' said the stout old Dean, Wellington's nephew and counterpart, 'I wrote her a tickler.' Imagination boggles at the thought."

Of the present King, during that turbulent crisis, Mr. Russell remarks:—

"The Court, influenced by Lord Beaconsfield, was vehemently pro-Turk. Some members of the Royal Family, notably the Duke of Albany and the Duchess of Teck, openly proclaimed their Turkish sympathies. But not a word or sign was ever suffered to betray the opinion of the Heir-Apparent, and through a period of unequalled tension he maintained relations of equal cordiality with the head of the Government and the leader of the Opposition."

Mr. Russell adds, very happily, that intimately though the King has entered into our domestic and social life, we none of us know his politics. But we question the statement that the Prince Consort deliberately encouraged the intellectual middle class as a counterpoise to what he regarded as the excessive power of the nobility. The Court patronage of men of science and painters—what painters!—was due rather to the Prince's cultivated and curious habit of mind than to the somewhat primitive Machiavellianism ascribed to him by Mr. Russell.

Some of these papers trench so closely upon party politics that we are obliged to leave them uncriticized. Of such are some searching strokes at the shortcomings of the Manchester school and the failures of the democracy. We may observe, however, that when Mr. Russell expresses a pained surprise that the populace should delight in war, he seems to have forgotten Palmerston's shrewd prophecy that, man being a fighting and quarrelling animal, the more of him exercised power, the more fights and quarrels there would be. But let us leave these highly controversial matters for the essayist's comments on manners and morals. Mr. Russell points out, correctly, that we have passed from discipline to licence in the course of a century:—

"Stateliness was the note of 1800; free-and-easiness was the note of 1900. A hundred years ago a son called his father 'sir'; to-day he calls him 'dad.' Then a rich man kept as many servants as he could afford; now he keeps as few as he can do with."

Most people will join the moralist in deploring the influence of the City upon society. Rapidly acquired fortunes have encouraged speculation and display, and finance has captured the aristocracy:—

"A lady who has returned to London and Society after many years of absence said to me, 'I notice that girls marry nowadays on 500*l.* a year, and each has a diamond tiara. In my day we didn't marry on so little, but we had no tiaras.'"

Mr. Russell gives a trenchant picture of the indulgences of "smart society," now so much written about, for the edification of his simple Lancashire readers:—

"The observance of Sunday. This, when I first knew Society, though it varied in strictness, was universal. Now it hardly exists. Smart people in London generally go away from



Saturday to Monday, and, in the country houses where they spend their 'week-ends,' Sunday is completely secularized. The keener spirits play Bridge in the garden, and in the evening billiards and cards have effectually displaced those Ivory Letters which were the extreme limit of the gaiety permitted by our fathers. For servants, on the other hand, Sunday is a day of unending labour. Old-fashioned people used to have cold dinner on Sunday, in order to diminish the pressure on the kitchen; or, if nature revolted against that regimen, the hot meal was cut down to its smallest dimensions. To-day, whatever of Sunday is not occupied with exercise, is given to meals. The early cup of tea, not without accompaniments, is followed by a breakfast which in quantity and quality resembles a dinner and is served any time from ten to twelve. A good many people breakfast in their own rooms, and 'do themselves,' as the phrase is, uncommonly well there. Luncheon has long been a dinner, excepting only soup. The *menu* is printed in white and gold, and coffee and liqueurs are prolonged till within measurable distance of tea. Tea is tea and a great deal besides—cakes, sandwiches, potted meat, poached eggs; and, perhaps, in its season, a bleeding woodcock. A little jaded by these gastronomical exertions, and only partially recruited by its curfew game of tennis, Society puts off its dinner till nine, and then sits down with an appetite which has gained keenness by delay. Drinks of all descriptions circulate in the smoking-room and the billiard-room, and Monday morning is well advanced before the last servant gets to bed."

Such "week-end" parties undeniably occur, but not, as Mr. Russell would apparently have us believe, in the best houses. Purse-proud company promoters may guzzle and gamble all Sunday, but the day is observed by those whom this new Savonarola calls "the leaders of fashion" with at least an outward show of respect. Here, on the other hand, is a not uncommon type of household:—

"I once knew a very smart and handsome young couple who married, as the phrase goes, 'on nothing.' It was obvious that they could not afford to live in London; and after some prolonged visitations to their friends' country houses they settled down at Woolwich. 'Why Woolwich?' every one asked. The answer was forthcoming when we learned that they used to give nice little evening parties at which the Woolwich cadets were encouraged to play round games for money. The idea of setting up house-keeping on the pocket-money of babes and sucklings would probably not have occurred to any one who had not been through the social mill."

Mr. Russell has met a good many specimens of that mysterious profession, society journalists, and he dashes down, not without a touch of caricature, a lively description of two of them. Here is Tom Garbage, of the baser sort:—

"Luncheon suits him to a nicety. Papa doesn't know Garbage from Adam, but, if he happens to be at home, he is civil enough to his wife's guest. The sons, who might be less agreeable, are always out. The girls, if their own friends do not turn up, will condescend to talk to poor Tom, whom in the evening they contemn; and Tom has it all his own way with Mamma. He retails scandal, he asks riddles, he suggests 'lights' for acrostics, he helps to arrange the new screen in the drawing-room. He prescribes for the dachshund afflicted with mange, and gives the address of a capital shop for book-plates or old Sheffield. And then the circular system of rewards begins again; and, in return for his useful arts, his

hostess gets her friends to put him on the list for their balls, and gives him a lift to a garden-party, and asks him at short notice to fill a place in an opera-box; and crowns her benevolences by saying, 'If you are going North this year, do come and see us at Gatherum. We shall be at home all the autumn, and delighted to see you, if you don't mind finding us alone.' Tom accepts enthusiastically, knowing well that one country house leads to another."

This may be a recognizable portrait or it may not. The only comment to be made is that if society permits such persons, society has only itself to blame if scandals are disclosed and reputations ruined. The following is a striking testimony to the experiences of the emancipated young woman:—

"The other day I was looking at a girl's photograph-book, and came across a picture of a swimming-bath with one swathed figure flying through the air and another standing majestic on the brink. To my astonished enquiry the reply was, 'Oh! that's a snapshot of me learning to take a header; that's Tom teaching me; and the head in the water is the man we were staying with.'"

Mr. Russell's note-book enables him to reproduce some capital stories about misers:—

"Such was the last Duke of X—, who having 200,000*l.* a year, always wore woollen gloves of a peculiar sort and bought them over the counter, lest the haberdasher, knowing his name, should put up the price. 'It wouldn't do for him to know who I am—charge me more, you know; charge me more.' Such was Mr. Y—, partner in one of the greatest banking-houses in Lombard Street, whom, though habitually transixed with rheumatic gout, I have seen waiting for a 'bus at a street-corner in a north-east wind with snow in it, rather than spend eighteenpence on a hansom. Such, again, was the amiable Lord Z—, who used to impress upon his younger friends this philosophy of life: 'There are only two really pleasant things in the world. Eating and drinking I reckon together as one, and hoarding money is the other. You require youth to enjoy the first, but the second becomes pleasanter every day you live.'"

And here is an interesting group of ladies who rode to hounds in their day:—

"The fox-hunting ladies of the first half of the nineteenth century could be counted on one hand. The Lady Salisbury who was burnt with the west wing of Hatfield House in 1835, and who was the Prime Minister's grandmother, kept a pack of hounds and hunted with them when she was so old that she had to be tied on to the saddle. Lady Arabella Vane, afterwards Lady Albanley, who died in 1864, had in her youth been a famous performer with the hounds of her father, Lord Darlington. The scarlet habit of Lady Caroline Powlett, afterwards Duchess of Cleveland, who died in 1833, was a tradition of the Cottesmore country. Mrs. Jack Villiers (afterwards Lady William Osborne), who gives her name to one of the best coverts in the Vale of Aylesbury and who died in 1892, is the only lady on a horse in the famous picture of the meet of the Quorn."

It would be unfair to a genuine and cleverly written book to quote more. Some of Mr. Russell's censure, as we have said, attributes to society the faults of a set; or, again, to a whole class the selfishness of a few individuals of that class. We deny, for example, that the gentry are deliberately neglecting the country for London, though many of them may have

been obliged to let their estates and live elsewhere—as a rule, at some third-rate watering-place. Still, Mr. Russell presses home many and weighty charges against the age—charges of luxury, bad manners, and neglect of what Gladstone, in a speech used by his admirer as a sort of text, called the simplicity of life; and every man and woman with eyes to see must allow that lay-preaching in that style should give qualms to a by no means small congregation.

*Dangerous Trades: the Historical, Social, and Legal Aspects of Industrial Occupations as affecting Health.* By a Number of Experts. Edited by Thomas Oliver, M.D. (Murray.)

DR. OLIVER's considerable book may be the object of criticism when he writes, as occasionally in the introduction and once or twice elsewhere, of matters which lie outside his ordinary investigations; but on the subject which is properly treated in the volume he and most of his helpers are on safe ground. The friends and admirers of trade unions will dislike Dr. Oliver's statement that those bodies, to speak generally, artificially restrict output by opposing the use of machinery, by demanding a day's holiday out of the working week, and similar methods, the fact being that some unions take the course to which Dr. Oliver objects, while others do not. On the eight-hour question also he may offend some of his readers. Dr. Oliver attacks the attempt to secure uniformity, and points out that in Northumberland and Durham coal-miners do not work the eight hours from bank to bank which it is attempted to nationalize, ignoring the fact that, while the men in Northumberland and Durham have obtained short hours, the boys work far longer hours than the men, and hours which we feel sure Dr. Oliver would not support. Again, when describing the way in which machinery fatigues those employed, he alludes to his visits to ironworks "on the Continent," where, by means of a day shift and a night shift, the work goes on continuously. We believe that in the ironworks in the neighbourhood of Glasgow exactly the same system prevails which Dr. Oliver ascribes to "the Continent," and that a strike some years ago failed to prevent even that long Sunday labour which was repugnant to Scotch habits.

When we turn to the special subject of the work we have to admire a close train of argument, supported by sufficient facts, which will put all Dr. Oliver's readers on his side. He points out that Great Britain was the pioneer in factory legislation, and asks whether she still leads the way, and whether our country is in "factory legislation abreast of the times and of other nations." He also points out that the Home Secretary is not in these industrial matters "endowed with authority the equal to that enjoyed by similar officials on the Continent." He goes on to deal with arbitration on special rules, but here, unfortunately, the volume is a little out of date, though an attempt has been made in several places to introduce an account of the legislation of last year. The principle from which Dr. Oliver and his coadjutors start is that "the dictates of humanity demand



that no labour shall exceed the limits of endurance of the workers, and that all occupations shall be made as healthy as possible"; and he sets out to prove "that legislation has not paralysed but has improved trade as well as conditions of labour." At the same time Dr. Oliver observes that, while France makes no distinction between factory and workshop such as that which retards progress here, in many foreign countries, "all of which had originally to some extent looked to the far earlier example and experience of England," medical, engineering, and chemical expert knowledge were brought to the assistance of the factory department earlier than they were here. He is technically right in saying that we have an advantage over France in having a Chief Inspector of Factories, while France works only under the general supervision of a commission; but in practice M. Fontaine, as "Directeur du Travail" in the French Ministry of Commerce, enjoys powers very similar to those of our own Chief Inspector. In Germany, Belgium, and Austria, as Dr. Oliver points out, the Government have power to lay down, in certificates of authorization for workplaces, conditions which may go beyond those obtainable by law in this country. We may add that even in France the direct power of the State extends, as in Belgium, "beyond the trades here classed as noxious or offensive." Dr. Oliver also notes

"the absolute duty placed upon local authorities.....to visit every industrial establishment where protected persons are employed at least once in six months, in order to apply the provisions of the industrial code."

He shows that in Germany the civil code lays positive obligation on every master to secure those conditions of employment which are also required in the industrial code; and that the effect of the Accident Insurance laws has also been to add to the powers of the Government as regards requirements relating both to safety and to health.

Dr. Oliver appears to favour the establishment of a Ministry of Labour, and declares that "the Factory Department ought to form a separate and distinct branch of the Home Office to be directed by a Secretary or Under-Secretary of State." We already have about four times as many Parliamentary Ministers as any other country, and Governments are altogether too unwieldy by reason of their bulk. Nevertheless, we are asked to establish a Ministry of Education, a Ministry of Commerce, a Ministry of Justice, and a Ministry of Labour—all with their chiefs invariably in the Cabinet. There is far more to be said for a great diminution in the number of Cabinet Ministers and a rearrangement of work among the departments. Dr. Oliver is a safer guide where he is dealing with statistics and the facts relating to health among the workers and with the scientific aspects of the question.

Chief among those who have aided the editor in this volume is Mrs. Tennant, formerly a distinguished inspector under the Factory Department. In a passage of singular beauty Mrs. Tennant deals with the motherhood of working women. The girls, knowing little of home life, seek mill employment again after marriage as

"the only occupation they know. Baking, washing, sewing, are dead arts.....So from generation to generation the service of the mother to her child is entrusted to a stranger. ....The companion to this picture of the mother in the factory, and the paid stranger in the home, is that of the mother drudge, who, neglecting her duty to her children, placing it, perhaps, in pathetically inadequate child hands, yet tries to fulfil it to her home. She may have worked in the factory from six in the morning to six or eight in the evening; but worker in the factory, she is worker too in the home. For her the day is never done, and through her youth of unending labour she is hastening to old age."

One of the less good articles in the volume is that on home work, which strikes us as insufficient. The writer does not name the remarkable experiments upon this subject in four or five States of the American Union, such, for example, as the State of New York, nor those of our own colonies, and seizes only on the section of the Act of 1895 which was emasculated to meet the views of the Irish Nationalist members, and failed to have any operative force. The article seems to have been finished before the discussions of 1901, and does not explain either the various proposals made last year or, indeed, that which was adopted.

The scientific articles are chiefly from the pens of the most competent persons, some of them officials and some of them officers of health and private practitioners, and we may safely refer to the volume all who are interested as employers or workers in the dangerous trades. They will find here the actual facts, and be able to draw from them the conclusions which they think the scientific examination of the facts may justify.

A curious exercise in language is suggested by several references in different articles to the potting trade. All the experts agree that ware which has undergone a single firing is known in the trade as "biscuit." As, however, "biscuit" undoubtedly means "twice cooked," it is not easy to see how it has come to bear its technical trade meaning, unless, indeed, the word has merely been adopted from France and been used on account of the superficial resemblance of such ware to the edible article called by the familiar name. The 'New English Dictionary' gives this technical meaning, the first quotation for it being of 1791, but does not explain or comment on the contradiction implied.

*Les Chouans de la Mayenne, 1792-1796.* Par Jean Morvan. (Paris, Calmann Lévy.)

THAT in the hour of her greatest peril the French Republic was stabbed in the back by La Vendée whilst her foreign foes and the *émigrés* attacked her in front may be a trite remark, yet it is one worthy of remembrance. So also is the fact recently insisted on by M. Aulard in his 'Political History of the Revolution,' that from the date of the insurrection in the west "le royalisme se cléricalisa." The Royalist gentlemen, supporters of a monarchy which professed jealous regard for the liberties of the Gallican Church, put aside their fashionable Voltairean doctrines, and made common cause with the nonjuring clergy in order to obtain the Pope's aid in their effort to re-establish the throne. Again, these refractory priests themselves had, in the

beginning at all events, no thought of fighting for the king, but made the peasants fanatic, and presided over their first overt acts of war and the first massacres of the Republicans, out of pure hatred to the civil constitution of the clergy. It is hard to understand why so many hundreds of these miserably paid curés preferred expulsion from their benefices, exile, and even death rather than assent to a reform which, as M. Morvan observes, sought to enrich them at the expense of the prelates, which secured to believers that power over the ecclesiastical administration which Louis XIV., for his own benefit, had defended against Innocent XI., and which protected the Gallican Church from Ultramontane interference. But the assertion of Ferrières, the Royalist deputy, is irrefutable:

"Tout ce que l'astuce, la mauvaise foi peuvent inventer pour troubler les consciences et alarmer les faibles, pour exciter le fanatisme, fut mis en œuvre par les prêtres insermentés; et tout ce que la rage de dominer, la fureur de nuire, l'esprit de persécution peuvent fournir de moyens violents à des hommes qui ont la force en main, fut employé par les Jacobins contre les prêtres qui avaient refusé de prêter le serment."

As to the peasants of La Mayenne, the causes of their revolt are easily traced. In consequence of the local pressure of the Gabelle they had for many years prior to the Revolution been compelled to pay 60 livres for salt, which could be bought in Brittany for 2 livres. Salt-smuggling became therefore one of their chief industries and the source of constant turmoil. The people were nurtured in lawlessness. Even the soldiers quartered in the district would join the strife against authority and go out smuggling in troops of from two to five hundred men. The abolition of the tax in 1790 aroused great discontent. Thousands of contrabandists were thrown out of work, and the families of 1,500 salt-tax collectors were homeless. Moreover, it was a year of dearth, and at Laval, out of 14,000 inhabitants, there were 4,000 beggars. Unrest was further increased by a factor the importance of which is often underestimated, the substitution of electoral bodies, of little democracies in fact, for the old régime:—

"Upwards of 1,500 functionaries, mostly chosen at random, discussed and administered the laws, governed in their own fashion, transformed themselves into village tyrants or allowed to be done that which any one endowed with manly courage would have prevented."

In the country, for instance, the municipal officers were often servile priests, who dared not interfere with the large landowners whose obduracy in hoarding corn incited the starving peasants to the pillage of the châteaux. At last, when three years of revolutionary reform had ruined trade and agriculture, when want had sharpened the predatory instincts of the people of La Mayenne, the levies for national defence demanded in 1792-3 brought to the fore those "héros épiques" who, adopting the nickname of their most ferocious leader, became known as the "Chouans." M. Morvan strenuously denies that this "agglomeration of bandits" was actuated by religious motives, else the exodus of the priests in 1792 would not have occurred; neither was it influenced by love of the



monarchy; it merely affected that passion as a stratagem of war. The insurgents were in reality social anarchists, their movement at the outset "une aventure de contrebande," their politics resistance to authority, a judgment which we find already given by M. Thiers and others. But there is to us novelty in M. Morvan's argument that the Chouans were actuated by sheer cowardice when, finding the Government would not exempt them from military service, they rushed to arms. We think it as curious that such an alternative should have been adopted by reason of such a weakness as that such a weakness should characterize a people who for a long period had as smugglers earned their bread at the daily risk of their lives. But our author, who dates his indictment from Laval, the chief town of the district in question, holds that a country which has not experienced invasion knows neither courage nor patriotism. "La Mayenne had never seen an army since the League, nor a foreign invader since the Hundred Years' War. Thus it had no instinct of self-defence, no patriotism, no ardour." (How noble must be the people of Alsace!) "It was deaf to the sentiment of the unity of France and the agony of its danger." "The wealthy, who in 1712 had only offered Louis XIV. a little money, but not their blood, now seized with joy some revolutionary blunders to follow the impulse of their incurable fear"—namely, to emigrate and to leave their people without their natural leaders. Even in later times, and in spite of the advantages of invasion, the natives of this district

"neither understand nor sympathize with France. To know how weak, how cowardly, they are it is enough to recall the conduct of the municipals of Laval towards Chanzy (January, 1871), and to remember that Bazougers (a Chouan commune which revolted in 1815 and in 1832), having helped the Prussians to recover Captain de Moltke, who had been made prisoner in January, 1871, was as a reward exempted from all requisitions."

"A la guerre on doit viser à la destruction absolue de l'adversaire," says this candid gentleman as, with more complacency than method, he recounts the several passages of the fugitive Vendean columns through La Mayenne and their occupation of Laval in the autumn of 1793; the cowardice shown by the national guard and by the men requisitioned in the district to oppose this invasion; the miserable state of the Republican army itself; Westermann's savage pursuit of the Vendéans, hunting and shooting them down "like wild beasts"; and, finally, the wholesale judicial execution of men and women at Laval. Whilst disputing, and we think justly, the common assertion that at Laval the Vendean army received 6,000 recruits, M. Morvan, with his usual prejudice, adds that, even were it true, the heroism of such a corps would be still unproven, as neither of the hostile factions mentions it. Yet it is evident from his own account that, by a policy which to us savours of heroic foolishness rather than of cowardice, the Chouans did not become formidable till they had witnessed within their own boundary the vengeance taken by the Republicans on the Vendéans, and that when a similar discipline was tried upon their own people their recklessness increased.

And now, fascinated by the usual concomitants of guerilla warfare, our author, cataloguing arson and murder with thefts of razors, shoes, handkerchiefs, and the like, industriously compiles from the archives of the department a three years' calendar of crime. But if the insurgents got shelter, food, and intelligence from the peasantry by a system of terror, and not by reason of sympathy, how was it that the far more numerous hordes of Republican soldiers who overran the country could get neither help nor information from that same peasantry whom they had come to protect? If the Chouans were merely a parcel of gaol-birds, addicted to nocturnal adventure, how did their small roving bands manage to keep the national troops so long at bay? M. Morvan adduces the incapacity of the generals, the interference of the emissaries of the Committee, yet he allows that the same men, under similar conditions, had retaken Toulon, crushed Lyons, and exterminated La Vendée. We suspect he participates in that contempt of the rebellion which constituted one of the gravest blunders ever made by the Republic in its youth. "The tactics of a corporal would be quite sufficient for this work, there are too many generals," said one of the Committee's reporters; whilst another of these civilian critics, the ex-comedian Boursault, wrote at the height of the trouble: "In spite of alarmist accounts I see nothing in the Chouans except thieves and assassins with a few *émigré* nobles and fanatic priests." "A most contemptible enemy," echoed General Hoche, who when he appeared on the scene never doubted "soon to disperse what is left of the Chouans, and to end a ridiculous war." Ridiculous, indeed, if only from the number of reinforcements the campaign was absorbing. In March, 1794, the various bands of Chouans probably comprised a total of 700 or 800 men, who, it is true, were befriended by almost the whole countryside; Chabot, whilst sending in this estimate, complained that as he had only 3,600 troops to oppose to them, 3,000 additional men were absolutely needed. In May Laignelot, the Committee's representative, finds

"for my own part that this collection of miscreants, who are said to be of no importance, to be mere assassins, to be unable to get shelter anywhere, are nevertheless perfect organizers of civil war, have all the wealthy on their side, and are secretly protected by the Royalists in the towns" ("Recueil des Actes du Comité de Salut Public," vol. xiii. pp. 632, 633).

The same month Rossignol announced the likelihood of 10,000 more troops being required by General Kléber, and in August François suggested reinforcements of at least 30,000.

Other means of repression were not neglected. Sufferers from pillage were ordered to take the law into their own hands, and to "shoot down the brigands whenever they appeared." The peasants were "to disguise themselves, to mix with the Chouans and cut their throats." Labourers were given 25 francs a day for cutting down the hedges which gave the rebels such excellent cover. General Vachot proclaimed at Laval: "Loin de nos colonnes celui qui ne sent pas la gloire qu'il y a à exterminer un Chouan," and

even decorated his writing-paper with the device "Mort aux Chouans." His exhortation was taken to heart. M. Morvan tells us that more than a hundred persons were guillotined at Laval during June and July, '94, while in the whole department more than 700 suffered the same fate in nine months, exclusive of the very numerous victims taken and shot without trial. The crowded state of the gaols was remedied by the drowning of prisoners, as at Nantes. Yet by the 20th of August the agents of the Committee confessed: "la Chouannerie..... ce fléau épouvantable prend de jour en jour un caractère plus alarmant." Vachot was named as the exciting cause. He was, therefore, removed in September. Nevertheless, M. Morvan argues that the system of terror would have proved a success if only it had not been checked by that reaction to leniency which animated the Committee after Robespierre's death, the 29th of July, 1794. Yet the dates given by our author prove that the extermination theory was carried out in La Mayenne for some weeks after that event; and not till it had proved a failure did it give way to what M. Morvan considers the folly of pacification.

If through the succeeding year ('95) conciliatory measures proved abortive, we would, with all deference to M. Morvan, ascribe the failure not to the policy itself, but to the mode of working it and to untoward extraneous circumstances. Perhaps the only consistent exponent of the "Quixotic" doctrine of "Persuasion and Gentleness" was the youthful General Hoche himself, who from a stable-boy had developed into a Voltairean philosopher with a taste for tea-drinking and a talent for sentimental grandiloquence. He supplemented the amnesty of December, '94, by advocating the toleration "of all and any religion" and the return of the clergy; moreover, he urged his generals to attend mass. But his judgment was at fault when he suggested that by a delicate use of bribes they might induce "the poor and money-loving priests" to separate themselves from the cause of the aristocracy and to act the spy upon the returning *émigrés*. Besides, his colleagues were not always inspired by his clemency. He might order territorial guards "to follow the brigands into their most secret dens, there to proclaim the tidings of peace," but these heralds of goodwill would be instructed by their own immediate superior that "their mission included likewise the destruction of all the scoundrels." When large bodies of Chouans moved off to aid the revolt in Brittany the representative, Bodin, would at once have broken the truce and exterminated all those who remained at home. Famine, the cause in Paris of the 1st Prairial, caused fresh conflict in La Mayenne between the peasants and the soldiers, who were incessantly employed in conveying provisions instead of being sent in flying columns to scour the district. Soon the department was almost denuded of troops, partly from the Thermidorians' fear of a recrudescence of the Terror, partly to meet the exigences arising from the movement of the English on the coast. The activity of Scépeaux, the intrigues of Cormatin, and the arrival of numbers of fugi-



tive *émigrés* from Quiberon, leagued Vendéans with Chouans, infected the latter with royalism, and induced them to replace their old chiefs with aristocratic leaders who exaggerated their pretensions. Thus, when the Convention assigned the rebel chiefs 1,500,000 livres "pour les campagnes"—as an indemnity in fact—Cormatin intimated he would prefer gold to paper. The hint had apparently some effect, for the following month Dubayet was supplied with 3,000,000 in assignats and 100,000 livres in specie "pour les dépenses secrètes." The greater the toleration shown by Government, the greater was the distrust created.

But with the establishment of the Directory a new system began: an organized disarmament, which gave the rebels the alternative of submission or punishment. Among the instructions issued by Hoche we note that the generals were to be their own commissariat officers and to avoid contractors of all kinds, "vampires qui dévorent les fruits de toutes les classes de la société." They were further bidden to adopt the tactics of the enemy, to avoid the high roads, to march at night, in bad weather and in small detachments, and to shoot all taken with arms in their hands. The Chouans, roused to new activity by these measures, found fortune had deserted them. Stofflet and some other chiefs had been executed; the fine gentlemen *émigrés* who succeeded them had neither tact to gain the confidence of their followers nor strength to sustain the fatigues of such a life. "Out of twenty-six *émigrés* of our party," says one, "nine have already succumbed." In May Scépeaux surrendered, in spite of Puisaye's appeal: "Qui mieux que vous sait qu'une mort glorieuse est préférable à une paix déshonorante?" On June 30th, 1796, Hoche wrote to the Directory: "La guerre est finie." According to M. Morvan it had cost the country 10,000 Republican soldiers, dead on the field or in hospital, whilst about 17,000 persons in the department were exterminated:—

"La pacification ne se fit qu'en cédant aux rebelles, 1° La tranquillité des chefs; 2° L'exemption du service militaire des réfractaires; 3° Le sauf-conduit des *émigrés*; 4° La réouverture des églises. Somme toute, les Chouans triomphaient dans leur révolte, et les *émigrés* seuls, qui avaient cru en profiter, s'étaient battus en vain. La République perdait son unité: la loi n'était plus la même pour tous les Français."

If only politicians would believe that "à la guerre on doit viser à la destruction absolue de l'adversaire"!

*The Politics of Aristotle.* By W. L. Newman. Vols. III.-IV. (Clarendon Press.)

FOURTEEN years have elapsed since the publication of the first two volumes of Mr. Newman's elaborate edition of the 'Politics.' While congratulating him upon the completion of his labours, we cannot refrain from deploring that he found it necessary to subject the patience of his public to so severe a test. No explanation of the causes of this long delay appears to be supplied in the preface, and we can only offer the conjecture that a secret Pythagorean significance attaches to the number seven and its multiples.

It will be remembered that in the earlier instalments Mr. Newman gave us his introduction to the whole work, containing a carefully written and exhaustive survey of Aristotle's political theories, together with a general *apparatus criticus* and a revised text, with commentary, of the first two books. The volumes now published contain the text of the later books, with their critical and explanatory notes, prefatory essays, appendices, and indexes. The first of the prefatory essays in vol. iii. is occupied with a study in detail of the characteristics of the manuscripts of the 'Politics,' and of the methods of translation adopted in the *vetus versio* of William of Moerbeke, thus forming a continuation of the treatment of this subject contained in the introduction of vol. ii. Here, as throughout his critical work, the editor has evidently spared no pains in his efforts to be both accurate and complete; and the results he has achieved should prove a very useful supplement to those presented by Susemihl. The second essay in this volume deals with the subject-matter of Books iii., iv., and v. We may especially draw attention to the discussion here (pp. xxx ff.) of the question regarding the position of cc. 12-13 of Book iii.; Mr. Newman sums up in favour of the view that the two chapters were placed where they stand by Aristotle. He also rejects (pp. xxxiv-vi) the theory that the old seventh and eighth books originally formed an independent treatise, while endorsing the modern view, the reasons for which are lucidly stated, that these books should be assigned a place immediately after the third. In the concluding pages of this essay there is a good review of Aristotle's educational theories, accompanied by some useful observations on the bearing of those theories both on the popular school methods of ancient Greece and on the requirements brought about by the changed conditions of modern society. The subject of the prefatory essay in vol. iv. is Aristotle's classification and treatment of the various forms of political constitutions. A specially valuable feature of this essay is the clear way in which the novel points in Aristotle's analysis of democracy, as compared with the views of his predecessors, are drawn out and formulated.

It would carry us too far to examine the commentary in any detail. In both these volumes it is carried through on as large a scale as ever, occupying close on 900 pages, and abounding throughout with a wealth of illustration that is little short of marvellous. It would be difficult to find a single point that does not receive, to say the least, ample treatment. Not only has Mr. Newman dug deep into the stores of classical literature and the older commentators, he has also searched the pages of the moderns with equal effectiveness. He constantly cites from the best and most recent authorities on points of ancient history and law; but what is calculated especially to impress his readers with a sense of his encyclopædic erudition is the facility with which he presents appropriate quotations from modern folk-lore tracts, memoirs, and newspapers—from Mr. Balfour and Dr. Tylor, from *Macmillan's Magazine* and the *Times*.

This rich display of what, perhaps,

may best be described as historico-political knowledge constitutes the most valuable feature of Mr. Newman's production as a whole. His philological and critical work, although executed, as has been said, with the utmost patience and care, is lacking in the highest qualities of insight and originality. As a rule, he tends to be conservative in his dealing with the text, and he is chary of admitting conjectural emendations. His own most extensive attempt at textual reconstruction is to be seen in his notes on that very corrupt passage 1300<sup>a</sup>23 ff., where anything like certain results is out of the question. Of Mr. Newman's revised version one can only say that it is about as likely to be near or far from the truth as any of the rest.

Where the issues raised are confined within narrower limits there is more hope of arriving by conjecture at a high degree of probability. More interesting, therefore, because more definite, are the minor points of criticism. Thus we notice that at 1341<sup>b</sup>20 our editor follows Bonitz in bracketing the words *καὶ πρὸς παιδείαν*, and three lines below he obelizes the words *τρίτον δέ*, suggesting in the note that *τρίτον δέ* (for *τρίτον δέ*) is a gloss, and *ἐπειδὴ* a corruption of *ἐτι*. This last correction is hardly so plausible as the transposition advocated by Susemihl, although that, too, fails to convince. Possibly no further change is needed than the substitution of *τι* for *τρίτον*, the corruption being accounted for by supposing that *τι* was confused with a customary contraction of the numeral. At 1277<sup>a</sup>8 the editor's heart, it seems, failed him, or the conservative instinct proved too strong, since the excision of *κτῆσις*, which in the note is clearly approved, is not adopted in the text, nor, indeed, is any sign of corruption affixed. Another place where it is difficult to commend the editor's conservatism is 1285<sup>a</sup>9: the phrase *ἐν τινὶ βασιλείᾳ* is most likely a corrupt gloss, in spite of the mistaken loyalty with which it is defended in the notes. More satisfactory is the course adopted at 1331<sup>b</sup>4, where the obelus is boldly used, although the parallel of Plat. 'Rep.' 564 D fails to convince us that *πλήθος* should be supplanted by *προεστός*, as Mr. Newman suggests, and we still prefer the older solution, proposed by Susemihl and others, that *ὀπλί-ας*, or the like, should be inserted, possibly as the first term in the list rather than the second or last. At 1336<sup>a</sup>38 we notice that Prof. Ridgeway's ingenious *πνεύμοσιν* is rejected; and a similar fate is meted out to Dr. Jackson's *εἶναι ἐατέον*, 1336<sup>b</sup>20, where it is obvious to suggest *ἐφετέον* or *ἐθιωτέον*. The insertion of *δοκέ* is adopted at 1277<sup>a</sup>26, although it is a little surprising to find that instead of preceding *δοκίμων*, as Bernays had proposed, it is made to follow it, whereby the plausibility of the restoration is considerably diminished; it seems possible, however, that what Aristotle wrote was *δοκέ* [*φρονί*] *μον*. Yet another place where circumspection seems carried too far is 1307<sup>b</sup>34, where the word *δαπάνη* is retained, unobelized, in the text, in spite of its rejection by Susemihl, and in spite of the fact that some manuscripts give *ἀπάτη*: Victorius and Bekker read *μετάβασις*, and this may serve to support the conjecture that *ἀλλαγή* was the original word. We shall mention last a



couple of the most neat and probable of Mr. Newman's own conjectures. At 1301<sup>6</sup> he proposes to insert ἀνίστροφοί after οἱ τρόποι, although he does not carry his proposal into effect in the text; and at 1328<sup>4</sup> he would read ἀν εἰς [ἀ] ἀναγκαῖον, a changed decidedly more attractive than any hitherto suggested.

By including in vol. iii. a list of additions and corrections to the first two volumes Mr. Newman has brought the whole work up to date, and thereby earned the thanks of those who chance to be possessed of the volumes in question. In the appendixes to vol. iii. is to be found a useful catalogue of the places in the 'Politics' where reminiscences of other authors or of notable dicta appear to occur, in addition to a new collation of the British Museum manuscript Harl. 6874, supplied by Mr. Kenyon, and other critical material. The last volume is furnished with two indexes, Greek and English, both of which appear to be as nearly complete and accurate as could be desired. For the manner in which these volumes are produced we have nothing but praise, excepting always that we must protest against the custom, still frequently persisted in, by which the critical notes are placed at the end instead of at the foot of the text.

#### NEW NOVELS.

*The Prince of the Captivity.* By Sydney C. Grier. (Blackwood & Sons.)

EVEN if the reader is a little more than tired of the constant geographical discoveries in the near East, the politics of Thracia and Pannonia will be found no serious drawback to a vivid story of incident, including a multiplicity of characters and incidents that at first is positively bewildering. But the writer has shown before now that she can weave a complicated plot and at the same time maintain a central interest. In both respects she has again succeeded, though we cannot consider her present performance equal in romantic and picturesque qualities to 'The Warden of the Marches.' The benevolent schemer whose plots to erect a Jewish kingdom in Palestine so nearly succeed is a remarkable conception, and contrasts strongly with his ultra-English nephew, the downright and good-hearted Lord Usk. But the fair American who jilts the latter for a throne is really the centre of the tale, and the best of the characters. Several other Transatlantic figures are well conceived, the conversations are excellent, and, in spite of the very copious nature of the fare, we cannot but enjoy the piquant feast provided.

*Mary Neville.* By the Author of 'A Wayside Weed.' (Hutchinson & Co.)

THE drunkard's progress and the evils of intemperance generally are in modern fiction envisaged from a totally new standpoint. Absurdly conventional scenes meant to convey "awful warnings" are no longer in use. The subject, with its sensational and sordid horrors, now bears the stamp of original observation when it does not suggest a close study of alcoholism and its effects as they may be noted in scientific and medical records. Readers appear to

want "the real thing," and they get it! 'Mary Neville' is in some ways an adequate enough picture of a drunken man. But it has its defects, besides the intrinsic unpleasantness of the theme. Having said so much we hasten to add that the first half of the story has a good deal of life and cheeriness about it, as of a sense of irresponsible youth and light-heartedness, in spite of the shadow in the background. The girl is herself a nice and attractive creature. The manners and speech of the young people leave, however, a good deal to be desired. When we come to the second part some objections (outside the realism of the drink symptoms) may be urged. The construction grows clumsier, and the character of Mary loses both in charm and consistency. The method of unfolding the drama in part by means of the heroine's journal is awkward. The story is also too drawn out, and the dismal hopelessness of the central idea (redeemed by a strong brotherly affection) becomes irritating and monotonous.

*At Port Sunwich.* By W. W. Jacobs. (Newnes.)

PERHAPS there is no kind of literary reputation so hard to live up to as that of the funny writer. One feels a delicacy in dwelling upon any faults that are to be found in the work of Mr. Jacobs, when one considers how exceedingly difficult it must be for an author to be consistently funny in print, with such a standard of excellence behind him as 'Many Cargoes.' Yet there are at least a dozen good chuckles here, and in these serious days one may well be grateful for so much. The illustrations are gently amusing, and belong a great deal more than does the letterpress to the period of Mr. Jacobs's first success. The men who sail from Port Sunwich are for the most part deep-sea men, and the author does not appear to be so familiar with the ways of ocean-going ships and sailormen as with the affairs of coasters. Much credit is due for the unmistakable care which has been expended over the writing of these pages; the diction is sounder than that of a good three-fourths of the "serious" novels that leave the press each week.

*A New Trafalgar: a Tale of the Torpedo Fleet.* By A. C. Curtis. (Smith, Elder & Co.)

THIS book is a farrago of strange things, historical, political, and naval—the result, it would seem, of an ill-digested study of sensational and ignorant reports. It is apparently meant to be a novel with a purpose, the element of romance being contributed by the loves of a red-eyed Peggy, daughter of a twentieth-century Commodore Truncheon, and a sub-lieutenant who, in defiance of all regulations, rises to the rank of commander within eight weeks. For the rest, it is a very "buggy" little book. The 'New Trafalgar' is not a tale of either history or politics, but of fighting by sea as the author imagines it in the near future; though the only naval idea we can get out of it is that the strength of the navy is in its torpedoes. English torpedoes work havoc among the navies of Europe—German, French, and Russian; their torpedoes pretty well destroy the English navy, the small remnant of which is com-

pletely smashed at Gibraltar by some big Spanish guns, born or created high up on the Queen's Chair—they were clearly not carried there, for no one at Gibraltar had any idea of their existence till they opened fire. The remainder of the European navies is eventually sent to the bottom by four monsters of the deep—shot, ram, and torpedo proof—which are invented, built, and armed, all within eight weeks, and go forth to their work of terror under the personal command of the Prince of Wales.

*Seven Ladies and an Offer of Marriage.* By Mamie Bowles. (Duckworth & Co.)

THIS very pleasing trifle is by the clever author of 'Gillette's Marriage,' and presents as striking a contrast to that novel as a story well could, though both are concerned with a man, some women, and a garden, the modern variant of Genesis. Miss Bowles calls her little play "A comedy of the crinoline period," and the description is justifiable. A bachelor of means, standing in the presence of half-a-dozen young ladies of his county, gives as his reason for being still a bachelor the fact that he has never received a proposal of marriage, and proceeds, whimsically, to defend the idea of marriage proposals coming from the fair sex. Seven fair heads are subsequently put together in mischief, and as a result our bachelor receives an impassioned declaration from an anonymous lady who promises to wear blue at church on the following Sunday. Carefully got up for the occasion, and not without many tremors of anticipation, the victim attends the customary place of worship when the Sabbath arrives, and is thunderstruck to find the declared livery of his self-offered bride borne by seven of his most intimate young lady friends. The second and third acts are rich in light comedy, and before the curtain falls Arthur Ashwell comes face to face with the dainty writer of his proposal of marriage. The story has not the thought or subtlety which distinguished 'Gillette's Marriage,' but it is very agreeable reading.

*The Tear of Kalee.* By Herbert Inman and Hartley Aspdon. (Chatto & Windus.)

"THE TEAR" was the sacred jewel, a sort of Kohinoor, of the Kalee sect of Thugs, and the story is modelled on Wilkie Collins's 'Moonstone.' It is not such skilled "carpentry"—to use the phrase applied to the famous work by R. L. Stevenson—as was 'The Moonstone,' but it is long, full of incident and sensation, and for those who are indifferent to the literary qualities of fiction, it should prove a generous six shillings' worth. The note of Evangelistic piety so frequently struck in these pages is rather offensive as an accompaniment to crude sensation, but even this will doubtless seem good, and so actually be good, in the eyes of the unsophisticated. A young English officer betrothed to a girl in England marries a Eurasian in Delhi. He is in trouble and heavily in debt when, to extricate him from his difficulties, his Eurasian wife steals for him the famous jewel. If the authors know anything of India and its natives they must have written with their tongues in their cheeks, but that will not trouble the class of



reader to whom this narrative is likely to appeal.

*Monsieur Martin: a Romance of the Great Swedish War.* By Wymond Carey. (Blackwood & Sons.)

A REMARKABLE feature of the present output of fiction, and more especially of that produced by Transatlantic writers, is the number and the average of excellence of stories which may be classified as "historical fiction." After the success of Dr. Conan Doyle's 'White Company' and Mr. Stanley Weyman's 'Gentleman of France' a wave of historical stories passed through the circulating libraries, and latterly another such wave has set in from America. Romance after romance we have had to read dealing with the fortunes of humble individuals amid scenes in which history was a-making. Mr. Wymond Carey comes to us as a new exponent of the art. He has chosen unconventional surroundings for his English hero, and takes him through a series of exciting if improbable adventures in Northern Europe during the great Swedish war of the early years of the eighteenth century. The story is good of its kind, but it is over long, and as there is a sameness about some of the chapters it would have gained by being somewhat shortened.

*Will o' the Wisp.* By John Garrett Leigh. (Dent & Co.)

THE story called 'Will o' the Wisp' is racy of the soil of Lancashire, its collieries, and its dialect. It tells of one who after long hesitations and fears (and almost too late) claims his daughter, the waif, in the eye of the little world of Beckridge. The lonely Will o' the Wisp has been brought up by the kindest of humble foster-parents after her mother's voluntary death by drowning. By her advice the confiding little Will o' the Wisp places herself in the hands of the good local police. The author has an odd and not unpleasing way of telling his story. It has an atmosphere of its own, sometimes a little misty, it is true, and far away, but at the same time with a "good conceit" of the ways and manners of the folk it presents. Some of these are less well realized than others. But the child Willie and her boy-lover and his parents seem well done. There are touching strokes as well as realistic ones in various places.

*The Viking Strain.* By A. G. Hales. (Everett & Co.)

FOR the edification of those who have not heard of his doings, the author has appended the words "war correspondent" to his name upon the title-page. A few years ago one never by any chance came upon a novel of exactly this description outside yellow covers. One had to pay rather less per volume for this kind of entertainment then, though we fancy its quality was at least up to the present level. "The Westwoods had owned Gedding Manor for centuries, dating their possession long before the days of the Conquest." The hero of the story is the sole survivor of this remarkable family, "one of the Buller breed." His ancestral home has reached the hands of the Jews, but his

family motto, "Always awake" (one is uncertain if the familiar ring about that motto suggests Druidical days or the Stock Exchange), urges him to bestir himself, and, accordingly, he trains a colt for the Derby, and wins that historic race, with about sixty thousand pounds from the book-makers as well, and proceeds to step into his own again. The book has no literary quality, but it suggests that Mr. Hales has some gifts as a reporter. The journalistic instinct for turning to account, as "copy," every possible sort of experience, is apt to hamper an author in the construction of a novel, by converting his story into a medley of incongruous and unconnected incidents.

#### GERMAN HISTORY AND BIOGRAPHY.

*A Short History of Germany.* By Ernest F. Henderson. 2 vols. (New York, the Macmillan Company.)—In his brief preface to these volumes Mr. Henderson raises a question of considerable interest. "It is the custom," he writes, "for modern educators to recommend the study of the history of France as a guiding thread through the intricacies of general European history; but is this choice justifiable? The two great, omnipresent factors of the whole mediæval period are the Papacy and the Empire; the Empire was German from the ninth to the nineteenth century.....and the Empire interfered in the affairs of the Papacy and of Italy far more than did France."

Luther, he continues, was more prominent than the French reformers; in the Thirty Years' War greater interests were at stake than in the Huguenot struggles; and in modern times the reigns of Frederick the Great and of William I. were of supreme importance to Europe. Certainly there is a great deal of truth in Mr. Henderson's contention, and the importance of the part which Germany has played in European history cannot be overlooked. Yet it may be doubted whether German history will ever prove so *interesting*, at any rate to the general reader, as French; it is, as a whole, deficient in romantic glamour, and just as the Germans themselves, with many qualities that compel our admiration and respect, do not, perhaps, capture our fancy so readily as some other nations, so their history is likely to be more highly appreciated by the student than by the ordinary reader. It suffers also to a noticeable degree from the confusion caused by its want of a single centre of conspicuous importance; Athens, Rome, Paris, and London more or less gather into themselves the histories of their respective countries, but for Germany there has been no city of such great and uninterrupted prominence.

Whatever weight may be attached to these considerations, however, a good history of Germany for English readers is unquestionably welcome, and Mr. Henderson's work is exceedingly good. It is thoroughly well adapted to its purpose—concise without being meagre, careful, impartial, and admirably clear. The author's former work, 'Select Historical Documents of the Middle Ages,' was, we are here told, "compiled with the idea of laying a foundation for the present history," and throughout these volumes we find traces of full and first-hand knowledge. Especially good are the chapters which describe the life and spirit of the various periods; those upon the 'Age of Chivalry' and 'Life on the Eve of the Reformation,' for example, present in a short space remarkably full and vivid pictures of the times. So, too, many of the more interesting personages are excellently portrayed. We are pleased to observe that Mr. Henderson does not altogether eschew the anecdote—indeed, it is occasionally admitted without that word of warning which a scrupulous attention to truth might consider necessary. The statement here given, for instance, that Ulfilas in his translation of the Bible purposely left out a portion calculated

to inflame the passion of his hearers for deeds of battle, is, it is to be feared, merely one of those engaging fictions which a reasonable scepticism must disown. We note one or two odd lapses of language; and the derivation of "mummy" as a corruption of "Mohammedry" will not, we are afraid, satisfy the modern philologist.

*The Life and Works of Friedrich Schiller.* By Prof. Calvin Thomas. (Bell & Sons.)—It will scarcely be disputed that such English biographies of Schiller as we possess are to a great extent out of date, and that a new and trustworthy account of his life and works is by no means superfluous. Prof. Thomas's object has been to supply such an account "on a scale large enough to admit the doing of something like justice to the great name, but not so large as in itself to kill all hope and chance of readableness." On the whole, he has accomplished this successfully, and his volume should prove of service to English readers. His scholarship is wide and accurate, he has carefully studied his sources, and his judgments are for the most part fair and sensible; it is interesting to note in connexion with the last point that he is, according to his own confession, one of those numerous "Schiller-converts" who begin by thinking somewhat slightly of the poet, and who often end, we believe, by appreciating him very justly. Schiller's actual life receives brief treatment, and has hardly, we think, been allowed sufficient space; the greater portion of the book is occupied in discussing his works, most of which are ably treated; we may mention the chapter on his historical writings as particularly good. Occasionally the manner of criticism is perhaps a trifle airy, and there is a tendency towards that kind of smartness we have come to associate with a certain type of journalism. Possibly the English reader may be unduly affected by a number of Americanisms; we feel, for instance, something of a shock when we find Schiller acknowledging that he is "a mere poetic scalawag in comparison with Goethe." However, these are comparatively small points and do not seriously interfere with the merit of the volume. A special word of praise is due to its attractive appearance and to the excellence of its portraits.

*Friedrich der Grosse und der Siebenjährige Krieg.* Von Ferdinand Schrader. Adapted and edited by R. H. Allpress. (Macmillan & Co.)—We are doubtful whether this somewhat bare account of Frederick's campaigns will succeed in interesting the English schoolboy as much as the editor desires. It is written in sound and sufficiently simple German, but is not in any way particularly brilliant, and it suffers a little from the compression to which it has necessarily been subjected. The notes and vocabulary are satisfactory, and the appendixes should prove useful to the teacher.

#### GUIDE-BOOKS.

*Western Mediterranean.* (Macmillan & Co.)—The scope of this latest issue of "Macmillan's Guides" is sufficiently indicated by its title. It is an admirable example of an exceedingly useful little series, well (and limply) bound, printed on good, thin paper, and of a size which makes it suitable for the pocket without being an outrage upon the set of one's coat. One has seen the largest kind of Baedeker bulging over the hip of a continental tourist what time he gazed up at Big Ben or the Nelson Monument, and one has felt sorry for the tourist. Macmillan's guides are no great burden for the pocket or for the mind. The present volume, for example, deals comprehensively with the main points of interest between Lisbon and the Balearics, including Northern Africa, the two Rivas, the Italian coast, and the islands of the Sardinian group. Perhaps the best feature of the book is its information for yachtsmen, the



notes regarding anchorage and the like being excellent and really valuable. The writer who calls Gibraltar "one of the coolest places in Southern Spain" can surely never have been condemned to a summer on the Rock, for during that season residents who can manage it escape to different points in Southern Spain for coolness' sake, whilst others, whom business detains in the vicinity of the place "temporarily occupied by the British" (as Spanish official documents still phrase it), fit up hulks in the Bay as house-boats. The editors direct "special attention" to their chapter on Morocco, "written by one who is surpassed by no living authority on that country." The historical notes in this chapter are interesting and the whole of it is well done, but neither this nor any other section of the book is wholly free from errors. For example, why, under 'Tetouan,' is one referred to the 'Hotel List,' which list is (wisely) innocent of any mention of the port in question? Again, there is no such place or institution in Tangier as the "Sîki," and Dr. Smith ceased to practise there some two years ago. The writer of these notes knows his subject well, yet he suggests a visit to the sacred town of Wazzan for ordinary tourists; and that, to say the least of it, is indiscreet. Again, in writing of the mosques of Fez, he says that "the exterior at least should be inspected." Yet he must be perfectly aware that such inspection would probably be resented by the fanatical residents of the northern capital, and that an attempt to go further and view the *insides* of these mosques would mean death to the rash tourist attired in European clothes. But 'Western Mediterranean' is a useful little book.

The *Eastern Mediterranean* is also to be had in the same series from Messrs. Macmillan. This is in many ways an excellent little book. We cannot quite understand the reason for a separate 'Hotel List,' to which the reader is always being referred back, at the commencement of the description of a new place. If the information connected with a town is to be divided, it should be on broader lines. Let the hotels and restaurants, cab fares and tramways, &c., be placed by themselves, and the objects and places of interest, with their description, be likewise put together. At any rate, even if the present arrangement is the most satisfactory, it is sufficient for the reader to be told in the preface where the hotels are to be found. The general treatment of the printed matter and the type are satisfactory and clear. In a work of small compass information must be cut down, but it had better be omitted altogether if in the cutting down it becomes misleading. For instance, the fare for the ferries at Venice is, as is stated, a halfpenny for a single person in the day and a penny at night, but it is the same for two persons if they are going together. We were given to understand that there was a small dictionary as well as a bibliography at the end of each section. The bibliographies are certainly welcome, and so would the vocabularies have been, but we cannot find them. Without some such information no one who is not a Greek, unless he has some knowledge of the language, which so many travellers have not, could understand that "To canone" in the phrase on p. 58, "a semicircular terrace called (To canone) One-Gun Battery," was meant for τὸ κανόνι. "To" in English is not pronounced like τὸ in Greek. Nor in the name "Paraskevas" on p. 62 could the reader be expected to know that the accent came on the last syllable.

Since Murray's and Baedeker's "Hand-books to Egypt" have been compressed into single instead of double volumes we naturally miss something that used to interest us. The new (fifth) *Baedeker's Egypt* (Dulau),

however, is a model of much useful matter squeezed into the smallest possible space. The maps, as usual, are admirable, and everything is brought up to date, except, perhaps, the latest discoveries at Abydos. It would be well to mention more of the progress of exploration and the names of the excavators associated with certain sites. Ancient Egypt being a much more popular subject than the mediæval antiquities, it is inevitable that the former should be better treated than the comparatively modern part; but, even so, we confess we think Cairo has been scamped. Even if it was necessary to be so very brief, there should have been the less room for downright mistakes, such as "Bab ez-Zuwêleh," "dikkan," "wakkâleh," "medrêseh," "Ibtighâwiyeh," and "Yeshkûr," or such misstatements as that Saladin enclosed "the whole town" with a wall; that the Sultan Khalil built the Khan el-Khalili; and that the Azhar was "occupied by 6,923 souls." We cannot answer for the "souls," but there were over 9,000 bodies of students there a year ago. Why repeat the old legend, long disproved, about the Mameluke who leaped his horse out of the citadel during the massacre of 1811? The historical summary, pp. xciii-xcviii, is full of errors, and should be carefully revised by a qualified scholar before the next edition is produced. In such matters it is as easy to be right as wrong: it is only a question of going to the best sources and not muddling the Hijreh dates.

#### GENEALOGICAL LITERATURE.

*The Family of Holbrow*, by W. P. W. Phillimore (Phillimore & Co.), is a conscientiously compiled pedigree, with about fifty pages of notes, of the family of Holbrow of Kingscote, Uley, and Leonard Stanley, beginning with William Holbrow, of Kingscote, who died in 1688. It is illustrated with portraits reproduced from miniatures and photographs. As it is "printed for private circulation," and can have no interest outside the family and their immediate friends, the book calls for no further comment than that the Rev. Thomas Holbrow, at whose request these family annals have been compiled, made a good choice in his annalist.

*The Genealogist*. N.S., Vol. XVII. (Bell.)—The volume before us is not distinguished by any article of special note, and is largely composed of the continuations of lengthy contributions appearing in serial form. Of these the most generally interesting, no doubt, are the 'Grants and Certificates of Arms,' extracted by Mr. Arthur J. Jewers from MSS. in the British Museum, which range from Harman to Hills, and are of real value for reference. Of similarly general utility are the 'Inquisitiones post Mortem' (Henry VII. to Charles I.), which carry on the names alphabetically from Fabyan to Fisher. We would suggest to the editor that he should give in his 'Contents,' as we have done, the names covered by the volume, which would save much trouble to searchers. Lists like these, alphabetically arranged, can be published without much disadvantage in serial form; but such standing features of the *Genealogist* as General Wrottesley's 'Pedigrees from the Plea Rolls' and Mr. J. W. Clay's excellent edition of Dugdale's 'Visitation of Yorkshire' lose, we are convinced, much of their value by appearing in this desultory form. 'The 4096 Quartiers of King Edward VII.' continues to display the heraldic erudition of Mr. G. W. Watson, and is highly praised by the editor, but we venture to think that it is out of place in an organ of British genealogy, and occupies space that might have been better filled by other contributions. Major Poynton completes in this volume his transcripts of early charters relating to the priory of Sempringham, and

so does Clarenceux King of Arms his 'Pedigree of Castillion,' an Italian family which settled in England under the Tudors. The illustration which accompanies one of their funeral achievements forms an attractive frontispiece to this volume. Perhaps the most remarkable paper is that of Mr. Hussey Walsh on the French and Austrian branches of the Irish family of Walsh, which illustrates the striking careers of Irish exiles on the Continent. The Irish have ever, as we know, been "first-rate fighting men," and we here learn how the Walsh family gave name to their "Wallis" regiment in the Austrian service as well as to that of "Walsh" in the Irish Brigade of France; we trace their rise to dignities in the Austrian and French noblesse, and the fate of the titular earldom of Walsh bestowed on them by the fallen Stuarts. There are a few shorter papers by Mr. Round, Major Poynton, and others; and Mr. Hay Fleming and Mr. Joseph Bain engage in somewhat acrimonious controversy over Lesley, Bishop of Ross. The special "supplements" to the magazine must not be overlooked. "G. E. C." completes his 'Families of the Name of Marsh'; Mr. Jewers continues his 'Marriage Licences in the Diocese of Bath and Wells'; and General Wrottesley carries on the history of his own family to the close of the fifteenth century. This history, when completed, will undoubtedly take its place in the front rank of works of its kind, and will serve to illustrate the unexhausted treasures of our great collection of public records.

#### OUR LIBRARY TABLE.

We are able to give almost unreserved praise to the second volume of *The Times History of the War in South Africa*, by Mr. L. S. Amery (Sampson Low & Co.). We fear that our readers must, in perusing our reviews of great numbers of works which have appeared since the commencement of the war, have thought that we unduly depreciated the performances of the British army, when we adversely criticized the praise that was showered in these volumes both upon the generals and upon the men. It is not a pleasant task to have to tell the public the truth on these occasions; and as, in every point in his account of the first three months of the war, Mr. Amery agrees with the judgments which we have previously expressed, we have no doubt that he has felt in writing as we have felt. Mr. Amery does not shrink from drawing the conclusion that our forces of regular troops of the three arms were not in any way "a match for an equal number of the Boers." In the case of the Battle of Ladysmith, as he calls "Mournful Monday," he asks of the Nicholson's Nek surrender: "How many battalions of British infantry, unaided by artillery, would it have required to capture 1,000 Boers surrounded in a similar position?" At the other end of the line he describes the disgraceful flight of the infantry, naming two out of the three battalions to which we have on previous occasions referred, and he adds the fact that the cavalry, though under General French, did little better, while its ultimate retirement was most disorderly. As for the generals, it is difficult to say which of them is the worst handled in the present volume; but in all cases we are of opinion that Mr. Amery has proved his case. In his discussion of the white-flag incident at Nicholson's Nek, Mr. Amery lays down what we cannot but declare the sound principle, inasmuch as it is exactly that which we have repeatedly maintained ourselves; and he points out that case of the exactly opposite course to which we have referred—namely, Spion Kop. At Nicholson's Nek two officers of the Gloucesters surrendered with a small body. The major in command of a larger body then, and for that reason, ceased fire, and the same course was next pursued by the colonel



commanding the column and the staff officer who was with him; and Mr. Amery, after making every excuse that can be made, sides with Napoleon's views upon the subject, and says that unfortunately Nicholson's Nek was only the first of a whole series of surrenders which have tarnished our arms. Mr. Amery also clears the Boers of the various charges made against them of conducting "the struggle otherwise than in the fairest spirit"; and the only breakdown in the application of the rules of war, in the portion of the case with which he is dealing in this volume, which he adopts, is one which tells against ourselves. The style of the volume is a little defective here and there, perhaps from haste, and we notice the objectionable use of the unnecessary "up."

MESSRS. SMITH, ELDER & Co. publish *Sir Charles Warren and Spion Kop*, by "Defender," a volume of which the less said the better, because, while it makes its case against General Buller, it does not clear Sir Charles Warren from the charges which have been brought against him. Mr. Amery, however, has shown in his volume that incompetence may be ascribed in many forms to most of the generals who have taken part in the war.

MR. WILLIAM HEINEMANN publishes *Lord Milner and South Africa*, by Mr. Iwan-Müller, a volume which hardly corresponds with its title. The author has supplied a fairly complete account of South African affairs from 1874 up to the present time, but he is at least as much concerned to defend Sir Bartle Frere and to attack Mr. Gladstone as to explain the policy of Lord Milner. Mr. Iwan-Müller knows himself and admits himself not to be impartial, and maintains, probably with truth, that it is difficult, if possible, for those who deal with contemporary events to show impartiality in their judgments. He has, in fact, constructed an admirable brief—supplied with full quotations from documents, some of them new, and excellently indexed—for the support of the position that the war in South Africa was historically necessary, and, we would add, perfectly just on both sides, for that is what it comes to. Although admirers of Mr. Gladstone may be able to show that the author is biased with regard to him, and although we imagine Sir Michael Beach, if free to speak, would be able to prove that he is also biased in his defence of Sir Bartle Frere against the Colonial Office, yet to the Boers Mr. Iwan-Müller is, we think, on the whole, fair, and in the conclusion of his volume he has an admirable passage, in which partisans on both sides may agree, as to the late Government at Pretoria:—

"I have always regarded it as one of the most pathetic episodes of history that the one tiny branch of the European stock which had no craving for wealth, but had a passionate love of isolation, should have faced the appalling horrors and the intolerable sufferings of the Great Trek in order to secure that single boon which was most precious to them—that this tiny race should have pitched its ultimate camp on the top of a gold-mine. It was not for Kruger or for Leyds or for the autocratic clique at Pretoria that the Boer burghers rose as one man at the call to arms. Their response was due to the inbred and inveterate fear of the Boer that British ascendancy and direct authority in the Transvaal would extinguish for ever those privileges of proud isolation and of unquestioned absolutism within his own farm for which he had made so many and so great sacrifices. It is doubtful whether the Boer on the veld had gained any material advantage from the exactions of the Executive at Pretoria. He was fighting for liberty as he understood it, and when his training and traditions are taken into consideration, his motives and his actions are very far indeed from being ignoble."

Mr. Iwan-Müller's book deals too much with political personages still living and with matters which are even now the themes of party politicians for us to criticize it at length. We may note, however, a matter which concerns us—his fairly successful attack on the

historian Dr. Theal. We find a few things as to which we must record our differences with Mr. Iwan-Müller. In pointing out that there is no exact parallel for the position in South Africa, and dismissing the superficial resemblances between the position of the French Canadians and that of the Dutch Afrianders, Mr. Iwan-Müller writes with much rashness in these words:—

"In Canada.....the existence of a little enclave of French-speaking, French-thinking, French-descended habitants, in the midst of a great continent inhabited by an English-speaking, English-thinking, English-descended people, is an insignificant factor."

It shows little knowledge of the Dominion to suppose that the French-Canadian element can be justly treated in this fashion. Again, in dealing with the case of Frere, Mr. Iwan-Müller writes of a moment after Lord Carnarvon's fall from office: "That he was Carnarvon's nominee was enough to set on him the Radical pack." Now at the time Lord Carnarvon was *persona gratissima* with Gladstone's following, and the notion that Sir Bartle Frere was attacked because Lord Carnarvon had, when Colonial Secretary, appointed him to or supported him in his post is a singular error. Mr. Iwan-Müller shows at length that Frere was not backed by the Conservative Government, who indeed passed upon him a severe censure; but Lord Carnarvon's favour would have been at the time a point in Frere's favour with "the Radicals." Mr. Iwan-Müller may be right, as many, perhaps most, men will now think him, in his defence of Frere's policy, but there can be no doubt that it was condemned almost universally at the time.

MESSRS. SAMPSON LOW & Co. publish *Bibliography of Napoleon*, by F. Kirchheim, of Leipzig, which we have tested at several difficult points and found accurate and complete so far as our examination has gone. The book is recent and includes the work of Mr. Rose, though not that of Mr. Watson. The system of arrangement adopted, coupled with the system of the index, is not very clear or satisfactory. But there is nothing more difficult than to arrange the cross-references in a publication of this kind so as to suit all readers and users of a bibliography. In reading over the account given of Napoleon's own works and letters we are inclined to express regret that there has not been either a complete publication of the correspondence of Napoleon or a carefully prepared edition of all letters of importance. The official publication noted here as not being for commercial sale, though it is easily obtainable, has, of course, to be supplemented by the suppressed letters published since 1870. The suppressed letters themselves are far from complete, and we are not sure that there exists any trustworthy guide to the letters dated before 1801 and suppressed by the Commission, and cannot feel sure that the public have ever yet seen all those which we might be inclined to think important.

WE have received a pleasant little book of gossip concerning *The Crowning of our Kings from Ethelred II. to Edward VII.* (Religious Tract Society).

THE various little essays brought together by Mr. Thomas Newbiggin under the title of *Love's Cradle, and other Papers* (Dent), deal by preference with mediæval subjects such as chivalry, the troubadours, miracle plays, and so forth. Unfortunately, the author does not compensate for his obvious want of real learning by any exceptional delightfulness of treatment. It probably gave him much pleasure and some intellectual profit to put these disquisitions together and to read them to his friends, but we discern little justification for printing them. Perhaps an exception may be made for the paper somewhat awkwardly called 'Fuimus Redivivus,'

in which there appear to be a few traits drawn from personal reminiscence, and not, like the rest of the volume, from literary sources, themselves, we should imagine, not always of the most authoritative character.

WE have on our table *T.R.H. the Prince and Princess of Wales* (Newnes),—*Memorials of Charles Dixon Kimber*, by A. Thomson (Nisbet),—*The Ruin of Education in Ireland and the Irish Fanar*, by F. H. O'Donnell (Nutt),—*A Revolution in the Science of Cosmology*, by G. Campbell (Low),—*A National Peril: an Exposure of the Congregational Ministry*, by Mark Wells (Sonnenschein),—*A Son of Mischief*, by R. E. Salwey (Digby & Long),—*A Thames Camp*, by M. Barnes-Grundy (Simpkin),—*The New Parisians*, by W. F. Lonergan (Sands),—*Principia Theologicæ Moralis*, by T. Slater (Burns & Oates),—*Brooks by the Traveller's Way*, by J. H. Jowett (Allenson),—*God the Beautiful, an Artist's Creed*, by E. P. B. (Wellby),—*Saint Berin the Apostle of Wessex*, by J. E. Field (S.P.C.K.),—*Our Modern Christian Life*, by the late Rev. J. P. F. Davidson (Wells Gardner),—*Vision and Authority*, by J. Oman (Hodder & Stoughton),—*A Book of Mystery and Vision*, by A. E. Waite (Wellby),—and *Louis XV. et Marie Leczinska*, by Pierre de Nolhac (Paris, Lévy). Among New Editions we have *Doctor Thorne*, by H. Rider Haggard (Newnes),—*The French Prisoners*, by E. Bertz (Macmillan),—*Tecumseh, a Drama, and Canadian Poems*, by C. Mair (Low),—and *Other People's Lives*, by Rosa N. Carey (Macmillan).

## LIST OF NEW BOOKS

## ENGLISH.

## Theology.

- Bacon (B. W.), *The Sermon on the Mount*, its Literary Structure, &c., 12mo, 4/6 net.  
Book of Ruth and Book of Esther, 8vo, boards, 4/ net.  
Dalman (G.), *The Words of Jesus*, English Version by D. M. Kay, roy. 8vo, 7/6 net.  
Dictionary of the Bible, edited by J. Hastings: Vol. 4, *Pieroma—Zuzim*, folio, 2s.  
Duff (A.), *The Theology and Ethics of the Hebrews*, 5/ net.  
Epistle of Psenosiris, edited by A. Deissmann, cr. 8vo, 2/6 net.  
Smith (J.), *The Integrity of Scripture*, 8vo, 3/6

## Law.

- Kenny (C. S.), *Outlines of Criminal Law*, 8vo, 10/

## Fine Art.

- Annual of the British School at Athens, No. 7, 1901, 10/6 net.  
Bowdoin (W. G.), *James McNeill Whistler*, 8vo, 3/6 net.

## Poetry and Drama.

- Askham (R.), *Moods and Outdoor Verses*, 12mo, 3/6 net.  
Attenborough (F. G.), *Alfred the Great*, cr. 8vo, 3/6

## Philosophy.

- Paulsen (F.), *Immanuel Kant*, translated by J. E. Creighton and A. Lefevre, 8vo, 10/6 net.

## History and Biography.

- Boulger (D. C.), *The History of Belgium*, Part 1, 8vo, 18/  
Bourouill (Baron d'A. de), *La Convention relative au Régime à Bruxelles*, 8vo, 5/ net.  
Burnet's *History of My Own Time* (Supplement to), edited by H. C. Foxcroft, 8vo, 14/ net.  
Delhi, 1857, *Diary and Correspondence of the late Col. Keith Young*, edited by General Sir H. W. Norman and Miss K. Young, roy. 8vo, 21/ net.  
Iwan-Müller (E. B.), *Lord Milner and South Africa*, 15/ net.  
Kelly (Mrs. T.), *From the Fleet in the Fifties: a History of the Crimean War*, roy. 8vo, 12/ net.  
Letters received by the East India Company from its Servants in the East: Vol. 6, 1817, edited by W. Foster, roy. 8vo, 21/ net.  
Paton (L. B.), *The Early History of Syria and Palestine*, with 5 Maps, cr. 8vo, 5/ net.  
Pullin (A. W.), *Alfred Shaw, Cricketer, his Career and Reminiscences*, cr. 8vo, 2/6  
Sparrow (W.), *Persian Children of the Royal Family*, 8vo, 12/6 net.  
Surrey Cricket, edited by Lord Alverstone and C. W. Alcock, 8vo, 16/ net.  
Times History of the War in South Africa, edited by L. S. Amery, Vol. 2, roy. 8vo, 105/ net (sets only).  
Warren (Sir Charles) and Spion Kop, a Vindication, by Defender, 8vo, 6/

## Philology.

- Campbell (L.), *Plato's Republic*, cr. 8vo, 2/  
Molière, *Plays*, with Translation and Notes by A. R. Waller, 1664-5, cr. 8vo, 3/6 net.

## Science.

- Beech (F.), *The Dyeing of Woolen Fabrics*, 8vo, 7/6 net.  
Colman (C. S.), *Types of British Plants*, cr. 8vo, 6/  
Eckley (W. T. and C. B.), *Regional Anatomy of the Head and Neck*, 8vo, 12/6 net.  
Hall (J. S.), *The Worlds of the Earth*, cr. 8vo, 7/6  
Poore (G. V.), *The Earth in relation to the Preservation and Destruction of Contagia*, cr. 8vo, 5/

## General Literature.

- Blackburn (H.), *Women's Suffrage*, cr. 8vo, 6/  
Cleve (L.), *Blue Lilies*, cr. 8vo, 6/



Haldane (R. B.), *Education and Empire*, cr. 8vo, 5/ net.  
 Nield (J.), *A Guide to the Best Historical Novels and Tales*, 4to, 5/ net.  
 St. Aubyn (A.), *The Scarlet Lady*, cr. 8vo, 6/  
 Tynan (K.), *A King's Woman*, cr. 8vo, 6/  
 Watson (H. B. M.), *Godfrey Mervale*, cr. 8vo, 6/  
 Williams (M.), *The Late Returning*, cr. 8vo, 2/6

## FOREIGN.

## Theology.

Grünhut (L.), *Machir bar Abba Mari: Jalkut Ha-Machiri*, 4m.

## Fine Art and Archaeology.

Bonnefon (J. de), *Visages Divins*, 3fr. 50.  
 Catalogue Général des Antiquités Égyptiennes du Musée du Caire, Vol. 3, 41m. 60; Vol. 4, 56m.  
 Curatolo (G. E.), *Die Kunst der Juno Lucina in Rom*, 9m.  
 Filon (A.), *La Caricature en Angleterre*, 3fr. 50.

## Poetry and the Drama.

Roy (E.), *Études sur le Théâtre Français du XIVe et du XVe Siècle*, 10fr.

## History and Biography.

Becker (C. H.), *Beiträge zur Geschichte Aegyptens unter dem Islam*, Part 1, 2m. 50.  
 Durel (P.), *La Muse Parlementaire*, 3fr. 50.  
 Geffcken (J.), *Komposition u. Entstehungszeit der Oracula Sibyllina*, 2m. 50.  
 Guillon (E.), *Les Guerres d'Espagne sous Napoléon*, 3fr. 50.  
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## 'THE SONG OF THE FALCON.'

FROM THE RUSSIAN OF "MAXIM GORKY"  
 BY PHILIP PERCEVAL GRAVES.

"A-ALLAH-A-AKBAR!" murmurs Nadir Ragim Oglü, an old shepherd of the Crimea, ever tuned to a minor key, tall and grey-haired, a wise, withered old man burned brown by the Southern suns.

Side by side we lie on the sand near a huge mass of moss-grown rock torn apart from its mountain brother, looming sombre and sullen through its veil of shadow. On the side which looks seawards the waves have flung wrack and seagrass, whose streamers, robing the rock, seem to bind it down to the narrow sand-strip that parts the mountains and the sea. The flame of our camp-fire illumines the side that fronts the mountains, and on the lofty face of the rock, seamed with a network of deep wrinkles, the shadows come and go as if it felt and thought...

"Ragim, tell me a story," I ask the old man.

"Of what?" answers Ragim without glancing at me.

"Never mind that—you know I love your stories."

"But I have already told you all—I know no more."

He wants me to beg him for a story.....so I beg him.

"Shall I chant you a song?" says Ragim, consenting.

I wish to hear an old ballad, and he in a melancholy recitative, keeping carefully to the picturesque steppe-melody of the song, relates this story in barbarous Russian.

## I.

High on a mountain glided an adder; in a moist cleft she coiled her and lay looking seaward.

High in the heaven splendour of sunlight and mountains hotly to heaven panting; beneath the waves on the rock were beating.

Deep in the cleft, in darkness in spray-showers, sund'ring the rock a stream sped onward, on to the ocean.

All white with foam-flecks, hoary and head-long, mountain cleaving, he fell to ocean, with angry clamour.

Lo—in the cleft where the adder coiled her a

falcon falling with breast wide wounded and pinions bloody!

With short, sharp screaming he fell, fell earthward; with feeble raging his breast he dashed on the rock unyielding.

Swift from him glided the adder, startled, but soon perceiving how few the moments the bird could live,

She crept towards him, the wounded falcon; in his eyes she hissed with whisper taunting—

"What, art thou dying?"

"Yea, I am dying," the falcon answered, and deeply sighed he. "Glorious my life was—I knew good fortune—I battled bravely—I saw the heaven—thou wilt not see it so near as I saw! Ah—thou luckless one!"

"What is this heaven? Emptiness only—how should I creep there? Here life is famous, warm in the moisture."

The adder answered the free-souled falcon, and in her heart's core was laughter o'er him to hear his raving.

And thus she pondered, "Flying or creeping, one end is certain: in earth all lay them, to dust come all things."

The valiant falcon right swiftly raised him, a space he stood, and his eyes around in the cleft were wandering.

Through dark grey rocks the water trickled, and in the warm cleft the air reeked dankly, the heat hung heavy.

Then cried the falcon, in pain and longing his voice loud raising,

"Ah! could I skyward but once more tower! to press my foe to my wounded bosom.....until he choked in my lifeblood welling.....O luck of battle!"

The adder pondered. "Surely in heaven in very truth is life delightful, so loud his mourning!"

And thus she counselled the free-souled falcon:

"Go, struggle on, to the cleft's edge drag thee, and downward hurl thee! Belike thy pinions shall bear thee upward, and thou live on a little while, in thine own dear element."

The falcon shuddered, and faintly crying he reached the sheer edge, his talons sliding on slimy boulders.

On came the falcon with outspread pinions and heavy sighing, his eyes flashed lightning, down, down he hurled him.

And, like a rock down a sheer steep sliding, he fell, fell headlong with broken talons, with scattered pinions.

The swirl and rush of the strong stream caught him; his bloodstains cleansing in foam, it cloaked him and sped to ocean.

The ocean billows with sullen roaring the rock were beating; no sight, no sign of the dead bird's body on ocean's vastness.

## II.

In the cleft the adder long lay and thought, of the falcon's end and his heav'nward longing, her gaze afar where the distance ever with dreams of fortune our vision fondles.

"And what beheld he, this bird, that is not, in that bare void without bound or landmark?"

"And why must such ones as he, who perished, our soul still trouble with their wild passion for flight to heaven? What gleamed so brightly? Yet I, I also, could learn all fully, to heaven flying, tho' brief my flight were."

Done soon as spoken! in circles coiling up sprang she skyward, a radiant streamer against the sunlight.

To creep-begotten, to fly unable! this word forgotten on hard rocks fell she, but scatheless biding she laughed self-chiding.....

"Here is the rapture of flight to heaven—it is—in falling! How droll these birds are! The earth they know not, in air they tire them, and madly struggle to soar to heaven and seek to dwell amid deserts burning, where naught but void is! It gleams and glitters, but is there food there for living bodies? Nay, food there is not.

"What mean their vaunting and their reproaches? With these they cover and cloak their passion and mad aspiring, with these concealing their own unfitness for life, for action."

"How strange these birds are! No more with fables shall they delude me. I know the truth now—I saw the heaven—myself I flew there and heaven measured, learnt it by falling, yet bide I scatheless! And now—whom trust I? Myself—none other. Let those who love not the earth, and cannot, abide with visions. The truth? I know it. No more I trust them although they call me. Of earth created, on earth my home is."

Then on the rock in a ring she coiled her and proudly rested.

The ocean shimmered, one radiant splendour, and grimly beat on the beach the billows. Their lion voices a song out-thundered of that proud falcon; beneath their smiting the great cliffs trembled, the heaven trembled that dread song hearing.

"We sing the praise of a hero's madness."

"A hero's madness—there is life's wisdom; O gallant falcon, in fight with foemen was spilt thine heart's blood. The day is coming—and ye—warm blood drops like sparks shall flash and life's darkness lighten, in many a brave breast a fire shall kindle, a raging passion for light, for freedom."

"Thy death was destined; but in the war song of hearts heroic and strong thou shalt be a living witness, a haughty summons to light, to freedom."

"We sing the song of a hero's madness,"

## GOURJEAN BAY.

King's College, May 24th, 1902.

A REMARK on Golfe Juan which you make in this day's issue leads me to propound a question which perhaps some of your readers may be able to answer from local knowledge. All through the eighteenth century and well into the nineteenth it was called by the English Gourjean Bay. It was not only a naval officer's name, as I at one time supposed; I have met with it in the letters of Arthur Villette, the minister at Turin, in 1740-50. The name Golfe Juan is, I fancy, quite modern; older maps have it Golfe Jouan; but I wish to ask if Gourjean Bay was ever its name to the French. If not, how did Englishmen in Villette's position come to call it so? It was not a mere question of spelling, as when our eighteenth-century seamen wrote phonetically Trafalgar for what nineteenth-century landmen miscall Trafalgar; but Gourjean has a very different sound from Golfe Jouan, and may—for aught I know—have a different origin. In a French map of 1745 that I have recently consulted I find the name printed "G. Jean." How is that to be extended?

J. K. LAUGHTON.

## BIBLIOGRAPHY OF WALTER SAVAGE LANDOR.

LANDOR's contributions to the *Athenæum* are as follows:—

1. January 4th, 1834.—'Ode to Southey,' dated Florence, December, 1833, begins:—

Indweller of a peaceful vale.

This and an 'Ode to Wordsworth' (see below) appear to have been sent by Landor to his friend John Kenyon at the end of 1833; and the first is referred to in a letter from Kenyon to Landor which Forster dates January 16th, 1833, but which must have been written in January, 1834. "As soon as I read your 'Ode to Southey,'" Kenyon wrote, "I resolved to print it. I sounded S[outhey] on the subject, and then sent it to the *Athenæum*, the editor of which deferred it for a week that it might give éclat to the first paper of the year."

Reprinted Ablett's 'Literary Hours'; Landor's 'Works,' 1846, ii. 670; 'Works,' 1876, viii. 146.



2. February 1st, 1834.—'Ode to Wordsworth,' begins:—

Those who have laid the harp aside.

See above. Reprinted Ablett's 'Literary Hours'; 'Works,' 1846, ii. 667; 'Works,' 1876, viii. 136.

3. December 16th, 1843.—Verses 'Pievano Arlotto,' beginning:—

I will invite that merry priest.

Il Pievano Arlotto (the Dean) was an Italian humourist who lived in the first half of the fifteenth century. The verses, which contain an allusion to "Humour's pink primate, Sydney Smith," were, no doubt, suggested by Giovanni Mannozi's picture, now in the Uffizi Gallery at Florence, entitled 'La Burla del Vino del Pievano Arlotto.'

Reprinted 'Works,' 1846, ii. 662; 'Works,' 1876, viii. 122.

4. January 10th, 1852.—Imaginary Conversation, Alcibiades and Xenophon, with a short introductory note dated Bath, January 3rd, 1852.

Reprinted 'Imag. Conv. Gr. and Rom.,' 1853, 141; 'Works,' 1876, ii. 122.

5. April 22nd, 1854.—Dialogue in verse, 'A Modern Greek Idyl.'

Founded on a story in an article in *Household Words* of February 25th, 1854, entitled 'Modern Greek Songs.' The dialogue has not been reprinted.

6. January 6th, 1855.—Latin verses, "On hearing that the last shell fired at Inkerman had blown to pieces the horse of Major Paynter, commanding the Royal Artillery."

Colonel (afterwards General) David W. Paynter commanded 1A Battery at Inkerman. He was a brother of Lady Graves-Sawle, the second Rose of Landor's poetry. Reprinted in 'Dry Sticks,' p. 224.

7. February 17th, 1855.—A letter about his epithet on Lady Blessington.

See 'Last Fruit,' p. 330.

8. March 3rd, 1855.—A letter about the Warwickshire Militia.

Reprinted in Madden's 'Lady Blessington,' ii. 347, second edition.

9. September 22nd, 1855.—Latin Verses, 'Ad Napoleonem Imperatorem.'

Reprinted 'Dry Sticks,' p. 210.

10. February 25th, 1860.—Verses 'On the Death of Ernest Moritz Arndt,' beginning:—

Arndt! in thy orchard we shall meet no more.

Landor visited Arndt (who died Jan. 30th, 1860) toward the end of 1832. Crabb Robinson, calling on Arndt five years later, found him reading Landor's 'Works,' and full of admiration of his just perception of the Italian character. The following verses were addressed by Arndt to Landor, "Freedom's Vindicator and Humanity's Lover":—

Die Freiheit ist der Seelen Stal,  
Und Ritterliche Wehr der Braven;  
Die Freiheit thront im Sternensaal:  
Der Teufel herrgibet über Sklaven.

Landor's verses to Arndt are reprinted from an autograph copy in Wheeler's 'Landor's Letters,' &c., 1897, but not elsewhere.

11. July 14th, 1860.—A short letter headed 'Garibaldi' and enclosing two Latin inscriptions: 1. For the Porta Romana at Florence; 2. On Garibaldi's house at Nice.

Both inscriptions are reprinted in 'Heroic Idyls,' 1853, p. 307.

12. August 18th, 1860.—Imaginary Conversation, Garibaldi and Bosco.

Not reprinted.

13. September 1st, 1860.—Imaginary Conversation, Garibaldi and the President of the Sicilian Senate.

Not reprinted.

14. March 2nd, 1861.—Letter on 'The Pope's Temporal Power.'

Not reprinted.

15. March 9th, 1861.—Imaginary Conversation, Virgil and Horace.

Reprinted 'Works,' 1876, ii. 428.

16. April 20th, 1861.—Letter on 'Fashions in Spelling.'

Not reprinted.

17. May 18th, 1861.—Imaginary Conversation, Milton and Marvel.

Reprinted 'Works,' 1876, v. 150.

18. October 12th, 1861.—Imaginary Conversation, Macchiavelli and Guicciardini.

Reprinted 'Works,' 1876, v. 145.

19. August 16th, 1862.—Imaginary Conversation, Milton and Marvel, II.

Reprinted 'Works,' 1876, v. 156. S. W.

### Literary Gossip.

MR. FISHER UNWIN will shortly publish a new story of political life by Mr. C. F. Keary. The title of the novel is 'High Policy,' and its heroine is a beautiful girl who conceives a platonic affection for a brilliant young politician who is married. The politician is not so free from corruption as the heroine, and, though the latter comes out in the end unscathed, she is made a subject for scandal, and is for a time even suspected by her own relations. A number of minor characters play parts in the drama.

MR. FISHER UNWIN has also in preparation a volume by Mrs. Campbell Praed, entitled 'My Australian Girlhood.' It consists of Mrs. Praed's memories and impressions of life in Queensland under an order of things that has passed away. There is a good deal about the blacks, their habits, their beliefs, and their relations with the whites, and some light is thrown on the pioneering period.

MR. J. HOLLAND ROSE, author of the recently published 'Life of Napoleon,' has undertaken to write for Mr. Grant Richards a work that will comprise a survey of the most important series of events in the world's history since the year 1870. It will be a serious attempt to correlate the chief movements of the nations in these recent years, and to provide for the general reader a means of judging of the import of current events.

It is rumoured that Mr. Charles W. Boyd is engaged on a life of Mr. Rhodes, from papers supplied for that purpose by the latter in his lifetime, but that the book is not to be published for two years.

LADY RENOUF is anxious to secure letters by her late husband, Sir Peter le Page Renouf, the first volume of whose collected writings is shortly to appear. The letters may be sent either to her at 46, Roland Gardens, S.W., or to Mr. Rylands, the Secretary of the Society of Biblical Archaeology, and will, of course, be carefully returned.

A SPECIAL meeting of the Library Association will be held at Nottingham on Thursday next. An attractive programme, consisting of papers on practical subjects, visits to libraries, manufactories, and objects of antiquarian interest, has been arranged by the City Librarian of Nottingham.

THERE are some interesting first and other editions of early English literature in the five days' sale next week at Messrs. Sotheby, Wilkinson & Hodge's, to which reference was made in the *Athenæum* of a fortnight ago. The series of editions of Bacon is particularly noteworthy, and includes a copy of the first issue in English of the 'Essays,' 1598, and one of the first complete edition of the same, with the fifty-eight essays, and the last edited by Bacon himself, 1625; there are also 'The Natural and Experi-

mental History of VVinds,' &c., 1653, and 'Baconia,' 1679. Mention may also be made of a remarkably fine copy of Bunyan's 'Holy War,' 1682; Roger Bieston, 'The Bayte and Snare of Fortune,' circa 1550, a very rare poetical tract; John Davies, 'Wittes Pilgrimage,' 1605; two very rare publications of Thomas Dekker, 'Satiromastix,' 1602, and 'The Wonder of a Kingdom,' 1636, both first editions; John Fewterer, 'The Myrrour or Glasse of Christes Passion,' 1534, a fine copy, the only other known being apparently that in the Huth collection; and an uncut copy of 'The Old Law; or, a New Way to Please You,' 1663, the combined work of Middleton, Massinger, and Rowley.

An interesting Keats manuscript will be included by Messrs. Hodgson in their sale next week. It comprises the major portion (in all sixty-seven stanzas written on twenty-four leaves) of what is apparently the original rough draft of the 'Cap and Bells,' on which Keats was engaged during November and December, 1819, but which he never completed. A collation with the text in Mr. Buxton Forman's edition of Keats reveals certain variations from the present manuscript, which has numerous corrections or alterations throughout, several of the stanzas or portions of them having been rewritten, with two complete versions in one instance.

MESSRS. PUTTICK & SIMPSON will sell at an early date a number of books of peculiar interest, by reason of their association with Charles Lamb and the Northamptonshire poet John Clare. After Clare's death a subscription was started for his widow, and she, in gratitude, presented these books from her husband's library to a local literary institute, by whose instructions they will shortly be offered for sale. They comprise Charles Lamb's 'Works,' 2 vols., 1818, in the original boards, with the inscription "For Mr. Clare, with C. Lamb's kindest remembrances"; the first edition of 'Elia,' 1823, also in the original boards, a very fine clean copy, inscribed "Mr. John Clare, with Elia's regards"; and a number of works by John Keats, all bearing Clare's autograph.

NEWSPAPER bookselling has, apparently, very nearly become a defunct institution, and some of the various enterprises must have been considerable failures. Last Friday week's sale of "remainders," &c., at Messrs. Hodgson's included 55 lots, representing in all 100 sets, of the *Daily Telegraph* "Hundred Best Novels," each set consisting of 100 volumes, the published price being 12s. per set net.

A VERY interesting and important library will be sold by Messrs. Puttick & Simpson on June 17th and three following days, that of the late Dr. Joseph J. Howard, an eminent authority on family history and genealogy. The collection includes a unique assemblage of privately printed works on various families of Great Britain and Ireland, in addition to many county histories, visitations, and local records. The value and interest of the books are greatly enhanced by the fact that nearly every item contains extra matter, both printed and manuscript, which has been added by Dr. Howard himself, consequently many of the volumes are



unique. The remarkable collections of manuscript pedigrees, drawings of arms, rubbings from brasses, ex-libris, transcripts, &c., will be offered by the same firm during July.

INCLUDED in a sale of valuable books and manuscripts by Messrs. Sotheby, Wilkinson & Hodge on Saturday next, June 7th, is a copy of Queen Victoria's 'Leaves from the Journal of our Life in the Highlands, 1848 to 1861.' This is a copy of the work privately printed for Her Majesty. Of this edition—an actual transcript of pages of the private diary of the Queen—there were two printings. This is a copy of the first, sixty-three only being produced. Of the second printing twenty-five copies only were made. The issue of these two private editions took place in 1865-66. The two printings are distinguished by the fact that the copies of the first contain *errata*, the items of which are carried into the text of the second. Neither bears a date on the title-page or elsewhere.

AT Owens College it is proposed to change a lectureship into a second professorship of history, a branch of learning in which the College has always been strong.

A PUBLICATION of some historical interest is issued this month by Mr. Charles Goodspeed, of Boston, U.S., for whom Mr. Charles Knowles Bolton has edited a limited edition of the 'Letters of Hugh, Earl Percy, from Boston and New York, 1774-6.' The writer, who was afterwards the second Duke of Northumberland of the Smithson-Percy family, earned some distinction during the American war by covering the retreat of the British force from Concord after Lexington, and obtained for his own regiment its present title of the Northumberland Fusiliers.

A SMALL, but highly interesting exhibition of modern bookbinding has been organized under the auspices of the Paris Municipality at the Musée Galliera. M. Formentin, the *conservateur* of the museum, and M. Henri Beraldi, the well-known bibliophile who heads the committee, have succeeded in bringing together examples of all the leading French binders of modern times, such as MM. Lortic, Marius Michel, Gruel, Mercier, Canape, Chambolle, and Madame Valgren, whilst the "École Estienne" is also strongly represented. A similar exhibition of English craftsmanship in London would reveal the fact that good bookbinders of to-day are not by any means confined to those of French nationality.

MADAME DURAND, who died a few days ago, had enjoyed an almost European celebrity for a quarter of a century as a novelist, writing under the pseudonym of "Henry Gréville." She was born on October 12th, 1842, her father being M. Jean Fleury, an eminent journalist, who, after the Coup d'État, obtained the appointment of French Professor at the University of St. Petersburg. She returned to France in 1872, and at once commenced to contribute novels and romances to the *Revue des Deux Mondes*, the *Journal des Débats*, the *Figaro*, the *Siccle*, the *Temps*, &c. Among the more successful of the earlier ones in book form were 'Dosia,' 1876; 'L'Expédition de Savelli,' 1876; 'La Princesse Ogheoff,' 1876; 'Suzanne Normis,' 1877; and 'Sonia,' 1877; whilst the *Temps* is now

publishing a serial from her pen. Some of her stories have run into from twenty to one hundred editions.

PROF. IHNE, whose death in his eighty-first year is announced, held the Chair of English Literature at Heidelberg, and was well known over here, as he was a teacher in England from 1843 to 1847, and, after a short sojourn in Germany, returned to Liverpool to look after educational work from 1849 to 1863. His works on Roman history, the publication of which began in 1847 in Germany, were translated into English and accepted as of importance, though their speculative conclusions did not make them suitable for text-books.

THE death in his fifty-sixth year is reported from Ulm of Dr. August Wolf, the editor of the *Ulmer Tageblatt* and the author of a number of poems in the Ulm dialect.

FRAU ELSBETH MEYER-FÖRSTER, whose death is announced in her thirty-third year, was the author of a number of very popular novels, among which some of the best known are 'Drama eines Kindes,' 'Also sprach eine Frau,' and 'Junge Menschen.'

WE note the publication of the following Parliamentary Papers, in addition to some alluded to by us under 'Science Gossip': Accounts of the University of Glasgow (2½d.); Education, Scotland, Report for the Northern Division (2½d.); Report of the Committee of Council on Education in Scotland, 1901-2 (2½d.); Code of Regulations for Continuation Classes, Scotland (2d.); Annual Statistical Report of the University of St. Andrews (2d.); Regulations for Secondary Day Schools, August, 1902, to July, 1903 (2d.); Reformatory and Industrial Schools, Report, Part I. (1s. 10d.); and Report on the Administration of Schools under the Welsh Intermediate Education Act, 1889 (1d.).

## SCIENCE

### ASTRONOMY AND NATURAL HISTORY.

*The Stars: a Study of the Universe.* By Simon Newcomb. London Edition. (Murray.)—This is one of "The Science Series" edited by Prof. J. McKeen Cattell and Mr. F. E. Beddard. Prof. Newcomb in his preface speaks of the "flattering invitation" made to himself to prepare a volume for it on the above subject, but all astronomical readers will recognize the appropriateness of the selection, and congratulate the editors on securing so high an authority on their science. Anything that Prof. Newcomb writes needs no praise from us; we would rather dwell for a short space on the enormous advances obtained in the knowledge of stellar astronomy since the beginning of last century, when Herschel was in the midst of his career of discovery in star-systems, nebulae, and (what he considered his great aim, certainly an ambitious one) the structure of the universe. The title of the work before us shows that a large part of the author's attention has been devoted to this fascinating subject. The word "universe," as ordinarily used, is somewhat ambiguous; but the trend of astronomical research is to the conclusion that the universe ("the system of stars," as Miss Clerke prefers to call it in the title of one of her two great works) of which we can take any cognizance really does form a vast and connected whole. Prof. Newcomb conceives it to be of irregular outline, and discusses its probable form, the greatest extent being, of course, in the plane of the Milky Way. May it be then that the great

photographic survey of the whole sidereal heavens which is now being carried out by a combination of observatories will depict the positions of the whole of the bodies of which man's science can ever take account? If so, it is possible to form an approximate estimate of their actual number, which in this view would probably not greatly exceed 100,000,000. Of course, we are speaking here of self-luminous bodies, and must leave out of consideration not only the large numbers of opaque bodies which probably exist, but those which, shining only by light reflected from some other (like the planets of our solar system), cannot be seen at stellar distances. Of course, also, this has no reference to the possible existence of other mighty systems—or, if the word be preferred, universes—which, for aught we know, may be cut off from our own by so great gulfs that we can never in our present state know anything about them. The old notion that the nebulae formed island universes has been long since exploded; they have definite relations to the great system in which we are included. But their study, in combination with that of the stars, opens up a wide field of investigation with regard to stellar evolution and the gradual formation of systems, comparable not with the great system to which we have just alluded, but with our own solar system. Spectrum analysis, a creation of the second half of the nineteenth century, enables us to discuss the chemical constitution of stars and nebulae, as well as the nature of the changes going on in these; and photography in its modern and useful form (enabling us to register very feeble light by long exposure), a still more recent handmaid to astronomy, furnishes the means of obtaining a permanent record of celestial phenomena, capable of being studied with a scrutiny and accuracy impossible to mere visual observation. Prof. Newcomb's new book is one which no astronomical student can afford to be without.

*The Autobiography of a Poacher.* Edited by "Caractacus." (Macqueen.)—We are informed by the editor that this work contains the genuine experiences of a notorious character, John Holcombe of Dulverton, now more than seventy years of age and glorying in his misdeeds. Although these narrations are not exactly moral in tone, they will certainly not exercise a depraving influence upon any of the usual readers of this journal; while they are by no means devoid of interest, inasmuch as they convey an idea of certain phases of life fifty or sixty years ago, when labour was only too plentiful and the price of the quartern loaf was a shilling or more. In those days the red deer of the district which is now regularly hunted by the Devon and Somerset staghounds were looked upon as fair game, and the poacher had plenty of sympathizers and even accomplices among the farmers who were fond of venison. Consequent upon the sport afforded by the above pack, this feeling has entirely passed away, and, as the author justly observes, the man convicted of shooting a stag "would be utterly cut off from the society of every class; not only the upper, but also the lower classes being equally imbued with the sporting spirit." By his own showing Holcombe was a bold and defiant poacher, not only giving trouble to old Dr. John Collins, as well as Mr. Fenwick Bisset, the celebrated master of the hunt, but also indulging in very free language to them when they could only resent it by committing an assault. Like every one else, however, Holcombe respected Mr. Bisset, "the finest man that ever hunted the stag," and he records that when some member of the farmers' hunt-dinner expressed a wish that Holcombe had broken—and not merely cricked—his neck, Mr. Bisset interposed with: "What, what? don't you know that he's flesh and blood as much as ourselves?" Deer, however, were not the mainstay of the poacher's existence, his principal



support—before the operation of the Ground Game Act—being hares and rabbits. Many of Holcombe's adventures are well described, and there is unconscious pathos in the story of Fury, the clever little bitch from whom the author and his father bred, in order to perpetuate the strain when she became too slow for work. Having selected her most promising pup, and trained it by the example of its mother, they afterwards killed her, and "as we were so fond of her, the necessity caused us deep pain, so, not wishing to witness her dying struggles, we hung her up and left her." To those who know the people this peculiar sentimentality will not appear unnatural, though it may be suggested that the tender mercies of the wicked are cruel. There are, however, other things besides poaching—namely, good descriptions of local revels, sports followed by fights, and the author's courtships after he had turned gamekeeper, and thereby attained some social status. In those days Charles Kingsley's well-known definitions of gamekeeper and poacher were correct in a wider sense than they are at present, but even now they are fairly applicable in districts where there is no large amount of artificial pheasant-rearing. At first Holcombe seems to have devoted his energies to the detection of the pursuers of his former calling; but he was, by his own confession, frequently intoxicated, and on one occasion, when he had prepared an elaborate pitfall for poachers, he forgot where it was and soused into it himself. Owing to an acquaintance with the Devon and Somerset country for many years, we must confess to having thoroughly enjoyed this wicked book, in spite of its garish coloured cover, which is as repellent as any advertisement to be seen on the hoardings.

*Mooswa and Others of the Boundaries* is the enigmatical title of a book written by Mr. W. A. Fraser, illustrated by Mr. Arthur Heming, and published by Messrs. C. A. Pearson. Part of the mystery will vanish when we add that the book bears a resemblance to that on the jungle by Mr. Rudyard Kipling. The author spent six seasons near to the Athabasca and Saskatchewan rivers in the Canadian North-West. He heard many stories from the trappers, and he saw so many strange things with his own eyes that he was led to tell a story embodying them. The reader who has seen something of the country itself will value this story the most. But where Mr. Fraser trusts entirely to his imagination he writes at his best. He has got to the hearts of the fur-bearing animals which he captured and describes, and makes them play their parts in a masterly fashion. Some of the episodes are very pathetic. The closing chapters are well written and are most creditable to Mr. Fraser. He depicts a boy, who had been kind to these animals, left alone in a hut while a terrible storm was raging. The lad disabled himself while cutting wood. Then the birds and beasts laboured to keep him alive, some dropping fragments of wood down the chimney to feed the fire, others putting delicacies within his reach in bed. Mooswa, the elk, enticed the hunters who pursued him to the hut in which the sick boy lay a helpless invalid. At the lad's earnest request they spared Mooswa's life, and Mooswa allowed himself to be harnessed to a sledge, which he drew to the lad's home, disappearing immediately afterwards in the woods. We forbear quoting the conclusion, which is admirable, and heartily recommend the book.

*Secrets of the Woods*, by William J. Long (Ginn & Co.), is another American booklet, very prettily illustrated. The descriptions of animal life in the woods are capital, "Keonekh the fisherman"—namely, the otter—being one of the best; while the chapter on 'Following the Deer,' in which the author tells how he saved the buck from the pursuing dogs, is really dramatic. This is a hearty book and redolent of the backwoods.

## SOCIETIES.

**GEOGRAPHICAL.**—May 20.—*Annual Meeting.*—Sir Clements Markham, President, in the chair.—The Royal Medals for the Encouragement of Geographical Science and Discovery were presented:—the Founder's Medal to General Sir F. D. Lugard for his personal attention to the geography of the districts through which he has passed, and especially for mapping the Sobahi River and neighbouring regions in the most minute detail,—the Patron's Medal to Major P. Molesworth Sykes for his journeys in Persia, extending over nine years, during which he has shown the keenest interest in obtaining accurate geographical information, and has given his strongest support to our native explorers,—and the Victoria Medal to Mr. E. G. Ravenstein for his efforts during forty years to introduce scientific method into the cartography of this country, more especially for his map of East Central Africa in twenty-four sheets, which he prepared for the Society in 1882-5, as well as for other excellent maps issued by the Society under his care, and for his researches on the geographical distribution of population, the climate of Tropical Africa, lands available for settlement, and other important subjects. The following other awards were also declared:—the Murchison Grant to Mr. J. Stanley Gardiner, for his researches in Funafuti Island in the Pacific and the Maldive Islands in the Indian Ocean,—the Gill Memorial to Mr. G. G. Chisholm, for the services rendered during twenty-five years to geographical education by text-books of various kinds, atlases, and lectures, all of a high standard of value, as well as for his geographical investigations, among other subjects into cataracts and waterfalls, and on the sites of towns,—the Back Grant to Lieut. Amdrup, for his two voyages of exploration to the east coast of Greenland, during which he surveyed and mapped in detail much of the coast hitherto unknown or imperfectly mapped,—and the Cuthbert Peek Grant to Mr. J. P. Thomson, the founder of the Queensland Branch of the Australian Geographical Society.—The President read his annual address.—The following is a list of the Council for 1902-3:—Sir Clements Markham, Col. G. E. Church, Sir George D. T. Goldie, Col. Sir T. H. Holdich, Admiral Sir F. L. McClintock, G. S. Mackenzie, General Sir H. W. Norman, E. L. S. Cocks, Lord Avebury, Lord Belhaven and Stenton, Major L. Darwin, J. F. Hughes, Sir J. Kirk, Major-General Sir J. C. Ardagh, Prof. T. G. Bonney, Admiral Sir J. Bruce, Sir H. E. G. Bulwer, W. R. Carles, Prof. J. N. Collie, Col. J. C. Dalton, Prof. E. J. Garwood, Admiral Sir R. V. Hamilton, D. G. Hogarth, Col. D. A. Johnston, Lord Lamington, Col. A. Le Messurier, L. W. Longstaff, Col. Sir C. Scott Moncrieff, Howard Saunders, General Sir H. A. Smyth, H. Yates Thompson, Admiral Sir R. E. Tracey, Col. J. K. Trotter, and Col. C. M. Watson.—The following gentlemen were elected Fellows: E. P. Crozier, E. R. G. Evans, A. G. Grimley, Lieut. Col. L. M. M. Hall, H. Kirke, H. E. Norton, Major C. H. de Rougemont, D. A. Shennan, Capt. H. W. S. Thorp, and D. L. Von Brann.

**GEOLOGICAL.**—May 14.—Prof. C. Lapworth, President, in the chair.—Dr. G. S. Corstorphine, Mr. A. W. Oke, and Mr. A. Peacock were elected Fellows.—The President referred in feeling terms to the recent calamitous occurrences in the West Indies and to the geological interest of the phenomena. The Council had been considering in what way they could best give expression to the sympathy of the Fellows, both with our own colonies and with their French neighbours, and had requested Sir Archibald Geikie and himself to act as they thought best in the matter.—Prof. Boyd Dawkins moved that the Fellows express their sympathy with the sufferers in the two islands, and approve the action taken by the Council.—Mr. H. W. Monckton seconded the motion, which was carried.—The following communications were read: 'On Pliocene Glacio-Fluvial Conglomerates in Subalpine France and Switzerland,' by Dr. C. S. Du Riche Preller, and 'Overthrusts and other Disturbances in the Braysdown Colliery, Somerset, and the Bearing of these Phenomena upon the Effects of Overthrust-Faults in the Somerset Coalfield in General,' by Mr. F. A. Steart.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—May 21.—Dr. W. de Gray Birch, Hon. Treasurer, in the chair.—Dr. Winstone exhibited a fine copy of a sixteenth-century book on agriculture, bound in vellum. It was printed at Cologne in 1573, and is interesting as showing one of the earliest examples of the (so-called) "Roman and Italian" (not italic) types used together.—A paper by Mr. W. J. Andrew, entitled 'Buried Treasure: some Traditions, Records, and Facts,' was read by the Rev. H. J. D. Astley. Tradition without truth is worthless, and verification of ancient tradition and record is as remarkable as it is interesting. On account of a tradition which

must have survived from the Bronze Age at least, the missing treasure-chest of Buckton Castle—an earthenware following the natural lines of the summit of that hill near Mossley—was in 1730 the object of diligent search with pick and shovel. The tradition is, as usual, in rhyme. Although the search then was unsuccessful, yet about a century ago accident disclosed some verification of the legend, for in making the road at the foot of the camp a quantity of gold beads were discovered, and examined on the spot by the grandfather of the writer, who was much interested in such antiquities. Two ancient traditions still hang over the old-world town of Ribchester, some nine miles from Preston. One of these is that its great Roman camp was finally overthrown by the Picts and Scots, and burnt over the heads of its defenders. Recent excavations have in a measure given support to the story, for masses of charcoal remains (in some cases interspersed with human bones) were met with in all quarters of the camp, and eighteen months ago Mr. Garstang came upon the granary, the whole contents of which appeared to have passed through the ordeal of fire. The other and better-known tradition—viz.,

It is written upon a wall in Rome,  
"Ribchester was as rich as any town in Christendome,"

somewhat taxes our credulity; nevertheless, it is curious that here should have been found the finest specimen of its kind, in Roman bronze workmanship, ever discovered either in this or any other country—viz., the so-called helmet now in the British Museum, which, however, is not a helmet, but the head of a statue wearing a helmet. The old rhyming tradition of Ribchester's wealth may have also referred to the vast treasures of Cuerdale, discovered only about seven miles from the town. Here, in 1840, the remains of a leaden chest were found, containing some 10,000 silver coins and about 1,000 ounces of silver ingots, Danish treasure, for the great bulk of them had been issued by the Danish kings of Northumbria. At Nottingham, in 1880, a remarkable discovery of coins was made which is intimately connected with a passage in the continuation of Florence of Worcester's 'Chronicle,' recording what seems to be the very incident which explains the loss of the treasure. A peculiar feature of this Nottingham find is that all the coins have been subjected to intense heat and are blistered and cockled by fire. They were found in the basement of an old building during excavations for enlarged cellars, and mostly belong to the reign of King Stephen. The chronicler, after detailing the sudden attack upon Nottingham by the Earl of Gloucester in 1141, relates that a wealthy townsman was made prisoner and compelled to give up his money. He conducted the plunderers to his cellar, and whilst they were engaged in breaking open doors and locks, he contrived to make his escape, locked them all in, and set fire to his house. It is reported that thirty men in the cellar perished in the flames. The discovery of the "Beaworth hoard," the "Tutbury hoard," and the curious circumstances relating to other finds were dealt with in a most interesting manner.—The Chairman, the Rev. H. J. D. Astley, Mr. Rayson, and others joined in the discussion which followed.

**CHEMICAL.**—May 28.—Prof. R. Meldola in the chair.—The following papers were communicated:—'Taxin,' by Messrs. T. E. Thorpe and G. Stubbs, 'Soil Samples' and 'Some Excessively Saline Indian Well Waters,' by Mr. J. W. Leather, 'Nitrobromoderivatives of Fluorescein,' by Messrs. J. T. Hewitt and G. Woodford, 'On Sulphides of Phosphorus and the Behaviour of Phosphorus Sesquisulphide with Mitscherlich's Test,' by Mr. E. G. Clayton, 'Atomic and Molecular Heats of Fusion,' by Mr. P. W. Robertson, 'Preparation of Mixed Ketones by heating the Mixed Calcium Salts of Organic Acids,' by Mr. E. B. Ludlam, 'Isomeric Additive Products of Methyl, Ethyl, and Propyl Benzyl Ketone with Benzylidene Aniline,' Part IV., by Messrs. F. E. Francis and E. B. Ludlam, and 'The Influence of Solvents on the Rotation of Optically Active Compounds: Part III. Influence of Benzene, Toluene, or, m-, and p-xylene, and Mesitylene on the Rotation of Ethyl Tartrate; Part IV. Influence of Naphthalene on the Rotation of Ethyl Tartrate,' by Mr. T. S. Patterson.

**ARISTOTELIAN.**—May 5.—Mr. S. H. Hodgson, V.P., in the chair.—Mr. G. E. Moore read a paper on Mr. McTaggart's 'Studies in Hegelian Cosmology.' Of the two arguments by the union of which Mr. McTaggart attempts to prove his conclusion that the world consists exclusively of a plurality of finite spirits, one—namely, the Hegelian dialectic—is unproved and self-contradictory; and the other—namely, the analysis of consciousness—though universally accepted, is false and self-contradictory. Mr. McTaggart's proof that we are immortal is completely dependent on a self-contradictory identification of our timeless existence with our existence



throughout time. And his ascription of value to this immortality is greatly exaggerated for the following reasons: (1) The peculiar causal relation which subsists between the successive states of the same person does not entitle us to infer either that our state, after a considerable period, will be more influenced by our present state than by those of others, or that it will more closely resemble our present state either in character or value; and, moreover, Mr. McTaggart can give no other reason for his belief in permanent progress. (2) Mr. McTaggart's analysis of what we mean by "personal identity," as a special object of desire, is incorrect, since it neglects the facts (a) that we value our characteristics because they belong to us; (b) that this "we," to which they belong, is to be defined as the only consciousness which each of us perceives directly.—The paper was followed by a discussion.

**PHYSICAL.**—May 23.—Prof. S. P. Thompson, President, in the chair.—Mr. T. C. Porter showed 'A Lecture Experiment on the Ebullition of Rotating Water.'—A paper by Mr. J. A. Erskine on 'The Conservation of Entropy' was read by the Secretary. Heat energy may be expressed as the product of two factors—a quantity factor, entropy, and an intensity factor, temperature.—A paper by Signor G. Giorgi, on 'Rational Units of Electromagnetism,' was read by Mr. Price.

#### MEETINGS NEXT WEEK.

- Mon. Institute of Actuaries, 3.—Annual Meeting.  
 Society of Engineers, 7.—Notes on some Twentieth-Century Locomotives, Mr. C. Rous-Marten.  
 Aristotelian, 8.—Mr. Bradley's Theory of Appearance, Mr. H. W. Carr.  
 Tues. Royal Institution, 3.—The Laws of Heredity, with Special Reference to Man, Lecture III, Prof. K. Pearson.  
 Zoological, 8½.—The Wild Sheep of the Upper and Lower Lena Valleys, Mr. R. Lydekker; 'Differences in Dinosaurian Skulls, apparently due to Sex,' Dr. R. Broom; 'The Gonad Ducts and Nephridia of *Budrius*,' Mr. F. E. Heddard.  
 Wed. Archaeological Institute, 4.—Roman Remains lately found in Greenwich Park, Mr. H. Jones; 'Notes on the Domestication of the Horse in Prehistoric Times,' Dr. R. Munro.  
 British Archaeological Association, 8.—Tree Worship: Ancient Rites and Modern Survivals, particularly in the British Isles, Rev. H. J. Dakinfield, Ailey.  
 Entomological, 8.—'The Butterflies of Chile,' Mr. H. J. Elwes; 'The Protective Resemblance to Flowers borne by an African Homopterous Insect,' Mr. S. L. Hinde.  
 Thurs. Royal Institution, 3.—Contemporary British Sculpture, Lecture III, Mr. M. H. Spielmann.  
 Royal, 4.—Election of Fellows.  
 Chemical, 8.—'The Action of Ungerminated Barley Diastase on Starch,' Part I, Mr. J. L. Baker; 'The Decomposition of Chlorates,' Part V, Potassium Chlorate in Presence of Oxides of Manganese, Mr. W. H. Soden.  
 Linnean, 8.—'Certain Species of *Dischidia* and their Double Pitchers,' Mr. H. W. Pearson; 'Silver-leaf Disease of Plums,' and 'Observations on the Occurrence of Crystals of Calcium Oxalate in Seedlings of *Ailanthus* (*Trifolium hybridum*, Linn.),' Prof. J. Percival; 'The Morphology of the Cerebral Commissures in the Vertebrata,' Dr. Elliot Smith.  
 Society of Antiquaries, 8½.—Election of Fellows.  
 Geologists' Association, 8.—'A Peculiarity in the Course of Certain Streams in the London and Hampshire Basins,' Mr. H. J. Osborne White; 'Note on the Occurrence of *Microlites intermedius* in the Pleistocene Deposits of the Thames Valley,' Messrs. M. A. C. Hinton and Gilbert White.  
 Philological, 8.—On the Language and Customs of the Semang, Sakai, and Jakuns (of Malaya), Mr. W. W. Skeat.  
 Royal Institution, 9.—The Nile Reservoir and Dams, Sir B. Baker.  
 Sat. Royal Institution, 8.—'The Development of the English Drama: III. The Drama under Elizabeth,' Prof. Brander Matthews.

#### Science Gossip.

UNDER the auspices of the Royal Society Dr. J. S. Flett, the petrologist of the Geological Survey, and Dr. Tempest Anderson, of York, left this country last Wednesday for the West Indies, with the view of undertaking a scientific investigation of the phenomena connected with the recent volcanic disturbances. They will study St. Vincent chiefly, leaving Martinique to French investigators, and the information collected will in due course be presented in the form of a report to a committee of the Royal Society.

DURING the eruption of the Soufrière on May 7th and 8th large quantities of volcanic ash were carried, ninety miles away, to Barbados. A scientific description of the ash was given in a paper read before the Geological Society last Wednesday evening. The specimen described had been sent by Dr. D. Morris, of the Agricultural Department of the West Indies, to Prof. Judd, and the scientific examination of the material had been entrusted to Dr. Flett, whilst a complete analysis had been made by Dr. Pollard, the chemist of the Geological Survey. The ash is a coarse grey dust, resulting from the comminution of a lava having the composition of a hypersthene-andesite.

MR. J. E. HARTING has resigned the post of Assistant Secretary to the Linnean Society of London, which he has held for the past fourteen years. As author of a score of

volumes on natural history, including 'A Handbook of British Birds,' 'The Ornithology of Shakespeare,' 'Extinct British Animals,' an exhaustive work on the literature of falconry, and editions of White's 'Selborne' and Walton's 'Angler,' he has been busy with the pen; while for twenty years, as editor of the *Zoologist*, he has been in active correspondence with all the leading naturalists in this country. We hope that Mr. Harting may long enjoy his increased leisure and opportunities of country life. Mr. Harting will be succeeded by Mr. B. Daydon Jackson, whose attainments as a botanist and long association with the Society as Botanical Secretary eminently qualify him for the post, which will henceforth be known as that of General Secretary.

MESSRS. HUTCHINSON & Co. are shortly publishing a new illustrated monthly magazine of natural history, entitled *Animal Life and the World of Nature*. Lord Avebury has written an article on 'The Life of Plants' for the first number, which will be illustrated by Prof. Edward Hulme; and many other well-known naturalists are contributing to the early numbers.

PROF. KUSSMAUL, whose death is reported from Heidelberg, was one who did much for medicine, both in practice and with the pen. Born in 1822, he began to write on the human eye in 1845. In 1857 he made by his experiments important contributions to the study of epilepsy; he introduced the stomach-pump and the operation of thoracentesis; and his writings cover a wide field, including special attention to nervous diseases, of which he wrote for several years learned reports.

The following Parliamentary Papers have recently appeared: Annual Report of the Registrar-General of Births, Deaths, and Marriages in England, 1900 (1s. 9½d.); Report of the Astronomer Royal for Scotland (1d.); Annual Report of the Fishery Board for Scotland, Part I., General (2s. 9d.), Part II., Salmon Fisheries (1s. 10½d.); and Report of the Committee appointed to inquire into the System of collecting Fishery Statistics in England and Wales, Minutes of Evidence, &c. (9d.).

#### FINE ARTS

##### M. BENJAMIN CONSTANT.

THE death of Jean Joseph Benjamin Constant at Paris on Monday last removes one of the best-known figures in modern painting, who was prominent both in Paris and London. He had come to be regarded as one of the few living artists with a solid reputation who saw the dawn of the twentieth century. Comparatively a young man—he was born in Paris on June 10th, 1845—he had apparently many more years of activity before him, but fate has decreed otherwise.

M. Benjamin Constant's career is one of the many illustrations of the force of circumstances being stronger than will. He was a pupil of Cabanel at the École des Beaux-Arts, and for many years after his *début* at the Salon of 1869, with 'Hamlet et le Roi,' he was almost exclusively a painter of Oriental life and scenery, as witness 'Trop Tard,' 1870; 'Samson et Dalila,' 1872; 'Femmes du Riff,' 'Bouchers-maures à Tanger,' 1873; 'Carrefour à Tanger,' 1874; and 'Femmes de Harem au Maroc,' 1875, the last-named of which won a medal of the third class, and many others. One of his first exhibited portraits was of his father-in-law, M. Emmanuel Arago, which won him a second-class medal in 1876, and since that date his progress in portrait-painting had been rapid and remarkable. His 'Portrait de mon Fils André' received a *médaille d'honneur* in 1896, and is now in the Luxembourg; and among his recent portraits of celebrities mention may be made of those of M. Gabriel Hanotaux and of M. Paul Schège, in the Salon of 1898; Madame J.

von Derwies and Baron Sipièrre, in the Salon of the following year; of Pope Leo XIII. and of Her present Majesty Queen Alexandra in the Salon of 1901; and of Lord Savile and M. de Blowitz, the *Times* Paris correspondent, in this year's Salon. The latter is a remarkably strong portrait, but not of recent date. The portrait, however, by which M. Benjamin Constant will be best remembered with us is that of Her late Majesty Queen Victoria, which was at the Salon of 1900, and was hung at last year's Academy. In spite of its defects, accentuated by the fact that M. Benjamin Constant had virtually finished it before he saw the late Queen, and that it was painted "to order," the rendering attracted a great deal of attention.

It is more than probable that, left to his own devices, M. Benjamin Constant would never have achieved fame as a portrait painter. He continued painting subject-pictures until about 1888; and, in addition to those already mentioned, his chief compositions in this direction were 'Le Harem,' 1878; 'Les Derniers Rebelles,' 1880, now in the Luxembourg; 'Hérodiade,' 1881; 'Les Chérifas,' 1884, which was, and is possibly still, at the Musée de Carcassonne; 'Judith' and 'Justinien,' 1886; 'Théodora,' 1887; and the decorative panels for the Sorbonne, emblematical of letters and sciences, 1888. M. Constant had long enjoyed popularity in this country as well as in France, and probably few French artists have been so frequently engraved and reproduced as he. We say something of his work in our account of the Grafton Gallery below.

##### THE FARNLEY HALL COLLECTION AT MESSRS. LAURIE'S.

It is difficult to exaggerate the importance, for the understanding of Turner's art, of the present exhibition at Messrs. Laurie's of the Farnley Hall pictures. Here is Turner at his very best, and at times delightfully at his very worst, but above all Turner in the most unsuspected moods—Turner at the nearest approach he can ever have made to domestic intimacy, ready to forget himself, almost to forget his art and turn his hand to any trifle that could amuse the family with whom he formed such unusually close and human relations. It is true that of Turner's oil paintings there is only one example of surpassing beauty, the *Pilot hailing a Smack in the Channel* (No. 11), comparable both in composition and in its deep subdued tonality to the 'Bligh Sands' of the National Gallery. There is, however, one of his most amusing experiments in a *genre* style, *Rembrandt's Daughter* (6). It is quaintly defective in drawing, and almost childish in conception. The attempt at imitating Rembrandtesque chiaroscuro and handling is obvious, but the result is factitious and unconvincing. Nevertheless, it contains isolated passages of sumptuous colour, and shows how seriously at this period (1827) Turner occupied himself with the endeavour to assimilate the technical methods of older masters. How much the mere craftsmanship of painting meant to one who is usually praised chiefly for his rendering of nature! The remaining oil painting, the *Dort*, is a fine composition, but painted in a singularly dry and precise manner. It might, indeed, at first sight almost pass for a work of Callcott.

But it is to the water-colours that one turns here with ever-increasing amazement at Turner's genius. They belong for the most part to what, as we think, was the finest period of Turner's activity, when already he had attained complete freedom and mastery, when his memory was already stored with innumerable resources, and when as yet he had not tired of expressing himself within the limits of a clearly defined style nor had sought to strain beyond their capacity the formulæ he had learnt in his youth. They belong, that is, to his classic period, when expression was not allowed to encroach on the



harmonious perfection of the whole, when the clearly formulated design was expressed in solid masses of tones, and when his colouring had not yet exchanged the subdued gleam of brown gold and deep transparent blues for the positive statements of red and blue of his later work.

Since almost all are masterpieces deserving the most minute study and analysis, it is useless to attempt description, but we may call attention to the superb drawing of the *Source of the Arveron*, Chamouni (9), of the year 1802, the *Man-of-War making Signals off Tagus* (32), and the *Bolton Abbey* (33). One of the most interesting is the "*First Rater*" taking in *Stores* (29), since we may perhaps identify it as the drawing which Mr. Fawkes saw Turner do in three hours, working with ferocious eagerness and scratching out the lights as he went along with his claw-like thumbnail. Less beautiful in point of style and design, but as marvellous as any for their rapid notation of effect, are the Rhine sketches in body colour.

In the Farnley Hall sketches we find Turner in a curiously unfamiliar vein. Here he was not so much an artist as an illustrator. These sketches were clearly made not so much because the subjects moved him, as because he enjoyed the relaxation of making literal records of the Hall and its surroundings to please his friends. They are rapidly and often carelessly done, but the instinctive rightness of his feeling makes itself felt here and there in an unexpected choice of the point of view, as in the *Front Staircase* (63), or in the rendering of light and space, as in *The Parlour* (57). In this drawing, by-the-by, we can see a version of the large oil painting of Dord which suggests a richer harmony of colour than the picture itself evinces; has it perchance lost something of its final glazes? Some of these sketches are in the nature of toys, such, for instance, as the *Relics of the Civil War* (62) in a mahogany chest, to which Turner has affixed paper doors to open and shut. This and the frontispieces for some historical works show the almost incredible lack of taste which affected Turner whenever he attempted strictly decorative design. It is not the least of the many paradoxes of his art that he, who when he aimed at the illusion of natural effect was so intensely conscious of the decorative elements of design, should, when naturalistic arrangement was out of the question, have been so singularly incapable of solving the easier problem of how to fill a space with conventional forms. In one case, *The Lid of a Snuff-box* (117), he frankly gave it up, and made a minutely naturalistic drawing of two dead birds and a gun, and at once his instinct for appropriate decorative arrangement reasserted itself.

Besides the sketches of the interior of Farnley Hall there are a number of topographical views of the park and surrounding country, painted in solid flat washes of body colour, treated not as in his later water-colours with faint and delicate indications, leaving the tone of the paper to complete the effect, but with opaque colour covering the whole surface almost in the manner of a tempera painting. These again seem to have been done with but little conscious artistic purpose, but, far more than the interiors, they show how deeply rooted in Turner was the feeling for style which compelled him to give to these mere records, executed in the most direct and economical manner, something of the completeness and inevitability of consciously planned compositions.

Yet another side of Turner's genius is revealed in the minutely realistic drawings of birds. We see how much Ruskin's more patiently sought out and more faithfully interpreted drawings of similar objects owe to Turner's initiative. Meanwhile, as though to show the fallibility of the most richly gifted of all our artists, there is a little group of drawings inspired by the poetry of Byron, Scott, and Moore. Turner's own feeling was for classical, not for mediæval or Oriental romance; but the enthu-

siasm of the day was too strong for him, and he lacked the self-knowledge to refuse an aliment which was poison to his artistic constitution. When he touches this forbidden food everything fails him. His taste becomes vulgar and corrupt, his tones are capricious and unconvincing, and his colour both weak and assertive.

But returning through the first gallery, where the earlier water-colours hang, one forgets his lapses in entranced amazement at a genius which strikes one with a keener sense of its miraculous power than that of some perhaps greater artists. How appropriate that it was to the young Mr. Fawkes, of Farnley Hall, that Turner let slip when he was in his cups the one sentence of self-appreciation which ever escaped him, "Hawkey, Hawkey, I am the lion"!

#### THE GRAFTON GALLERY.

THE Grafton Gallery provides a fine mixture of sensations. In the first two rooms we are overcome by the professional dexterity of M. Benjamin Constant's portraits; in the next gallery our feelings are lulled by the elegant femininity and weakness of the Marchioness of Granby's drawings; while the last room affords us the amusement of a collection of rejected old masters decked out with the most high-sounding names of the Cinquecento. An extremely bad seventeenth-century Giorgione may be taken as typical of the whole. Frankly, there is no temptation to the critic to linger in this exhibition; his sensations, though varied, are rarely on the pleasant side of the neutral line. The Marchioness of Granby's work approaches the nearest to giving pleasure, partly because it is so unpretending and on its own lines so complete. It is, at all events, interesting to see that a member of the aristocracy really looks upon her own class with a vision borrowed from her social inferiors of the middle of the last century. These long-lashed, straight-nosed youths with an heroic candour in their fair eyes, these languishing ladies with large eyes and tiny mouths, belong to the conventional romance which Thackeray satirized. We expect to see "*Angelica fecit*" inscribed beneath them. Still, granted the convention which seems already almost consecrated by time, there is an undeniable charm of a slight kind—the charm of a ready facility, undisturbed by serious ambition—in these drawings.

The present moment, when his friends and admirers are lamenting the untimely death of M. Constant in the midst of a brilliantly successful career, is not suitable for those who cannot profess sympathy with his aims to attempt any searching criticism of his work. We may be content to admire in it what is of undeniable excellence—namely, the certainty and precision of his proportions, the accuracy with which he reproduces his sitters' features, and his quick perception of the characteristics of national and social types. This is particularly noticeable in his portraits of English sitters. Perhaps unconsciously, he seems to have noted just those points which have always struck Frenchmen as being an irresistible subject for caricature. He gives them something of the sour primness of expression, the angularity and rigidity of gesture, which we find attributed to the Englishwoman of French novels.

#### SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 24th inst. the following pictures: G. Romney, Portrait of a Lady, in white dress and lace head-dress, 79*l*. Sir J. Reynolds, Christopher Pack, in red coat, 68*l*. Hoppner, Portrait of a Lady, in pink dress, with a pet dog and a book, 84*l*. Le Brun, Marie Antoinette, in red dress, 84*l*. C. van Loo, Princesse de Saxe and the Infant Louis XVI., 63*l*. Sir J. Lawrence, Portrait of

a Lady, holding an eyeglass, 60*l*. Luini, The Virgin and Child Enthroned, 168*l*.

#### Fine-Art Gossip.

YESTERDAY the press were invited to the Exhibition of Pictures, Sculpture, &c., of the Surrey Art Circle at the Continental Gallery, while Messrs. Henry Graves & Co. had on private view a portrait of Her Majesty Queen Alexandra by Mr. Edward Hughes, another of Mr. McKinley painted at the White House by Mr. A. Benziger, and a picture of 'A First Night at Her Majesty's Theatre' by Mr. J. Brooks.

TO-DAY Messrs. Graves & Co. hold a private view of water-colour drawings by Gabriel Carelli of various picturesque scenes in Cairo, Tunis, Jerusalem, and also ruins and interiors in Italy, Spain, and Greece.

TO-DAY also there is the private view of water-colours in Egypt by Mr. Talbot Kelly at the Fine-Art Society's rooms.

THE private view of Mr. H. F. Witherby's exhibition of oil paintings and water-colours illustrating 'A Year in the New Forest' will be held on Saturday, June 7th, at the Modern Gallery, Bond Street, and the exhibition will be open to the public from June 9th to July 1st inclusive.

M. J. H. PAUL LAZERGES, who died at Asnières a few days ago at the age of fifty-seven, was a pupil of his father, and had been an exhibitor of the front rank at the Salon for over thirty years. His work was distinctly that of a poetic temperament; his two exhibits this year are inspirations of Biskra: a 'Passage d'un Gué,' a night effect, and 'Campement à Benimora.'—The death is also announced of M. Nazon, a well-known landscape painter, who had resided at Montauban since 1870. Among his best works are the 'Lever de Soleil à Penne,' now in the Luxembourg, and his 'Moulins du Tarn' at the Montauban Museum.

THE sale of the Bardini collection at Christie's brought into the market a few interesting Italian paintings. By far the most important of these were the two companion portraits of a member of the Gozzadini family and his wife, attributed to Melozzo da Forlì, though the theory that they are works of the Siennese School seems far more probable. There were also two extremely good examples of Parentino. The influence of Mantegna is evident in these, but they are remarkable for the quaintness and originality of the subjects, in one case a group of charlatans. A fine cassone panel ascribed to Ercole di Giulio Grandi, though apparently by a better and earlier artist and not even of the Florentine School, and a signed piece by Jacopo di Cavatius of Bergamo, which may account for some of the innumerable imitations of Cima da Conegliano's works, deserve mention, as also a small Madonna and Child surrounded by saints ascribed to Filippo Lippi, but clearly a free adaptation by a pupil of Pesellino's later works, such as the Madonna belonging to Capt. Holford, from which certainly one of the figures is almost literally copied.

MESSRS. PUTICK & SIMPSON will offer on Thursday, June 19th, the fine collection of armorial china formed by the late Dr. Howard, Maltravers Herald. About 500 pieces will be included, many being of great rarity and interest. As will be seen in another column, the library and collections will be offered about the same time.

YESTERDAY an exhibition was opened of Silchester antiquities at the rooms of the Society of Antiquaries, and it will be on view till June 10th.

THE excavations in the Roman Forum, undertaken for the exploration of the probably extremely ancient necropolis near the temple of Faustina, resulted a few days ago in the un-



earthing of a marble statue of Faustina. The deified empress is seated on a throne. At first, according to the correspondent of the *Vossische Zeitung*, only the lower half of the body was found; but the head has been since discovered, though much damaged.

POSTER and menu collecting has developed in Paris in a very remarkable manner, and the number of those who indulge in this pastime must be considerable. The poster has not "caught on" in England as a thing to collect, although there are a few amateurs who have devoted much attention to it. One enterprising dealer in Paris has obtained permission to exhibit his wares on the railings of the Musée Cluny, at the corner of the Boulevards St. Michel and St. Germain, and the variety and interest of his display are great. The prices, too, appear to be very moderate.

AN important discovery has rewarded the zealous labours of P. Gaukler, the director of the Tunisian antiquities. During his excavations beneath a Roman villa he came upon a Punic potter's kiln, which is in so unimpaired a condition that it seemed to bring into view the entire apparatus and process of the potter's work. Gaukler promises full information shortly, but says he is now convinced that a whole series of the potter's ware, hitherto supposed to have been imported, was produced in Carthage itself.

WE hear that the Thames Conservancy have not granted any rights over the towing-path for an iron foundry near Shepperton, and it follows that the gentleman connected with the proposed foundry who said they had was making a statement which we are happy to think is untrue.

THE death is announced from Baden-Baden of Lieut. Karl Gimbel, whose book on old armour is widely known in Germany and elsewhere abroad. He was the possessor of a collection of armour and weapons unique of its kind.

## MUSIC

### THE WEEK.

COVENT GARDEN.—'Tristan'; 'La Bohème'; 'Siegfried.' ST. JAMES'S HALL.—Herr Pachmann's Pianoforte Recital. Richter Concert.

QUEEN'S HALL.—Mr. Hofmann's Pianoforte Recital.

AFTER three postponements 'Tristan' was brought to a hearing last Friday week. Wagner probably looked upon the 'Ring' tetralogy as his highest achievement, but posterity will, we believe, consider 'Tristan' as the fullest exhibition not only of his art-theories, but also of his musical powers; inspiration in it, with perhaps one short exception, is always at boiling-point. To hear a magnificent performance of that work is an artistic enjoyment of the highest kind. Though Madame Nordica may not be an ideal Isolde, she sings so admirably and acts so intelligently that she gives really great, if not supreme, satisfaction. M. van Dyck's impersonation of Tristan, in gesture and general deportment, leaves nothing to be desired; it is, however, otherwise as regards his singing. But the power of the actor outweighs the weakness of the vocalist; mind triumphs over matter. Madame Kirkby Lunn sang the Brangäne music effectively. The orchestra, under Herr Lohse's direction, acquitted itself well. It was altogether an interesting evening.

Puccini's 'La Bohème' was revived at Covent Garden last Saturday evening, when Madame Melba resumed the rôle of Mimi and Signor Caruso appeared for the first time as Rodolfo. The Australian *prima donna* was in excellent voice, and her sing-

ing in the duet in the first act, and also in the death scene, charmed all ears. Signor Caruso again asserted himself as a valuable recruit to the company, both as singer and actor. He imparted much fervour to his delivery of the music in the first act, and sang throughout with notable intelligence and skill. Signor Scotti was a thoroughly efficient Marcello, and MM. Gilbert and Journet were almost equally satisfactory in their respective rôles. A lively embodiment of the flighty Musetta was provided by Fräulein Fritz Scheff. Apart from a mishap to the lights in the orchestra, which necessitated a suspension of the performance for a few minutes, the representation proceeded with sufficient smoothness. Madame Melba afterwards tendered a brilliant display of vocalization in the "mad scene" from 'Lucia di Lammermoor.'

Fräulein Doenges at last made her *début* in 'Siegfried' on Monday evening, but she had evidently not recovered from a severe cold, and was unable to do herself justice. For the present, therefore, we suspend judgment as to her vocal powers. She appears to be an experienced actress.

Herr Pachmann is a pianist who enjoys a well-deserved popularity. As an interpreter of Chopin he is perhaps unrivalled, but he has made many attempts to show that he can render justice to other composers. In his recital on Saturday afternoon he played Bach's 'Italian' Concerto, and with such skill, intelligence, and finesse as to almost persuade us that his reading was the right one; yet it was not sufficiently broad. The programme opened with Weber's Sonata in a flat, Op. 39, the romantic character of which would naturally appeal to a man who can enter so thoroughly into the spirit of Chopin's muse. On previous occasions we have heard him play this very work in highly commendable manner; but on Saturday, by certain tricks of time and expression, he occasionally weakened the grand effect of the music. The sonata is one of those tone tragedies in which true sentiment ought never to degenerate into mere sentimentality. It is curious that Pachmann never, or scarcely ever, falls into this error when interpreting Chopin.

M. Kocian was the soloist at the second Richter Concert at St. James's Hall on Monday evening. His rendering of the solo part of Dr. Joachim's Concerto in the Hungarian style was excellent. Now and again in some high passages the intonation was not perfectly true, but this may be set down to nervousness, excitement, or possibly to the heat of the room affecting the E string. The reading of the music throughout showed skill, intelligence, good feeling, and earnestness. The writing for the instrument is extremely difficult, and, at any rate in the first movement, not proportionately grateful. There seems an artistic power in M. Kocian which, when fully manifested, will produce striking results. Dr. Richter's programme included Tschai-kowsky's Fourth Symphony in F minor, of which a fine performance was given.

Josef Hofmann appeared in London fifteen years ago, when only ten years of age. He was then a prodigy, and the taste, refinement, healthy life in his piano playing promised well for the future. He came again eight years ago, and then he dis-

played brilliant technique. Now he is in the prime of manhood, and may be termed a master of the keyboard; this he proved conclusively at his recital on Monday afternoon at Queen's Hall in some Liszt pieces of great technical difficulty and of little artistic value. His rendering of Beethoven's Sonata in F minor, Op. 57, had good points, yet, on the whole, it was disappointing. In place of true emotional power there was often only the semblance of it. And in Chopin's A flat Ballade the pianist turned a tone-poem into a mere *morceau de concert*. His playing of Schubert's Impromptu in G (pianists apparently will not play this piece in G flat, as written by the composer), however, was extremely delicate; but why was the sweet melody so long drawn out?

### CORONATION MUSIC.

THE official list of the music to be sung at the Coronation service on June 26th is as follows:—

Anthem—"I was glad" ... ..	Hubert Parry.
Litany ... ..	Tallis.
Introit—"O hearken Thou" ... ..	Arthur Sullivan.
Credo in E ... ..	S. S. Wesley.
Veni Creator Spiritus ... ..	Ancient Plain Song.
Anthem—"Zadok the Priest" ... ..	Handel.
Anthem—"Be strong and play the man" ... ..	Walter Parratt.
Te Deum in B flat ... ..	C. Villiers Stanford.
Homage Anthem—"Kings shall see and arise" ... ..	J. F. Bridge.
Anthem—"Let my prayer come up" ... ..	Henry Purcell.
Sanctus and Gloria (from Service in A) ... ..	J. Stainer.
Sevenfold Amen ... ..	Orlando Gibbons.

The boys of Westminster School will exercise their ancient privilege of saluting the Queen and King with "Vivat Alexandra Regina!" and "Vivat Edwardus Rex!" but Sir Hubert has skilfully contrived to embody these greetings in the opening anthem itself. The composers, as will be seen from the list, are all British born, except Handel, and he became an Englishman by law. There will be an orchestra of about eighty players, including the members of the King's band, and a choir of about 400 voices. Sir Frederick Bridge will be general director of the music; Sir Walter Parratt, Master of the King's Music, will conduct his anthem, also some of the orchestral music to be performed at the west door of the Abbey prior to the arrival of the Queen and King. Mr. Walter Alcock, organist of the Chapel Royal, will officiate at the organ.

The orchestral music as at present arranged will include:—Dr. Cowen's 'Coronation March,' Dr. Elgar's 'Imperial March,' Mr. Percy Godfrey's 'Coronation March,' Sir A. C. Mackenzie's 'Coronation March,' and the 'Marche du Couronnement' by the distinguished French composer Dr. Camille Saint-Saëns.

### Musical Gossip.

THE concert of the Royal College of Music in honour of the Prince (the new President of the College) and the Princess of Wales, originally announced for February 24th, but unavoidably postponed, was held in the hall on Tuesday afternoon, and graced by their presence, and proved a brilliant success. The principal features of the short programme were Sir Hubert H. Parry's inspiring ode 'To Music,' originally written for the opening of the new hall last June, the part-songs 'Vineta,' by Brahms, and the clever 'Cupid and Rosalind,' by Dr. Stanford. The chorus sang brightly. A word of praise is due to Miss Kate Anderson (student, ex-scholar) for her expressive rendering of the Adagio from Max Bruch's Concerto in D minor, No. 2. The orchestral numbers, admirably performed, were the 'William Tell' Overture and the Finale to Brahms's c minor Symphony. The conductors



were Sir Hubert Parry, Sir Walter Parratt, and Dr. Stanford, whose version of 'God save the King' was given at the opening of the concert.

MADAME ADELINA PATTI made her first appearance this season at the Albert Hall last Saturday afternoon. Her voice was in good order, and she displayed her usual skill and those graces of style for which she is renowned. Her singing of Donizetti's cavatina "O Luce di quest' anima" exhibited much of the old magic, but she was specially successful with Handel's "Angels, ever bright and fair," her rendering of the beautiful air being charged with deep expression. Madame Patti afterwards sang Gounod's berceuse "Quand tu chantes," and her extra contributions to the programme comprised Mozart's "Batti, batti," and her two favourite songs, 'Home, Sweet Home,' and 'Comin' through the Rye.' Madame Clara Butt, Mr. Kennerley Rumford, and Mr. William Green rendered agreeable assistance with songs, while M. Godowsky played Brahms's Variations on a Theme of Paganini in his finest manner.

MR. SIGMUND BEEL, the excellent violinist, gave a concert at the Bechstein Hall on Tuesday evening. His programme included a Sonata in F for pianoforte and violin, Op. 21, by W. Berwald, whose name is new to us; we understand that he is American by birth. The first movement, Allegro Pastorale, opens with an engaging theme, which, however, by frequent repetition, at length becomes wearisome. The Romance, which follows, has both charm and delicacy; the Finale, in which there are some Bizet touches, is rather vague. The performance by Miss Agnes Zimmermann and the concert-giver was most praiseworthy. Mr. Beel gave a vigorous rendering of Dr. Joachim's seldom-heard Variations; they are difficult and clever, but of very old-fashioned type.

WANT of space compels us to leave unnoticed many concerts of interest, but a word must be said in favour of Miss Jessie Grimson's String Quartet, which made a first and favourable appearance at the Bechstein Hall on May 16th. The programme included a Quartet by Mr. Frank Bridge, the second violin of the party, a thoughtful, well-written work.

SIR A. C. MACKENZIE will conduct the first public performance of the overture to his opera 'The Cricket on the Hearth' at the concert in the Drill Hall, Lincoln, the first day of the Triennial Festival in that city. The oratorio services will take place the following day in the Cathedral. The programmes include, among other things, Handel's 'Zadok the Priest,' Mendelssohn's 'Elijah,' and Sir Hubert Parry's 'Blest Pair of Sirens.' Dr. George J. Bennett will be the festival conductor.

A BRITISH and American Festival Concert in honour of the coronation of their Majesties the King and Queen will be held at the Crystal Palace on Saturday, July 5th. The British quartet of soloists will be Mesdames Albani, Clara Butt, and Messrs. Ben Davies and Santley; and the American, Mesdames Ella Russell, Belle Cole, and Messrs. Ellison van Hoose and David Bispham. We regret to hear that Mr. Manns will be unable, as originally planned, to conduct the concert; his place will be taken by Dr. F. H. Cowen. The programme will include Handel's Coronation Anthem 'Zadok the Priest.'

THE magnificent programme of sacred music at Westminster Cathedral on Wednesday afternoon, June 11th, includes Wagner's 'Holy Supper of the Apostles,' Purcell's 'Te Deum,' Palestrina's 'Surge Illuminare,' for double choir unaccompanied; motets by Byrd, Tallis, and Blow; and Wingham's 'Amavit Sapientiam,' for solo, chorus, and orchestra.

AMONG the pastoral plays to be given at the Royal Botanic Gardens between June 3rd and July 15th we note Humperdinck's 'Hänsel und

Gretel,' to be performed on June 7th and 14th and July 5th, at 8.30.

IN last week's review of vol. i. of 'The Oxford History of Music,' Dr. H. E. Woolridge was mentioned as editor of the series in place of Mr. W. H. Hadow. The former only contributes the first two volumes on 'The Polyphonic Period.'

A WORK, 'Pelléas and Mélisande,' by Maeterlinck, music by M. Claude Achille Debussy, was recently produced at the Paris Opéra Comique. This music-drama appears to be of ultra-modern character, and its reception was doubtful. It is even said to have been received with laughter. The partisans of the composer point to 'Tannhäuser,' 'Carmen,' and 'Tristan,' which were at first unfavourably received. But a critic in the *Vossische Zeitung* shrewdly reminds them that "many other operas at first considered trashy have always remained trashy."

#### PERFORMANCES NEXT WEEK.

MON.	Mr. David Bispham's Recital, 3, St. James's Hall.
—	Mr. E. Howard-Jones's Pianoforte Recital, 3, Queen's Hall.
—	Royal Italian Opera, 8, Covent Garden.
—	'Taming of the Shrew,' 8, Guildhall School.
—	Richter Concert, 8.30, St. James's Hall.
—	Messrs. Richard Strauss and E. von Fossart's Musical and Lyric Festival, 8.30, Queen's Hall.
TUES.	Pugno's Pianoforte Recital, 3, Queen's Hall.
—	Royal Italian Opera, 8, Covent Garden.
—	Westminster Orchestral Concert, 8, Kensington Town Hall.
WED.	Dohnanyi's Pianoforte Recital, 3, St. James's Hall.
—	Royal Italian Opera, 8, Covent Garden.
—	Miss May Hartog's Recital, 8.15, Steinway Hall.
—	Messrs. Richard Strauss and E. von Fossart's Festival, 8.30, Queen's Hall.
THURS.	Miss Monteth's Pianoforte Recital, 3, St. James's Hall.
—	Royal Italian Opera, 8, Covent Garden.
FRI.	Miss Regina Nagel's Concert, 3, St. James's Hall.
—	M. Sapelnikoff's Pianoforte Recital, 3, Queen's Hall.
—	Royal Italian Opera, 8, Covent Garden.
—	Cumiroff's Concert, 8.30, St. James's Hall.
—	Messrs. Richard Strauss and E. von Fossart's Festival, 8.30, Queen's Hall.
SAT.	Mr. Charles Williams's Concert, 3, St. James's Hall.
—	Royal Italian Opera, 8, Covent Garden.

#### DRAMA

#### THE WEEK.

PRINCE OF WALES'S.—'There and Back,' a Farce in Three Acts. By George Arliss.  
IMPERIAL.—'Zaza,' a Comedy in Five Acts. By Pierre Berton and Charles Simon.  
ROYALTY.—'Zaza,' a Comedy in Five Acts. Adapted from the French by David Belasco.  
CORONET.—'Le Maître de Forges,' a Drama in Four Acts and Five Tableaux. By Georges Ohnet.

THE new play of Mr. Arliss is announced as a farce. Unassuming as appears such a description, it is almost too flattering for 'There and Back.' Some sort of consistency or logic is exacted even by farce, and to qualify by a term which serves to characterize the pieces of Meilhac and Halévy the invertebrate production of Mr. Arliss might, from one point of view, be regarded as presumption. 'There and Back' shows a want of dramatic perception a little surprising in one who is an actor as well as an author. The failure to score is the more inexplicable since the author has got hold of an amusing if uncomfortable idea. He goes, however, out of his way in order to avoid using it, and when he gets near a situation seems to pull up short, as though saying, with some apprehension, "Stop! if I go any further I shall be funny." What the dramatist has to do when he caters for Mr. Hawtrey is to find that actor an opportunity for placid lying. Touchstone describes with some precision seven different forms of lies. With Mr. Hawtrey lies are "seventy times seven," all, to parody Coleridge, "well-defined and several" lies. The task of meeting these requirements should offer no special difficulty to a dramatist, seeing that however monstrous or absurd are his inventions the actor will give them plausibility and even verisimilitude. Mr. Arliss has started well enough, and has even displayed ingenuity in this respect. He has

ended, however, by withholding all explanation, or at best giving such explanation as not even Mr. Hawtrey can cram down our throats. Peccant husbands are, as ever in farce, in question. Two of the breed, wanting a long frisk, pretend to go to America, but in reality go to Scotland, where they imbibe whisky and have generally a "high old time." Returning home on the appointed day, they are somewhat dismayed to find their wives in widows' weeds and their houses advertised to be let. For once their resources in mendacity are at fault. Totally ignorant of what has happened, they have to proceed tentatively, meet with evasion any direct question, and vary their tales so as to face each separate development. This is humorously conceived, but inadequately wrought. The situation, to begin with, is painful rather than amusing, the woes of two wives who have found themselves in a moment converted into widows and their raptures on clasping those they have believed to be dead being the reverse of mirthful, and suggesting reminiscences of 'La Joie fait Peur' and the last act of 'Caste.' The action improves as it proceeds and grows almost comic until, after his fashion, the author stops with a sense that he has gone far enough in the direction of mirth. He presents the whole, accordingly, as a practical joke of an Australian uncle—an explanation which is impossible, inconceivable, futile, and inept, and which all Mr. Hawtrey's skill will not compel the public to accept. The author derides at once the public on whom he attempts to pass so absurd a delusion and the actresses who accept in good faith an idea by which a child could not be led away. This is not the only instance of the same kind of artistic effrontery or unconcern. When Mr. Arliss brings the wives to Scotland, into the very house in which are their errant spouses, he holds forth to us the hope of a comic situation, which, however, is evaded. What is the good of taking two women so far for no purpose except to learn that they are widowed when they could just as well have learnt it at home? The whole is hurriedly and sketchily traced. Very little labour might easily have entitled it to consideration. Mr. Hawtrey and Mr. Arthur Williams are amusing as the pseudo-voyagers, and Miss Beatrice Ferrar, Miss Henrietta Watson, Mr. Arthur Playfair, and other actors do their best with the means at their disposal.

By accident or design 'Zaza' has been seen within a space of two days at the Royalty in Mr. Belasco's adaptation and at the Imperial in the original. If comparisons have really been deliberately challenged the experiment is unwise. The English or American version is weaker than the original, and the style of acting the piece demands is not to be found in this country. Madame Réjane, who resumes at the Imperial her original creation, remains unequalled in the part, and her vulgarity and frank animalism are shown with a sincerity and a nudity of treatment to which nothing in English art corresponds. Capable actress as she is, Mrs. Lewis Waller would do well when thus handicapped not to dispute a sovereignty which none has hitherto disturbed or shared. It is not alleged that the Zaza of Madame Réjane is indelicate through-



out. In the end Zaza, who has more than once commanded our admiration, obtains a measure of our sympathies. In the opening scene, however, the exhibition is decidedly indecorous and undesirable. It is, indeed, worse or more naturalistic in the French than in the English, but then it is more amusing. As Anais, the bibulous mother of Zaza, Madame Daynes Grassot, the original exponent, repeated a comic but highly charged presentation in which she has won reputation. She is, however, decidedly inferior to her English rival in the part. The best thing in the adaptation was the Bernard Dufresne of Mr. Leonard Boyne, which left nothing whatever to be desired.

The reappearance in London of Madame Jane Hading took place, by permission of Mr. W. H. Kendal, who owns the English rights, as Claire de Beaulieu, her original character, in 'Le Maître de Forges.' She brought to the part her old charm of personality, and displayed in it her well-known emotional power. She has also been seen as Maud in 'Les Demi-Vierges' and Gilberte in 'Frou-Frou.' The support afforded her is mediocre.

#### Dramatic Gossip.

THE histrionic event of most importance of the present, or rather of the close of the past, week is the securing by Mr. Tree of Mrs. Kendal and Miss Ellen Terry for 'The Merry Wives of Windsor.' Such engagements are sure to hit public taste, and likely to prove as remunerative as they are spirited and interesting. The revival of 'The Merry Wives of Windsor' on June 10th will be preceded by that of 'Twelfth Night' next Monday. The two pieces will then be played, so to speak, jointly, 'Twelfth Night' being substituted for 'The Merry Wives of Windsor' whenever the needs of Sir Henry Irving exact the presence of Miss Terry at the Lyceum. Mr. Tree will, of course, be the Falstaff and Mrs. Tree the Anne Page.

MADAME BERNHARDT's season at the Garrick is likely to be brisk. It will begin with 'Francesca da Rimini,' which will occupy the first week. After this will be given in turn for one or two occasions 'La Dame aux Camélias,' 'Fédora,' 'Magda,' 'Phèdre,' 'Frou-Frou,' 'La Tosca,' and for the closing nights 'Hamlet.' It will be noticed that Mr. F. Marion Crawford's play is the only novelty. It will also be seen that M. Sardou outlasts M. Rostand. Those who follow the series of Madame Bernhardt's plays will obtain a fair idea of her repertory.

THE German Emperor is credited with having said that "any one who, like the authors of to-day, perceives his duty to lie in imitating on the stage [the gloom of] real life is performing a sad and injurious task." This counsel from high quarters may with advantage be taken to heart by the founders of our free, independent, and otherwise irresponsible theatres.

'THE BISHOP'S MOVE,' by John Oliver Hobbes and Mr. Murray Carson, is to be produced by Mr. Arthur Bourchier at the Garrick on June 9th. It is in three acts, and will be played among others by Miss Violet Vanbrugh, Miss Jessie Bateman, Mr. Bourchier, and Mr. H. B. Warner.

'SATURDAY TO MONDAY,' a light comedy, which at the St. James's will succeed 'If I were King,' is by Mr. Richard Pryce and Mr. Frederick Fenn, the latter the author of the successful little piece produced at the Comedy under the title 'Judged by Appearances.'

ON Monday Mr. and Mrs. Kendal will produce at the Fulham Theatre 'Mrs. Hamilton's

Silence,' the piece in which they have recently been seen in the country. During the past week they have been appearing at the same house in 'A Scrap of Paper.'

THE action of the new piece which Mr. Henry Arthur Jones has written for Mr. Wyndham passes at Monte Carlo. Miss Lena Ashwell will play the heroine.

'LOVE IN IDLENESS' was revived on Friday at Terry's Theatre, with Mr. Terry in his original part of Mortimer Pendlebury.

MONDAY will witness the first production at the Shaftesbury Theatre of Mrs. Madeleine Lucette Ryley's farcical comedy 'The Grass Widow.'

'GENTLEMAN JACK,' a one-act drama of Mr. Horace Newte, originally promised for last week, has been added to the bill at the Avenue, which it does little to strengthen.

THE cast with which 'Everyman' has been revived at St. George's Hall is apparently identical with that previously arranged. The management is in the hands of Mr. Ben Greet and Mr. William Poel.

TO CORRESPONDENTS.—A. S. L.—G. C. B.—received.

E. C. B.—We have no room at present.

No notice can be taken of anonymous communications.

## THE ATHENÆUM.

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Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3893.

SATURDAY, JUNE 7, 1902.

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SATURDAY, JUNE 7, 1902.

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## LITERATURE

*India and its Problems.* By W. S. Lilly. (Sands & Co.)

THIS book is a grave disappointment. The author, as he tells us, was for a brief period a member of the Indian Civil Service; he is a scholar, and an authority on philosophy and religion. We expected from him a work which would be as important an addition to our knowledge of Indian literature and philosophy as Sir Alfred Lyall's 'Asiatic Studies.' He has given us a volume which describes the physical characteristics of India; includes a succinct account of its races, language, and literature, and a brief summary of its history; deals with its religions; presents, to use the words of the author, some principal aspects of the India of to-day; and discusses "a few of the more important problems now confronting us there, the solution of which will vastly influence the India of to-morrow." All this is comprised in 308 pages of large type. The volume is, indeed, something between a pocket gazetteer and a polemical pamphlet, and has the faults of both publications. It does not contain sufficient authentic information to be useful as a book of reference, and it wears the reader with the general character of its views and the substitution of rhetoric for judgment and homely sense.

It opens with the following statement:—

"The late Sir Henry Maine thought it not easy to 'overrate the ignorance of India which prevails in England on elementary points.' My own experience leads me to think likewise. Two of the most patent facts about India are its vastness and its variety. Yet nothing is more common than to hear from people who are called 'educated,' or 'well informed,' such a remark as this: 'Ah, you have been in India: I wonder whether you met my cousin A. or my friend B. there.' The man to whom the question is addressed may be, say, a Madras civil servant, or an employé of the Mysore Government; the friend, or cousin, a soldier doing duty with his regiment on the north-west frontier, or an

engineer in the Central Provinces; and the suggested meeting is as likely as one between a Russian official and a Manchester trader, a German colonel and a barber of Seville."

It was Burke who first spoke of India as a vast and varied continent. But the remotest parts of that vast continent are now linked together by the railway. The story of meeting my cousin A. is at least fifty years old. It is now possible to reside in Bengal and meet friends often who are at work on the north-west frontier. In fact, to avoid seeing relatives is becoming as difficult in India as in England. The circle of men who take an interest in Indian questions widens daily, and it is easy to overrate, as the author has done, the ignorance of India which prevails in England on elementary points. It was hardly necessary to inform even a member of the House of Commons that

"the word *Himālaya* is a Sanskrit compound meaning the Abode of Snow. The *Himālayan* line of perpetual snow is of course much higher than the Alpine. It is in fact twice as high: eighteen thousand feet instead of nine thousand."

It is hardly fair, even to the ignorant reader, to state that it is just possible that he has been accustomed to regard the Himalayas as a single mountain range. "I myself was brought up," writes Mr. Lilly,

"so to think of them. They are really a mountainous country extending some fifteen hundred miles in length and some two hundred in breadth. I speak of the Himalayas proper."

No doubt this mountainous system cannot be accurately termed a chain. It is, however, from the Pamirs to the high land round the sources of the Irawadi an unbroken wall of mountains extending along the north of India. It is important to the student of Indian history to remember that it is the flanking ranges thrown into Afghanistan in the west and Burma in the east which have been open to the invader. It is not very new to be told that the Punjab is the country of the five rivers, and that the Ganges is

"a great river, indeed; in some respects the greatest of Indian streams, sacred in the highest degree to the Hindus, whose worship of it is, at all events, intelligible, if we reflect upon its claim to their gratitude."

From the physical characteristics of India the author passes to the races, languages, and literature. The wide and complex scientific question of races is discussed in a chapter of three pages, and is, therefore, necessarily a mere bald summary. But a summary can be made instructive if salient points are brought out. This Mr. Lilly does not do. It is somewhat crude to say that "Hindustan is mainly Aryan." As Mr. Lilly is writing for the ignorant classes he might have explained that certain tribes who came from the north called themselves Arya, or Noble, a term explaining the contempt they felt for the dark-skinned races they found in possession of the land. He should have also explained to his readers that in using the term Aryan, with reference to modern India, he merely refers to those people "who," to quote the words of Max Müller,

"speak Aryan languages, whatever their colour, whatever their language. In calling them Aryan we predict nothing of them except that the grammar of their language is Aryan."

The languages of India are discussed in a chapter of three pages, of which nearly two are occupied by long quotations from such well-known books as Prof. Sayce's 'Introduction to the Science of Language' and Max Müller's 'Lectures on the Science of Language.' The chapter on 'Literature,' like the chapter on 'Races,' is a mere bald summary, and neither adds to our stock of knowledge nor stimulates the understanding. If the general reader wishes for a clear and attractive picture of Vedic times he should read Mrs. Manning's 'Ancient and Medieval India,' a most charming and accurate work which had the high sanction of Prof. Wilson for its statements. If he desires to get a picture of the mental life of the Hindu people, as reflected in Hindu literature, he should read Mr. Frazer's 'Literary History of India,' which, unlike Mr. Lilly's, has been compiled from materials inaccessible to the general reader. Mr. Lilly's account of the Vedas is merely a quotation from Prof. Sayce. But we have a prejudice against a compilation from a compilation. Mr. Lilly might have gathered important and interesting matter from those who have written on the Vedas with original knowledge and scholarship. He informs us that

"in the 'Rig-Veda' we have poems—sometimes very striking—on Nature: hymns to the Sun, the Rain, the Clouds, the Fire, the Sky, the Earth, the Wind, the Storm, the Dawn. But there is no subjective thought, no personal emotion."

It never occurred to us to speak of the Vedic hymns as "sometimes very striking," and the statement that there is "no personal emotion" is somewhat startling. The chapter on 'Hindu India' is meagre. We see again the statement so often made by those who compile primers of Indian history: "The materials for a knowledge of Hindu India are the scantiest. It is not too much to say that there are no Hindu historians." In 1877 Bühler wrote to Nöldeke:—

"You are a little behind the age with your notion that the Indians have no historical literature. In the last twenty years, five fairly voluminous works have been discovered, emanating from authors contemporary with the events which they describe. Four of them I have discovered myself.....I am on the track of more than a dozen more."

The account of Brahmanism and Buddhism brings together no fresh information, and throws no new light on the movement of Hindu religious thought. We read that Śilāditya was "a zealous Buddhist, well read in the sacred books." He was not a devout Buddhist, but patronized all sects. In fact, he was the Akbar of the seventh century. Mr. Lilly might have consulted the life of Śilāditya (the 'Harsacarita,' written by his minister Bāna), which has now been made accessible to the public in an English translation by Prof. Cowell and Mr. F. W. Thomas. Mr. Lilly commits himself to the sweeping statement that in Buddhism, Mohammedanism, and Christianity there is an ethical element. "In modern Hinduism there is none. In this faith there is an absolute divorce between religion and morality." He adds:—

"Modesty, as we understand it, the Hindus know not. Their religion does not limit a married man to exterior decency, to say nothing



of conjugal fidelity. Things which, in the language of the Apostle, it is shame even to speak of, are done by them not in secret but openly. All daily reverence the *lingam* and the *yoni*. The native conception of the relation of the sexes is merely animal. Love in the sense which it bears in the Western world—as hallowed by Christianity and disciplined by chivalry—is unknown in Hindu life. Children are married and are immediately separated until they arrive at maturity. Then they are brought together, but the wife is merely her husband's first servant. The widow is an outcast and object of loathing. The very sight of her is an ill-omen."

The foregoing passage arouses the same indignation as a pamphlet might written by some Protestant fanatic on confession and the wickedness of Roman Catholic priests. Like such literature, it is mischievous because it contains a minimum of truth. The worship of the *lingam* and the *yoni* does prevail among the most ignorant classes, but it is considered by a very large number of Hindus as degrading in its outer forms and revolting in its rites and practices. The Oriental conception of the relation of the sexes is no doubt merely animal, but that is not incompatible with conjugal fidelity and a great deal of domestic happiness. We have found in many a Hindu home a faithful spouse and a loving wife, who directs her household with calm dignity and graceful gentleness. The chapter on 'Woman in India' is a strange compound of homily and sensuous description. At p. 220 the author writes:—

"One of the profoundest students of human nature the world has ever seen—for as such we must assuredly account Balzac—has admirably said, 'La Virginité, mère des grandes choses—*magna parens rerum*—tient dans ses belles mains blanches la clef des mondes supérieures. Enfin, cette grandiose et terrible exception mérite tous les honneurs que lui décerne l'Eglise Catholique.'"

Mr. Lilly a few pages further on proceeds to discuss the dancing girls, their profession, and their "physical charms." He writes:—

"Their figures are almost always naturally good. Their limbs are finely moulded, their arms, and hands, and feet delicately shaped. Their complexions are usually of an olive tint: dark brunette, we may say. Their eyes are large and languishing; and are made to look more lustrous than they really are, by a line of pencilled black drawn on the edges of the eyelids. Their eyebrows are greatly cared for, and are of a regularity seldom seen in European women. Their faces are oval, their foreheads high and smooth. Their pose and general attitude are graceful and natural. Their dress is both modest and in the highest degree picturesque, consisting of pyjamas, bodice, skirt, and cloak or wrap. Their attire on ceremonial occasions differs from their ordinary raiment only in its profuse ornamentation with gold, silver, and pearls, lace, or velvet. They are fond of ornaments—some thirty varieties are reckoned in the jewellery they wear—and of perfumes, and they decorate their heads with sweet-smelling flowers. Their manners are refined and gentle, and perfectly unembarrassed."

It is refreshing after a vivid description of the physical charms of nautch girls to find the next chapter devoted to that prosaic subject 'Self-Government in India.' But in his discussion of political problems the author displays the same failings which mar his discussion of social problems—exaggeration and a proneness to use violent

expressions. "Local self-government in India," he states, "is even more a folly than a fraud." The problem of Indian government lies in combining new ideas with old traditions, liberty with despotism. Lord Ripon's scheme of municipal self-government was a partial attempt to solve it, which on the whole has proved a success. 'The Fine Arts in India' is the most pleasant chapter in the book. It consists of thirteen pages, of which nine are occupied by quotations from Sir George Birdwood's well-known work on 'The Industrial Arts of India.'

#### TWO BOOKS ON IRELAND.

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*The Green Country.* By Andrew Merry. (Grant Richards.)

SELDOM have we read a book containing more true statements that produce more false impressions than the 'Recollections of Dublin Castle.' The author lived long in Dublin (having apparently deserted it for London about 1880), and floated about society, making for the most part observations which seem to us rather superficial. The Lord-Lieutenant whom he saw most frequently was Lord Carlisle, whom he describes as an old buffoon. He seems to have no suspicion that Lord Carlisle was a very polished, and even learned gentleman of the old school, who allowed himself to associate with inferior people in Dublin because he felt his dignity unassailable. There is a page about Lord Morris which is well-nigh scandalous. The writer evidently thinks that because he spoke with a Galway brogue he was not fit for genteel society. As for his force of character, his brilliant successes in life, his profound practical sense, there is not a word. Dr. Nedley is called a great wit, whereas we should prefer to call him a matchless humourist. A stranger following this book would think Dublin a place chiefly of dulness and triviality, occupied by people of insouciant good temper, contented with their own idleness. Of course, there are such people in every city; there are not a few in Dublin. But is this a fair account of the matter? Have there not been also plenty of earnest, hard-working, public-spirited men and women who made Dublin a delightful place? The author repeats many specimens of the wit, the repartee, the unconscious fun of grotesque statement, for which old Dublin was justly famous. He mentions a whole gallery of men and women known to us during the years 1850-80, and seems to have met and talked with most of them. It is significant that he appears never to have entered the portals of Trinity College. He has heard of the late Dr. Haughton's eccentricities, but seems never to have met him in the flesh. He writes about Dublin music, and about Joseph Robinson, once a power in that department; but he knows nothing of the distinctive Dublin school of church music and madrigal writing which was originated by the second Lord Mornington; nothing about the splendid Cathedral services in the city. This last fact would help to identify the author, if we cared to do so; he has given the reader

so many hints that he almost seems desirous to be found out. He remembers as a child the great storm of February, 1839 (he wrongly calls it 1837); he says he was called to the bar and went the north-west circuit. The gaps in his knowledge allow us at once to infer his creed. Any old Dublin man who cares to follow up the track will easily run down his quarry. We feel no interest in doing so, especially after the impression produced by his book. But of one thing we feel fairly certain: if we did find him out, he would certainly prove better than his writing.

Like almost every writer who attempts to represent the Irish brogue, he shows himself incompetent. That is proven by his remark that Thackeray was a perfect master in reproducing it. The brogue in Thackeray is hardly spoken anywhere outside Rathmines. To write "beecon" for bacon is to give a very rare peculiarity of Irish-English, and one very seldom heard now, even in Rathmines. We conclude by warning the reader that the experiences in this book, though set down with truth and sincerity, only seem to us the impressions of a shallow observer.

Let us now turn to a more grateful task. 'The Green Country' is a real book, about real men and women. We regret that the author, or more probably the publisher, thought fit to produce it in green, which suggests the vulgarities of Irish literature. The arsenic-green cover of the book just reviewed is appropriate; the present work deserves a worthier envelope, for the author, whose name (whether real or assumed) is not familiar to us, has mastered the intricate subtleties of Irish character, Irish politics, Irish surroundings, in a manner worthy of Miss Jane Barlow. He is perfectly fair to all classes, except, perhaps, to the excellent intentions and hopeless stupidity of the English Governments which have faced the problem of Ireland. But to such a thinker as Mr. Merry stupidity is naturally most intolerable. The tragedies of modern Irish history are moving his soul. The conflicts of great obligations, which give depth and gloom to the dramas of Æschylus or of Shakspeare, are not wanting in the squalid disputes which are faithfully pictured in his pages. The violated rights of the landlord, the undoubted wrongs of the tenant, the contrasts of sordid greed and lofty sentiment among the peasants, of reckless idleness and hopeless self-devotion among the landlords—all these influences he weaves together in a series of short stories, loosely connected by being told of the same society and of the same country, but one and all of great power and interest. A very serious preface tells us that the main object of the book is to do justice to that class which is probably more maligned than any class in any country we could name—Irish landlords. As a class, their real weaknesses and defects have been loudly proclaimed not by enemies, but by friends. Their frequent idleness and extravagance, their want of public spirit, their unwillingness to combine and trust any leader—all these faults have been laid to their charge by candid friends.

Mr. Merry, as a moral writer, was, however, justified in taking a case of cruelty and neglect upon the part of the



culprit squire, and consequently outrageous hate on the part of the injured family, as the groundwork of a beautiful and affecting tale. He presents, too, the ordinary life of the peasant and of his employer with minute and artistic accuracy. His pictures of a country fair and a country wake remind us of similar things in Walter Scott. The fusion of poetic ideals with mercenary commonplace, of deep and tender grief with boisterous hilarity, which in the Irish peasant is a perpetual riddle to his stolid neighbour—all this is perfectly understood and justly appreciated here.

But if this remarkable book comes, as it richly deserves, to be reprinted, we entreat the author to revise from end to end his attempts at reproducing the Irish brogue. The syntax of this dialect, which is in great part literary and Elizabethan, he has fairly apprehended. He has heard the people of the north-west counties speak it, and he probably speaks it himself; but when he comes to put down its sounds on paper he is no better than the author we have coupled with him. Nothing can be more irritating than this feature in a good book. In the first place, he represents educated people of the better classes—nay, a parson brought up at Trinity College, Dublin—as speaking like a peasant. That is perfectly inartistic and untrue. There is Irish speech of the higher classes and Irish of the lower, and they are carefully to be distinguished. So prevalent is this confusion in vulgar English authors that we actually found, in an English dean's reminiscences of Ireland, the Provost of Trinity College introduced as speaking like a common rustic. This mistake in principle, into which Mr. Merry falls along with the common herd, will prepare the reader for our criticisms of his ludicrous attempts at reproducing the sounds of the Irish brogue. "Phat" (for what), "gurr!" and "gel" (girl), "hid" (head), "spherit" (spirit), "excoose" (excuse), "papher" (paper), and a hundred more such forms are totally unknown in Ireland. It takes careful observation to make these things right, and a writer with no ear or training in reproducing sounds had far better desist from the attempt. Thus the Irish will say "iligrant" and "divil," but never "hill" for hell (though in the north they say "hall"), never "hid" for head; they say "bate" for beat (which is Old English), but never "greece" for grace. As regards vocabulary the matter is more difficult, for the English they originally learnt was the rich and somewhat affected Elizabethan speech, so that old literary words often turn up in strange connexions. But we can say with confidence that no unsophisticated peasant would ever use "scenery," or speak of his "cottage" or of a "lane" leading to it. But they will use "inveigle" or "scurilous," neither of which we should expect from peasants. It were well worth while for some philologist to study the Irish dialects, and give Irish authors, and the actors of Irish plays, some general rules which might prevent them from violating all verisimilitude.

If Mr. Merry can fascinate an experienced Irish reader in spite of these faults, it is the highest tribute to his merits in other respects—merits to which we have striven to do full justice.

*The New Volumes of the Encyclopædia Britannica.*—Vol. I. *Aachen to Australia.* (A. & C. Black, and the *Times*.)

A GOOD deal of surprise, not exactly of the pleasurable sort, was exhibited by those who purchased and used the sets of the 'Encyclopædia Britannica' recently offered by the *Times*. The sets were admirable so far as they went, but many important features of modern life were entirely unrepresented, since the last volume was published in 1887 and the much advertised reissue was a reprint which did not attempt modifications. In view of these deficiencies we should have preferred to see a little less of the self-gratulation of the preface attached to the continuation of the scheme. Additional volumes were expected, and felt to be due to the reputation of a great paper. We are glad to say that the new matter which goes through A to Australia is in every way satisfactory and equal to modern requirements. Those who are likely to have the 'Encyclopædia' in constant use will be glad to notice that a comprehensive index to the completed work—i.e., the ninth edition and the new volumes—is promised. Such an index alone will make the work really useful and accessible to the modern man, who is commonly in a hurry for his information, and abhors the research which he and our Government do so little to endow in contrast with the enlightened practice of more progressive nations. The editors are to be congratulated on their excellent choice of contributors, an especial feature being the co-operation of American experts, who are responsible, for instance, for a long and well-illustrated article on 'Agriculture.' The articles generally deal in a uniform scheme with facts, and being written, in almost all cases, by the best men, deal with them accurately. But there is a pretty rigid exclusion of theories and views, and very little, therefore, to write about, unless one is to make a mere catalogue of names and subjects. The writer on 'Advertisement,' however, allows himself some interesting speculations on a point which has often puzzled the average man—the use of placarding soaps and other commodities so extensively:—

"The purchaser, who is not asking for a soap he has used before, has some hazy suspicion that the shopkeeper will try to sell, not the article best worth the price, but the article which leaves the largest margin of profit; and the purchaser imagines that he in some measure secures himself against a bad bargain when he exercises his authority by asking for some specific brand or make of the commodity he seeks. If he has seen any one soap so persistently advertised that his memory retains its name, he will ask for it, not because he has any reason to believe it to be better or cheaper than others, but simply because he baffles the shopkeeper, and assumes an authoritative attitude by exerting his own freedom of choice. This curious and obscure principle of action probably lies at the root of all poster advertising, for the poster does not set forth an argument as does the newspaper advertisement."

One new feature of the Supplement we think a mistake—the biographies of living persons. The time has hardly come in many cases for definite judgment, and in many more material facts are unknown or cannot be stated. We can hardly consider some names included among the younger genera-

tion as already of the "commanding interest" which is indicated in the preface as justifying their inclusion. Such biographies do not escape the trivialities of modern journalism, and of the enterprising persons for whom anecdote is criticism, and a popular career well begun a life well finished. But generally the selection of details worth mentioning and the rigid exclusion of the unnecessary are well maintained. We have not in our survey come across many things like the notice that "a reading-room has been erected" at Alcester. In a town of any size, or even a village, surely the absence of such an institution would be more fit subject for comment. The bibliographies at the ends of the articles, of which that at the end of 'Antisemitism' is a good example, are a highly important feature, and should be regarded as indispensable; but they are omitted in some cases, such as 'Anarchism,' of which we had Zenker's 'Critical History' in 1898, and 'Anthropology,' where Prof. Tylor supplements his previous article in the ninth edition, to which he refers. Such references might have been made in every case to save time; in 'Alps,' for instance, the connexion between the old article and the new is carefully indicated, but other writers have not taken similar trouble. Would it not have been well to obelize either entirely new articles or those which supplement the older information? A valuable digest of a subject extremely difficult to condense is 'Archæology (Classical),' by Mr. Percy Gardner. Here and in 'Architecture' illustration plays a great part. The latter, a contribution by Mr. H. H. Statham, exhibits well the claims to a distinct style, if such they can be called, of the buildings of the last twenty years or so, not forgetting the late Mr. Bentley's remarkable work at Westminster. One of the best of the admirable articles before us is that on 'International Arbitration,' by Mr. Montague Crackanthorpe. It is a perfect example of what such a thing should be, although we should be inclined to question the *obiter dictum* of the learned author in which he endorses the view as to the increasingly "terrible" character of war entertained by the late M. de Bloch.

The general article on 'Armies' is very short, and, coming from the pen of Sir G. Sydenham Clarke, is excellent. There is one sentence in it with regard to the British army which constitutes a departure from the general scheme of the work, and against which there is something to be said. Sir George Clarke declares that the British nation will shortly have to decide between compulsion and greatly increased expenditure, and then goes on to say that an army habitually required to serve abroad in peace cannot be recruited by conscription, which is true, but that there is a growing tendency to believe that the Militia Ballot "may be justified." It is difficult to see how the Militia Ballot would prevent the greatly increased expenditure to which Sir G. S. Clarke looks forward, a cost mainly incurred on account of the difficulty of providing for the Indian and other foreign service in time of peace. The little paragraph is either too much or too little, and mars an otherwise admirable contribution. Sir George Clarke contributes also articles upon various armies, but that on the British



army, which is very long, as well as very good, is from the skilled pen of Sir Frederick Maurice. The contribution concerning the British colonial forces, which follows the general article by Sir G. S. Clarke and the British article by Sir J. F. Maurice, is a little behind the times. It explains the organization of the forces of Victoria, Western Australia, Queensland, South Australia, and Tasmania, for example, under separate Defence Departments, and names the Ministers charged with the defence duties in each case; while, as a fact, the first effect of the operation of the Commonwealth Constitution was to merge all these Ministries and Departments in the Federal Defence Ministry under Sir John Forrest.

In considering Matthew Arnold Mr. Watts-Dunton refers to certain matters of quantity and emphasis which our younger aspirants towards poetry singularly neglect, chiefly, we fear, because they are indifferent to the best models, and cannot strengthen their notions of English quantities, now sadly confused, by reference to languages where mistakes are more difficult to make.

'Athletics' gives some interesting details of sports in the United States, and their rapid development and special merits. It does not mention the not very successful attempt to introduce baseball into this country, or the great advance of cycle racing which led to the preparation of special tracks at great cost, the popularity of which is now largely on the wane. We do not find any account of lacrosse, which, for a game originally American, has been and is considerably patronized in this country. But possibly later articles will deal separately with English sports. In the Rugby game of football alone the introduction of a fourth man in the three-quarter line by the Welsh—derided at first, but now universally adopted—and the formation of a Northern Union of professionals have changed the aspect of the game considerably. Some interesting discoveries also have modified our ideas concerning the invention of the Rugby game.

Another point we must mention before we close our notice of this excellent volume. The last twenty-five years have seen a great increase of printing of every kind, but a marked decay of accuracy in small detail. We have noticed that firms and authors of repute no longer, apparently, think it worth while to pay adequate attention to proof-reading. This present section of the 'Encyclopædia' has been well supervised in this respect. The accuracy attained in a mass of matter which only experts can correct is most creditable. We only hope that it may encourage others who would produce books of permanent importance to attain a like standard.

*Facts and Comments.* By Herbert Spencer.  
(Williams & Norgate.)

THERE is a pathetic touch in the preface to this slim volume, which comes in the familiar guise, although not with the familiar appearance of solidity, so long associated with Mr. Spencer's productions. He tells us that the present will certainly be his last effort. If this announcement means that there is no prospect of an autobiography, such as rumour has more than once declared to be lying in

an advanced state in the philosopher's desk, his friends and admirers all over the world will receive the news with regret, for the interest of a book of that kind from his pen would be great. On the other hand, the intimation may simply be intended to convey that Mr. Spencer will not himself be responsible for any further publications, and in that case there would still be room to indulge the hope in question. But, however that may be, the 'Facts and Comments' now issued will be sure of a welcome from all those—and they are many—who, whether or not they place a high value on the author's speculations, have nothing but respect for the courage and perseverance with which he has always devoted himself to the service of truth as he sees it. The conclusion of so much high endeavour, of toil so strenuous and so consistent, provides a fresh illustration of Goethe's aphorism that he is the happiest man who can set the end of his life in connexion with the beginning.

What is here offered is confessedly slight and even trivial in comparison with the contents of the substantial volumes in which the system of synthetic philosophy has been expounded. Ideas, says Mr. Spencer, have from time to time arisen in him which were not fitted for incorporation in his previous works, and have found no place hitherto in his collected essays. Some of them may be of greater or of less interest than others; but, such as they are, he is reluctant to let them pass unrecorded. Hence the present collection of brief articles—thirty-nine in number—ranging in subject from 'A Business Principle' to 'Ultimate Questions,' from 'Meyerbeer' to 'Party Government,' from 'Vaccination' to 'Gymnastics.' To say that they are very unequal in value is only to utter the reflection that must occur to every one who will make even a cursory examination of so miscellaneous a series of pronouncements.

Some of these articles deal with current politics, not, it must be confessed, in any illuminating fashion. The war with the Boers is ascribed to the personal obstinacy of a man of despotic temper who had learnt in Birmingham "the art of subordinating others." His rise, however, was rendered possible, we are told, only because in an evil moment Sir William Harcourt adopted the principle of Local Option, to the defeat of his own party and the assumption of government by the Opposition. So do great events spring from small beginnings! Local Option is thus pronounced to be an instance of "fructifying causation" in regard to the war. Other articles deal in a similar way with topics that are too near, and, indeed, are seen too imperfectly, to be susceptible of philosophic treatment even by the best of philosophers. Of these the articles devoted to 'Imperialism and Slavery' and to 'Re-barbarization,' although containing much that is true, and much that needs to be emphasized at the moment, are a fair example. They are not cast in a philosophic mould, because they fail to recognize that the evils which are deplored in them have always existed in some form, and will probably continue to exist until the remote day when kings shall be philosophers and philosophers kings. A good many, too, of Mr. Spencer's observations on these and other current phenomena

are conveyed in a tone not of calm insight, but of downright scolding. With scorn and indignation he writes of the diffusion of military ideas and military discipline which, he declares, has been going on everywhere for the last forty years. But he pays little attention to the political and commercial considerations involved in that movement. If he touches upon its deeper causes at all, it is only to assert (what scarcely needs assertion) that a revived interest in war readily arouses "the partially dormant instincts of the savage." Instead of making little of transient ebullitions of this feeling, and showing how they are merely symptoms of tendencies less obvious and of greater practical bearing than the "instincts of the savage," he dwells at length on the doings of the Salvation Army and of the Church Army, and the efforts of certain reverend schoolmasters to foster a spirit of arms among the boys committed to their charge. He does not like to hear of volunteers at Wimbledon or Bisley, or of the interest taken in national sports. He bewails the fact that Creasy's 'Fifteen Decisive Battles of the World' should have run through thirty editions; that works dealing with campaigns and captains should be in demand; that Alexander the Great, Napoleon, Wellington, and Nelson should be taken as subjects for biography, or, as he puts it, "resuscitated." He denounces tales of crimes and deeds of violence; nay, he tells the world that for some years he has deliberately avoided looking at illustrated journals because of their frequent pictures of "men fighting, men overpowered, men escaping, of daggers raised and pistols levelled."

The pages in which Mr. Spencer expounds these views are not likely to be regarded by the greater number of his readers as the most important in this volume, whatever they may be in his own eyes. Those who look to him for counsel on the deeper issues of life may, perhaps, be disappointed too at the length at which he dwells on subjects that might find a more appropriate place in medical, legal, or even trade journals. He has much to say, for instance, on vaccination, on the reform of company law, on the theory and practice of domestic and municipal sanitation. These are subjects into which we have no call to follow him. On the other hand, he has some engaging reflections on matters of a personal nature—matters which may seem small to those who take too exalted a view of human nature, but are nevertheless interesting, and in some sense important. They are obviously not regarded as unworthy of being recorded by our philosopher himself. Two or three of these are contained in an article on 'Exaggerations and Mis-statements.' For these offences, Mr. Spencer inclines to think, some punishment ought to be inflicted when those guilty of them are young and corrigible. What he would do with older culprits is not so clear, and he admits that sometimes he has caught himself in the act of a similar transgression. He has put "very" where no "very" was required. By way of giving point and emphasis to his remarks he draws attention to slips of this kind in Huxley and Jowett, and he inflicts what punishment he can on those distinguished persons, or rather on the friends and relatives who have allowed



letters of theirs to see the light, in which random observations, probably never intended for publication, likely to give pain, and certainly of no value, were put forth without any suggestion that they were to be taken with a grain of salt. In language scrupulously sober and almost entirely confined to a bare statement of fact he relegates to its proper place one, at least, of the more serious errors of taste and good feeling committed in Huxley's 'Life and Letters.' An equally grave indiscretion in the 'Letters of Benjamin Jowett' is also exposed. Mr. Spencer does well to take the opportunity which certain passages in these books afford him of entering his protest against the spread of idle gossip. If there is anything to be said about his protest, it is that he is, perhaps, too restrained in his language, and that mischief-making of the kind which he deploras might with advantage be more severely denounced. Justice to the dead nowhere requires that their careless utterances should be preserved to the manifest pain and injury of the living.

Space fails in which to do more than make brief mention of two articles on 'Style,' which add little, if they add anything at all, to the discussion of this subject in the second volume of the collected 'Essays.' The specimens of bad style which Mr. Spencer supplies do not all betray so much evidence of badness as he argues. "I take it to be," which he condemns as a colloquialism, is at least better grammar than "I think it is," which he wishes to substitute for it. The views expressed on music give a prominence to Meyerbeer which is not commonly shared by musicians. An article on 'Feeling versus Intellect' is a plea for the recognition of the emotions as the master element in mind. The corollary is drawn that the cry for intellectual education on the part of those who imagine that intellectual education means moral progress will fail of its aim unless the emotions receive the attention which they deserve in any scheme for the amelioration of the human lot. But the part of the volume which will excite most interest is the revelation of the philosopher's deeper thoughts as he approaches the conclusion of the day's toil. It is to be found in the last pages. "What," he asks, "should the Sceptic say to Believers?" The answer provided is, apparently, "Nothing."

"Sympathy commands silence towards all who, suffering under the ills of life, derive comfort from their creed. While it forbids the dropping of hints that may shake their faiths, it suggests the evasion of questions which cannot be discussed without unsettling their hopes."

Mr. Spencer is under no illusions as to the results that might follow from the immediate adoption of what he calls "a secular creed." He admits that only those who are moral already will benefit by its injunctions. He has a ready answer for those who contend that, if these injunctions will be obeyed by the few alone, such of them as have a religious sanction in the existing creeds ought, so to speak, to be left in possession. These truths, he declares, are scarcely more operative at the present moment than a secular creed would be. They have had very little influence in the past; they have very little influence now. Therefore, he argues, no injury would be

done to the average man by the endeavour to substitute a system of natural ethics for a supernatural system with its penalties and rewards. Not, indeed, that a system of natural ethics solves the riddle of existence, or leaves no room in the minds of those who have abandoned the traditional creeds for reflection on the *How* and the *Why*, the *Whence* and the *Whither* of human life. The consciousness of the infinity of space, Mr. Spencer confesses, is one which has something terrifying about it.

"The thought of this blank form of existence which, explored in all directions as far as imagination can reach, has, beyond that, an unexplored region compared with which the part which imagination has traversed is but infinitesimal—the thought of a space compared with which our immeasurable sidereal system dwindles to a point, is a thought too overwhelming to be dwelt upon. Of late years the consciousness that without origin or cause infinite space has ever existed and must ever exist produces in me a feeling from which I shrink."

#### *Essays on the Law in Cicero's Private Orations.*

By Henry J. Roby. (Cambridge, University Press.)

*Il Tribunato della Plebe dalla "lex Hortensia" alla "lex Cornelia."* Di Filippo Stella Maranca. (Lanciano, Carabba.)

THE four private orations of Cicero have always exercised an attraction for civilians who are also scholars. Mr. Roby is known to be both in the highest degree, and therefore this attempt which he has made to repeat the task, so often undertaken before, of analyzing the extremely complex arguments of these speeches and trying to estimate their legal validity should be very welcome to all students both of Cicero and of Roman law. The happy combination of scholarly acumen, with its full realization of the peculiar circumstances of the past, and of common sense, with its knowledge that legal problems are eternal, and therefore also of the present—qualities abundantly exhibited in Mr. Roby's former work—is strikingly manifested in the treatise before us. He regards Cicero as an advocate, but as a good one—as an advocate, therefore, who does not say things which every educated *judex* must have known to be nonsense. The legal views which he adduces may not be right, but they must be tenable. When they show disagreement with the canons of the developed Roman law they must not for this reason be brushed aside or even regarded with a too pronounced suspicion. They may exhibit law in the making, they must exhibit echoes of such controversies as continue to perplex the minds of judges even when the principles from which they arise have won an acceptance so general as to seem to secure their validity. The fixity of a Republican court of justice is not that of an Imperial code, or even the fixity which is demanded by the scientific spirit of a juristic commentator. So the classical jurists, although almost our only guides in this matter, cannot say the final word about the difficulties raised by Cicero. The critic must start by assuming that Cicero's views were tenable by a man whom lawyers would regard as sane.

It is in this judicious spirit that Mr.

Roby attacks the well-known difficulties. Some he confesses to be insoluble, but to all the moot questions he returns answers that are always suggestive and sometimes original. A detailed examination of the points in which his views resemble or differ from those of his predecessors would burden a review with the lengthy technicalities of a monograph; but some of his more striking or peculiar conclusions may be summarized here. With reference to the complaint frequently made by Cicero in the speech for Quinctius, that his client, though really on his defence, is obliged to open the case, Mr. Roby adduces good reasons for the fairness of the prætor's decision in this particular; but he rather leaves his readers in the dark as to whether the form of *sponsio* determined the party rôles—whether, in fact (assuming with Mr. Roby that Quinctius was the *stipulator*), the *arbitrium* of the prætor was shown in making Quinctius stipulate or in making him plaintiff. On the important question, which is both textual and legal, whether the ground on which the writ was issued against Quinctius is mentioned in this speech, Mr. Roby, while believing that there is an omission in the MS., has no confidence in the professed recollections of Hotomannus and Lambinus, and does not think that the clause "*Qui absens judicio defensus non fuerit*" could ever have justified a writ of possession which led to sale. He holds that mere undefended absence could have led only to *possessio* in the sense of "safe-keeping," and that Nævius would have had to make a further application before steps were taken for a sale. Hence possibly the non-concurrence of Quinctius's other creditors, which is a point raised by Cicero in his attempts to invalidate the *missio*. With respect to another of Cicero's objections—that a comparison of dates proved that Nævius had actually ordered the seizure of the Gallic land before he had obtained the writ—the view here taken is that, although it was a risk for Nævius to run, his action was legitimate in so far as he got the prætor's order before the eviction in Gaul took place. In connexion with what is perhaps the most difficult question of the *pro Quinctio*—Alfenus's refusal to give security—although Mr. Roby points out that the tenses (e.g., *recusabat Alfenus*) probably show the objections to be tentative, it cannot be said that this view materially affects the circumstances of the case. Alfenus may, as Mr. Roby imagines, have based his claim on the contention that there was no need for security, since Nævius claimed to be already in possession of the whole of Quinctius's estate; but, if this claim had the shadow of a legal justification, it proves that the rule of procuratorial representation admitted of exceptions—that is, that it was not at this time absolute. The truth seems to be that Alfenus was afraid of prejudicing Quinctius's position. The security might be easily interpreted, not as that required from a procurator, but as that demanded from a defendant in the *actio judicati*. The appeal to the tribunes, which figures so largely in this speech, is rightly held to have been against the writ of possession, and the correct view is taken of Brutus's attitude—that is, that his threat to veto induced a suspension of proceedings. The threat of the *intercessio* was, in fact, the only way in which a "reformatory" appeal



could be effected in the Rome of this period. But Mr. Roby's view of the infrequency of tribunician interference with questions of this kind does not seem to be in harmony either with the evidence at our command or with the probabilities of the case. The mere circumstance that two out of the four private orations of Cicero exhibit an appeal to the tribunes is of itself a strong testimony to the frequency of this use of the veto; and two references in the literature of the Principate (Tac. 'Ann.' xiii. 28; Juv., vii. 228) supply evidence of the fact that, even under an altered system of jurisdiction, the tribunes continued to be a regular court of appeal in civil cases. In answer to the view that "it can hardly have been common for the tribunes thus to interfere on interlocutory judicial questions," it may be said that these were about the only questions of civil jurisdiction on which they could interfere, for after the *litis contestatio* appeal was probably unusual, and it was impossible after the verdict of the *iudex* had been pronounced.

In his comments on the speech for Roscius Mr. Roby's judgment is, on the whole, unfavourable to the view that Roscius as a partner had a right to accept compensation on his own account for the killing of the slave owned in common. The judgment is probably correct, for an indeterminate debt to a firm is hardly a divisible asset; but it is a singular and most unfortunate circumstance that on such a vital point we can find no authoritative ruling of Roman law. Mr. Roby points out that the analogy which Cicero draws between coheirs and partners shows points of real resemblance; but he hardly succeeds in proving that the point of resemblance is the essential one demanded by Cicero's argument. He rightly considers that the *arbitrium* referred to in the speech as having been held three years before was not one *pro socio*, but a *compromissum*. Some good reasons are adduced for this conclusion; since, however, the opposite view has been held by so great a civilian as Bethmann-Hollweg, it might have been as well if the arguments of that writer had been briefly stated and met.

The crucial question of law in the case for Cæcina is, "Did the interdict *unde vi hominibus armatis* require possession on the part of the dejected?" On this point Mr. Roby has by an independent chain of thought reached the same conclusion as Savigny. He holds "that no one could be dejected who had not some kind of possession," and that the words *cum possideret* merely disappeared with the exception about vicious possession. But while holding it impossible that a non-possessor, or at least a non-detainer, could be protected, Mr. Roby seems to attach no importance to the fact that the interdict, as he and Savigny interpret it, protects the possessor by violence (*vi*). So far as the tramp and the brigand are concerned, it does not seem to be of much consequence which interpretation of the interdict we adopt. On either hypothesis they are protected. The vagueness of the prætor in this interdict—a vagueness which was probably intentional—must continue to baffle analysis. He may have satisfied himself before he granted the interdict that the applicant had some relation to the locality

in dispute, or he may have been content to leave the whole issue to the common sense of the *iudex*.

The last section of the treatise consists of a welcome excursus on the difficult subject of contract by book-entry (*Litterarum obligatio*). Mr. Roby's view is that, in the case of an original debt due to any *causa debendi*, "the entry in the ledger might be used as evidence, but it was evidence only," and that "it was only when a transfer took place that the entry constituted the ground of the obligation." Several passages in literature in which the literal contract is referred to are closely examined and analyzed; but unfortunately none of them throws any real light on one of the most important issues raised in the speech for Roscius—the kind of evidence required for proof of a literal contract—and Mr. Roby has not followed some of his predecessors in framing a theory on the subject.

On the cover of this book it is stated that the essays which it contains are extracted from a forthcoming book of Mr. Roby's, which has been eagerly awaited by those who knew of its preparation, on 'Roman Private Law in the Times of Cicero and the Antonines,' and also that, in their present form, they are "for private distribution." Is it too much to hope that these essays may, as a separate publication, be made accessible to the general public? They would be greatly valued by many students of Cicero who may not find immediate leisure for the study of the *magnum opus* to which they are to be appended.

It is generally admitted that the form which the Roman constitution was ultimately to assume was determined mainly by the birth and continued existence of the tribunate; and thinkers of many ages have felt that in this anomalous magistracy they have found, if not the true cause of Rome's internal development, at least its most powerful determinant. If we add to this consideration the sentimental associations of sanctity and protective power which have gathered round the office, and render it peculiarly dear to the Italian mind, we shall easily find a justification for an essay such as our second book. The author's method of treatment is both wide and narrow: wide, in so far as he is not content with determining the specific powers of the office, but discusses its place in the whole economy of the constitution and the eternal significance underlying it, which must assume other forms in other ages; narrow, in that he has not described the history of this magistracy from its birth to its closing transformation in the Principate, but has been content to estimate its characteristics and its value for the period during which it ceased to be an instrument of revolution, and became an integral—perhaps, indeed, the most important—part of the machinery of the Republic as a whole. In this enterprise he has sought the assistance of a host of earlier writers, and seems to have cited every important modern authority, from Machiavelli to Mommsen. His work is by the nature of the case rather critical than constructive, but he always adopts a line of his own, and is by no means the victim of even the greatest authority.

The leading idea of the treatise is that the tribunate became a magistracy of the

whole state after the date of the *lex Hortensia*. From a practical point of view this thesis is undeniably correct; but it is beset by certain technical difficulties, which the author does not seem to have realized and has certainly not considered. We find, for instance, no discussion of the really crucial question whether patricians were ever admitted to the assemblies of the *concilium plebis*, and we are surprised by the remark that the citation of the series of passages which represents the tribunes as emphatically magistrates of the *plebs* is superfluous for the theme. It is the conflict of theory and fact which determines to a great extent the peculiar history of the tribunate. This conflict is almost ignored by the author, and he seems to assume, without being able to prove, some kind of formal reconciliation.

Although this work professes to deal only with the developed tribunate, the writer has found it impossible to ignore some of the questions which gather round the origin of the office, and his views on two of these deserve some examination. He holds, perhaps rightly, that it was not merely social distress, but the need for personal protection against summary criminal jurisdiction, which induced the *plebs* to seek perpetual guardians from their own order. But when he rejects the view that the plebeians had the right of *provocatio* before their secession, but could not avail themselves of it effectively until they had established a magistracy for their own protection, he ignores the fact that the possession and the exercise of a right were often very different things at Rome. This difference accounts for the fact that the *provocatio* had to be secured by a long series of laws, the last of which first gave it an effective sanction; for the practice by which an accused man threw himself on the mercy of the crowd (*quiritare*)—a practice which continued to exist even after the institution of the tribunate; and for the conjunction of the *appellatio* to the tribunes with the *provocatio* to the people even in the later Republic. The second question which is raised in connexion with the institution of the first tribunes is whether there was anything in the nature of a treaty (*fœdus*) between the *populus* and the *plebs* to accept this office and to recognize its sanctity. The question is intelligible only if we suppose that an actual *lex sacrata* followed the first secession. The author seems to believe that an enactment of this kind was passed, for he speaks of the *lex Horatia* of 449 as giving a renewed sanction to the original agreement, rejects Mommsen's view that the latter law substituted a legal for a purely religious protection of the tribune, and (although he does not believe in a specific *fœdus*) recognizes a quasi-treaty as the result of the first plebeian revolt. But the doubts of the later jurists as to the basis of the tribune's *sacrosanctitas* are much more intelligible if we suppose the course of events to have been somewhat as follows. The *plebs* appointed their tribunes and then took an individual and collective oath to defend them in the last resort by every means in their power. This expression of intention was not a *lex sacrata*, for it was not a *lex*, although it might by analogy be called by the former name, as it is perhaps



by Cicero ('Pro Tullio,' 49, "ista lex sacrata est, quam rogarunt armati"). The Roman people then recognized the tribunate by law, and in this recognition it was understood that the oath of the *plebs* was considered valid. But the tribune was still unprotected by a *lex sacrata*. This protection was first furnished by the Valerio-Horatian laws of 449. Since, however, the tribune had been recognized as *sacrosanct* before the passing of these laws, the jurists were bound to admit that these enactments gave no additional protection, except in so far as they for the first time accorded a strictly legal sanction to the summary punishment of the offender. Hence the words of Livy (iii. 55), "Hac lege juris interpretes negant quemquam sacrosanctum esse; sed eum, qui eorum cuiquam nocuerit, sacrum sanciri."

A problem arising out of the tribune's inviolability is that of the means by which it was ordinarily secured. The author, commenting on the two stories from Valerius Maximus which seem to show that the college of tribunes could refuse its protection to one of its individual members, holds that the inviolability guaranteed is that of the college rather than of its members, and that the college could interfere to prevent the *coercitio* of the accused tribune against the accuser. The latter view is undoubtedly correct, although it should be supplemented by adding "and against the judge." But the former seems to convey an impossible legal principle, and could not always be realized even in practice. The conflict of the censor Metellus with the tribune Atinius in 131 B.C. (Plin. 'Hist. Nat.,' vii. 44; Liv. 'Ep.,' 59) shows that, even when the tribune's colleagues had saved the victim of his displeasure, the latter could still be subjected to other penalties; and the instances in which the question of whether a tribune should stand his trial is referred to the college simply prove that, with all his colleagues against him, a tribune thought it safer to waive his right of inviolability. He could not enforce it by *coercitio*, and to attempt to maintain it by jurisdiction was dangerous; for, if the college was against him, so also probably was public opinion. In such a case he surrendered his unquestionable privilege of being exempt from *vocatio* and *prensio* of every kind.

There is one further point on which the author seems to have raised a somewhat false issue. He discusses the question whether the Icilian *plebiscitum* of 492 B.C.—to the effect that when the tribune addressed the *plebs* no one should speak against or interrupt him—protected the *jus agendi cum plebe* or the *jus contionandi*. The distinction is unreal, since the first *jus* could not have an effective existence without the second. The *jus agendi* alone would have been merely a nominal right; hence, if the *lex Icilia* referred to it, the reference would not have been, as the author thinks, superfluous. A *contio* and *comitia* (or *concilium*) differ only in effects, not in respect of the right of summons. The Icilian law practically provided that, when the tribune had asked the *plebs* to meet him for any purpose, no other magistrates could summon away the members of this body.

Two cases may be mentioned where citations are made to prove less than they might. In speaking of Sulla's possible suppression

of the tribunician jurisdiction the writer cites as evidence the words of Cicero ('In Verr.,' i. 13, 38), "judiciis ad senatorium ordinem translatis"; but the proof, if any, lies in the words immediately following, "sublataque populi Romani in unum quemque vestrum potestate." Again, in the discussion of the modes in which a patrician might become a plebeian for the purpose of securing the tribunate, a passage of Dio Cassius (xxxvii. 51) is employed to show that Clodius tried to get the plebeian qualification abolished before he resorted to the device of being adrogated by Fonteius. Dio, however, shows that the *transitio ad plebem* was also attempted by Clodius before he took the final step of adrogation. In one or two passages of the work *provocatio* is somewhat improperly used for the *appellatio* to the tribunes.

This essay is pleasant reading, chiefly from the wide and philosophic view which the author adopts of his subject. But it is disfigured by an extraordinary number of misprints. Latin phrases are the chief sufferers, but German has also proved a stumbling-block, and even two French words have not escaped mutilation. An interesting feature of the work is the appending of Latin translations to all Greek citations. It is a feature which may deserve the attention even of English authors who write books on Roman law. Even at a time when Greek is compulsory at our older universities a student of jurisprudence may conceivably be puzzled by an extract from Dionysius or Plutarch.

#### NEW NOVELS.

*My Lord Winchenden.* By Graham Hope. (Smith, Elder & Co.)

LAST year Mr. Graham Hope produced a very readable historical novel which gave promise of better work to come. In 'My Lord Winchenden,' which has for its setting a picture of social life in London, and the trend of political thought in the early days of the Restoration, this promise is most pleasantly fulfilled. The historical element, however, is this time of secondary importance, and not allowed to encroach upon a very charming and presumably fictitious love story. Day Clavering, the daughter of a former officer in Cromwell's army, refuses, in a fit of girlish perversity, to accept the advances of her distinguished suitor. But, though repentance follows quickly on her pride, Day is properly outraged when Lord Winchenden, who, though a Puritan by tradition and upbringing, is not above the extravagances of Charles II.'s Court, takes his own means of securing her. The story of their relations after the hasty marriage, until all sense of injury, on the one hand, and contrition, on the other, is lost in the confession of their mutual love, is told with great delicacy and charm. The whole book, indeed, is handled with a lightness of touch rare in an English novelist, and nothing could be prettier than the account of Day's home with her father at Battersea. She is a delightful creation, instinct with life and freshness.

*The Lie Circumspect.* By Rita. (Hutchinson & Co.)

A CIRCUMSPECT habit in lying is useful, if not absolutely necessary, to those who practise

it. Experience teaches, however, and the artistic liar is made, not born. In this novel most of the characters are driven (by circumstances over which they have more or less control) to tell or act the thing that is not. Most of them are, for one reason or another, "under a cloud," and have to study their exits and entrances very carefully. Much of the matter of 'The Lie Circumspect' is almost, but never quite sensational in kind. The women are better imagined and realized than the men. The Irish lady who passes under an assumed name is the best character. The hero and the other principal male are very shadowy. The former, a poor creature, is, of course, meant to be so, but at the same time his personality is not sustained. The little girl might pass as a tolerably nice child but for her irritating broken English.

*The Hinderers.* By Edna Lyall. (Longmans & Co.)

EDNA LYALL's latest work is too frankly a political manifesto to lend itself easily to criticism in these pages. She attributes the origin of the war to "greed of grain," "the passion of conquest constantly seeking to gain fresh possessions," speaks of the "unjustifiable system of martial law," and apparently believes the concentration camps to have been established with a malignant intent. Peace at any price is her motto, and she cites authorities from John Bright to Canon Scott Holland. Connected with the "militarism" she deprecates are the frivolity and heartlessness of the fashionable world. Her excursion to the country house to which her heroine, the serious and charming granddaughter of a West Indian governor, betakes herself when her grand-sire dies of grief at the announcement of Queen Victoria's death (another outcome of the war in our author's opinion), does not convince us of her intimate acquaintance with the set whose manners she chastises.

*The Blazed Trail.* By Stewart Edward White. (Constable & Co.)

A TITLE-PAGE announcement informs us that a previous work by the author of this interesting story of North American pioneer life was likened to the late Bret Harte's 'Luck of Roaring Camp.' Such comparisons are inevitable. It would not be easy for any author to produce a story dealing with Simla without learning that it reminded some one of Mr. Kipling. In the same way the mention of American pine and balsamic scents infallibly suggests to some minds comparison with Bret Harte. As a fact, point of view and method of treatment are sounder bases of comparison than subject or locality; and in point of view and treatment Mr. White does not in the least suggest the author of 'The Heathen Chinese.' He is far more strenuous and proportionately less humorous, more earnestly realistic and less picturesquely romantic; and withal he has not, as yet at all events, attained to anything like Bret Harte's command of language. But 'The Blazed Trail' is none the less a book to read, and it will repay the reader a good deal more generously than the majority of every-day modern novels. There was a novel published some few months ago which dealt in a healthily



ambitious manner—in a would-be epic manner—with the great wheat-growing industry of the Pacific Slope. Mr. White has made a similar, and a fairly adequate attempt on behalf of the “logging” industry, or timber-getting in North America. Both subjects smack of great primæval interests; both have lent themselves to large, vigorous treatment by the painter in words. ‘The Blazed Trail’ forms very spirited and interesting reading.

*The King's Counsel.* By Frank Richardson. (Chatto & Windus.)

THIS story contains evidence of being a first attempt, and is full of the sort of interest which one often finds in first books. It is not without cleverness, but the cleverness is frequently misplaced. Dull and foolish persons are made to converse epigrammatically upon one page, for the unprofessional reason that in the writing of that page the author had fireworks to “let off”; and dully and foolishly upon another page, that the reader may not forget their position as characters in the book. With a very little hit—as, for example, the statement that a young man had, as an undergraduate, “acquired a great reputation for wit, which he was rapidly drinking down”—the author is so pleased that he is fain to repeat it upon a later page. But the story moves, the writer shows an alert fancy, and his work is as close to every-day reality as a newspaper report of a financial libel suit.

*Journeyman Love.* By Maud Stepney Rawson. (Hutchinson & Co.)

MRS. STEPNEY RAWSON'S work does not lack distinction and charm. Her hero, Gilbert Hellicar, breaks from the ties and traditions and complacent conventions of his Bristol home and departs to Paris, his city of dreams. Romantic, fastidious, “in love with ideas,” he is drawn forthwith into a charming circle of young musicians and painters, industrious devotees of art. The members of this coterie in the capital of all others where art is innate and infectious, their fine fervours, singleness, and solemnity, are exceedingly well suggested. Possibly they converse too constantly and with too consistent brilliance. The young Englishman is also plunged into the political intrigues of Paris on the eve of her revolution of 1848. Well-known figures flit through these pages. The hero climbs to the attic where Heine lies on his “mattress grave”—an admirable scene—attends a concert conducted by Berlioz, stays at Nohant with Chopin and George Sand, where he encounters Louis Napoleon (as “Le Capitaine”), and interviews Guizot. The writer is ambitious—audacious, indeed—but few would come with such credit out of a task so difficult. The book attracts and arrests. It is full of fresh and fanciful touches, flashes of wit, and subtle strokes of character. Yet, as a novel, ‘A Lady of the Regency’ raised expectations which this later volume scarcely fulfils. Mrs. Rawson has steeped herself in the atmosphere of her period, but the story itself is somewhat thin. Digressions, however well done, detract from its strength and symmetry, though the situation between Hellicar and his unhappily married

compatriot is developed with unusual insight.

*Philip Longstreth.* By Marie Van Vorst. (Harper & Brothers.)

‘PHILIP LONGSTRETH’ seems somehow to recall a good many other American stories that one has read; or rather it exhibits the characteristics, and produces the same more or less vague impression, of a certain not inconsiderable class thereof. Despite some obscurity of outline, at times a very fair level of merit and interest is attained. But for an occasional stiltedness, a slight straining of style, the story would not be ill written, though the writer has a tiresome trick of inverting her adjectives. Longstreth, the only son of a “railroad king,” has aspirations to practical philanthropy, and, having purchased a partnership in a firm of shoe manufacturers, he puts his ideals into practice amongst his factory hands. Questions of economics, however, play small part in these pages. The young philanthropist is picturesquely presented, better upon the whole than the two women who complicate his career—the wealthy society girl and the shoemaking child of the people. A few minor figures, moreover, are cleverly sketched in. The close comes abruptly and leaves the actual issue undetermined.

*The Shears of Fate.* By Harold Tremayne. (Treherne & Co.)

MR. TREMAYNE'S *motif* is a variation upon a not over-probable theme. By means of dyed hair, a blue *pince-nez*, and a disfiguring scar on the face, with a slight accent acquired during a lengthy sojourn abroad, his heroine is no less effectively disguised than her predecessor of ‘East Lynne.’ Upon her reappearance in society she even escapes recognition by the remarkably caddish husband from whom she had sought relief in pretended suicide. The tale is told in rather a trite fashion. The people, however, who in their fiction require a mental anodyne merely will doubtless find entertainment enough. The author appears at home in the hunting-field. His style is scarcely impeccable.

*L'Étape.* By Paul Bourget. (Paris, Plon.)

OF all the unimportant subjects as to which men differ there is none in which their difference is more sharp than the dispute as to the merits of M. Bourget. Those who agree that he has written well, nevertheless still fight as to each particular example of his work. The book before us looks at first sight like a bundle of short stories, but when examined proves to be a complete novel, and, we must add, one of those terrible novels with a purpose which make Frenchmen doubt the sincerity of M. Bourget's work. A body of young men have established in Paris an imitation of a London East-End “settlement,” but of a godless type, and M. Bourget, who has made his own peace with the believers, first vivisects and then conducts a *post-mortem* upon the unbelieving fanatics and the still worse flatterers of the mob. It is difficult for an Englishman to peruse a volume of this type without violating the Biblical injunctions. ‘Alton Locke,’ ‘Felix Holt,’ and their more modern

successors present a worthier picture of democratic thought, and lead us, forgetting the Gospel for the eleventh Sunday after Trinity, to thank Heaven that we are not as Frenchmen. The picture here drawn of the French Socialist who insists that “a clean sweep must be made of the whole past,” and, on the other hand, that of the author himself, who writes of “the fatal year 1789,” lead us only to deplore the violence of the extremes in France, though the writings of M. Jaurès and his popularity surely seem to indicate that even for France M. Bourget's note is one of exaggeration. Of French Socialists M. Jaurès at least is not terrible—even to the French *bourgeoisie*. We observe that fashion has sufficient effect upon a trained literary mind such as that of M. Bourget to make him write of the “wise and luminous Le Play.” We wonder whether those who praise Le Play have ever read him. The writer of the present notice had to review for the *Athenæum* Le Play's most considerable work at the time of its first appearance, and he still remembers with a horror which time has only increased the wordy diffuseness of the style and thought. We are unable to discover if M. Bourget takes himself seriously as a philosopher. But in any case we sincerely wish that, instead of writing party pamphlets, he would give the world some more novels like ‘Cosmopolis.’

#### LITERARY CRITICISM AND HISTORY.

To the volume of *English Tales in Verse* (Blackie), which forms the latest number of the “Warwick Library,” Prof. Herford contributes an introduction dealing with the fortunes of the epic and other kindred types of narrative poetry in English. It is marked by sound erudition and critical felicity. The scheme of the library is that each volume shall treat of the development of a particular literary *genre*. Prof. Herford traces the element of narrative in Anglo-Saxon poetry, defines the immense debt which the vernacular owes to the *roman*, *lai*, and *fabliau* of the intruding French literature of the Middle Ages, and comes at once to the critical point of his subject in an excellent discussion of the surpassing merits of Chaucer as a narrator. A development, in the strictest sense, of verse narrative between Chaucer and Morris can hardly be predicated. The main stream of tendency, except in the eighteenth century, has been towards the lyric goal; in the eighteenth itself towards the reflective and didactic. The uprisings of narrative, even in the Miltonic epic itself, have been isolated and by no means free from lyric or other alien contamination. Prof. Herford's task becomes, therefore, in his own words, “a survey of the varying disposition and behaviour of the poetic tale, under the stress, or the lure, of contending powers” which are constantly detaching it, in one direction or another, from the aim of narrative pure and simple. The rest of the volume illustrates Prof. Herford's theme by a series of specimen tales which seem to cover a somewhat limited range. Chaucer yields five pieces, Crabbe three, Dryden, Wordsworth, and Keats two each, Shakspeare and Morris one each. If the selection were to be made on these principles, Coleridge, Byron, Scott, and Clough, to all of whom attention is paid in the introduction, might reasonably have been represented. But, as a matter of fact, surely the primary authors should have been barred from a volume where, if admitted at all, they must needs leave little space for others. No one is likely to use this book who



has not a Shakespeare and a Keats, and probably also a Wordsworth and a Chaucer, at command.

*History of Romanticism in the XIXth Century.* By Henry A. Beers. (Kegan Paul & Co.)—The task which the author of this book has essayed is one for which he is but ill qualified. He brings to his work an enthusiasm which deserves generous praise, but enthusiasm is not the best endowment for the literary historian. There must be criticism of a high order, and for this we look in vain. Nor has Mr. Beers much discrimination; it is, for instance, somewhat rash to assign a place in literary history to poets whose verses are usually to be found in the current periodical press; this, too, while we find no reference to the poets to whom by right some mention is due. The book abounds in Americanisms. We have the ugly word "belletristic" used in a serious sense, and such expressions as the Hugonic claque, Chapmanese compounds, ante-Popean treatment, and others. Mr. Beers writes of "the statuary art" when he means the art of the sculptor. He becomes ridiculous when he uses a phrase such as this: "a warm spurt of romantic poetry suddenly injected into the icy current of classic declamation." Mr. Beers is too fond of enunciating the platitudes of generations with an air of sonorous conviction. When he ventures to give his own opinions they are not very happy. He thinks that it is worth having Spenser in our literature, if only as a starter for young poets. He finds Matthew Arnold's "airy generalizations" irritating to more plodding critics, and he describes the refrain of Tennyson's 'Orana' as "a damnable iteration." He describes Mr. Swinburne's narrative as "encumbered with sticky sweets"—an unpardonable impertinence in one who would be considered a literary historian. Indeed, the whole chapter on the Pre-Raphaelites is poor stuff. Missing what is best in the work of this school of poetry, Mr. Beers emphasizes what is of less importance.

#### ORIENTAL LITERATURE.

PALI, the "eldest daughter of Sanskrit," the most authentic repository of Buddhist doctrine, though somewhat more studied of late, has still failed to receive in this country the attention that it deserves. There is only one Chair of Pali in the United Kingdom, and that unendowed; Pali does not, in spite of its immense importance in Burma and Ceylon, figure as a subject in our Civil Service examinations. As in so many similar matters, while foreign nations are on the alert, our authorities drift on at haphazard. The Oriental School of the new London University (whose ability to attract students has, of course, yet to be proved) has done its best for the subject by providing a regular curriculum on lines analogous to those laid down for Sanskrit. This being so, it is encouraging to find that a number of books have recently appeared in our language likely to assist students at all stages.

We may begin with Dr. Dines Andersen's *Pali Reader*, with Notes and Glossary (Luzac). Only Part I. (text and notes) has reached us. The selections seem to be well made. The notes are bibliographically interesting; but some of the passages in them referring to metre are decidedly weak. Instead of writing in a vague, loose way (p. 121), "At several places we have foots [*sic*] consisting of 5 syllables," Dr. Andersen should have looked up the subject of hypermetra. Dr. Hopkins has since treated it clearly in his 'Great Epic,' p. 253. The frequent "anapestic" beginning in English blank verse is quite analogous; and there are plenty of examples of the initial anapest in Buddhist Sanskrit verse. Again, at p. 125 (as to text 78, 31), *Satthuno*

is quite justifiable metrically, and no correction is needed. It is merely a case of an extension to Jagati from Tristubh, common not only in Pali, but in Vedic and in Buddhist Sanskrit. Dr. Andersen seems to have forgotten what he wrote on this very point on p. 121. But these are to the learner minor points. The real utility of the book will have to be judged from the glossary, which we hope to receive before long; for it will be in this, not in the notes, that the student will receive the real help of the book. In any case, it is most plucky for a young Danish scholar to have put his book into English, which is, as a rule, wonderfully clear and good.

The veteran Pali scholar Prof. Fausbøll comes again before the public with a new and shortened edition of his *Dhammapada* (same publishers), of which the first edition appeared so long ago as 1855. This again is specially intended for beginners; and a capital beginners' book these ancient and delightful "scripture-verses" form. They are of varied origin, and some belong to the very oldest dicta of Buddhist teaching. Thus the editor will be interested to hear that verse 1 reappears in Sanskrit dress as verse 9 in a recently discovered poem by the great "doctor of the church," Arya-Deva. The text has been thoroughly revised, especially from the metrical point of view; but it would have been better to reprint, even with some amplification, the valuable metrical notes of the first edition rather than to refer students (p. xiv) to it, when, except in libraries, it is practically beyond their reach. We are glad to note that both these Danish scholars have eschewed the excessively curt abbreviations for Pali literature proposed by the Pali Text Society.

Of all Indian works the most truly delightful is the Pali *Jātaka-book*, the oldest story-collection of our race, full of humour and of human interest to a degree unsurpassed in any of the old literatures of the world. The Cambridge translation (Cambridge, University Press) has now reached its fourth volume, and the translator of the present instalment is Mr. W. H. D. Rouse, a writer who has already proved his skill as a *raconteur* as well as a translator. The 'Index of Matters' will be useful to historical students. Thus, under 'Charms,' we get not only familiar medical usages of *εἰσφοδαί*, but other uses of magical formulæ that prepare one for the abuse of these solemn forms which is a blot on the later Buddhism. On p. 128 it is interesting to find an early instance of the snake confused with the rope which became a stock example in the Indian philosophical schools. Mr. Rouse has kept fairly well abreast of the growing literature of folk-lore and the like rising round the *Jātakas*; but we subjoin a few additions to his references which may be useful for final indexes, if such are made. Tale No. 455: see L. Feer in *Journal Asiatique*, Jan., 1895, p. 7 of *tirage à part*, who compares *Cariya-p.*, § 11. Tale 472: see the same article, p. 62, and especially p. 67, where six other *Jātakas* (as to *Ciñcā*) are cited. Tale 498: see Leumann's elaborate studies of the Citta-Sambhūta legend in *Vienna Or. Journal*, vols. v. and vi. The tale has, in fact, found its way through epic, Puranic, Buddhistic (several schools), and Jain literatures; and beyond India into Tibetan and Arabic.

Quite different is the interest attaching to the translation of the *Dhamma-saṅgani*, the most elaborate and difficult Pali book as yet put into English. It appears as vol. xii. (or "v. xii.") the series is badly numbered) in the new series of the Oriental Translation Fund published by the Royal Asiatic Society, and is translated by Mrs. C. F. Rhys Davids. Oddly enough, the author puts a "fancy title" of her own on the title-page before the book's

real name, and yet another "fancy title" occurs (without the book's name at all) as the outside lettering. It is to be hoped these practices will not become general. Librarians will have a weary time, and the public will surely be confused. The object, however, in the prefixing of these descriptions was in itself laudable—namely, to call the attention of students of psychology and of philosophy in general to the claims of Indian thought. The horizon of the philosopher, like that of the theologian, has been too long limited to the civilizations gathered round the basin of the Mediterranean. Mrs. Davids observes (p. xxxviii):—

"Modern science.....has been gradually training the popular mind to a phenomenalistic point of view, and joining hands in psychology with the anti-substantialist tradition of Hume. So that the way is being paved for a more general appreciation of the earnest effort made by Buddhism—an effort .....astonishing if we consider its date and the forces against it—to sever the growth of philosophic and religious thought from its ancestral stem, and rear it on a purely rational soil."

Mrs. Davids's introduction is throughout thoughtful, and always interesting when fully intelligible, though at times too technical. Words like "solipsism" and "noumenal," though familiar enough to professed students of mental science, need as much a glossary to themselves for the ordinary educated reader as if they were Pali. Some of the points discussed will throw side-lights on other Indian systems: e.g., *rūpa*, "form," which presents difficulties analogous to those encountered in Indian logic. It is possible that some of the difficulties which are attached to the use of *viññāna*, "perception, intellect," may be cleared up when discoveries have been made, in Tibetan versions or elsewhere, of a full elucidation of the dogma of several Buddhist schools whereby *viññāna* was made into a sixth "element" and put beside earth, air, fire, water, and "ether."

Messrs. Luzac send us yet another imperfect book, this time a *Pali Grammar* (Parts 1-3), "after Kaccayana" (the chief of native Pali grammarians), by a Burmese author, Tha Do Oung. Until we receive the concluding volume or volumes a detailed examination is not called for. The author appears not to keep distinct what is his own and what is translated from native authorities on which (not on actual usage) his work seems to be based.

A *Sanskrit-English Dictionary*. By Sir M. Monier-Williams. New Edition. (Oxford, Clarendon Press.)—The first edition of this book, though faulty in many ways, was nevertheless a convenient and useful compilation. For the present new edition the author not only gained experience, but also had the advantage of excellent help, especially from Drs. Leumann and Cappeller, with the result that many of the old faults have disappeared and some really excellent new features of practical arrangement have been added, so that to the working student it is beyond doubt the most convenient Sanskrit dictionary in existence. One welcome addition is a judicious system of references to authorities (occasionally to exact passages) so as to give a notion of the history of each word. It is a strange and regrettable omission that no bibliographical list of the editions used is given. The late professor gallantly tried to keep abreast of the rapidly increasing printed literature of Sanskrit, including even a little Buddhist Sanskrit. By-the-by, his courtesy to natives should not have misled him into calling the disgracefully careless texts printed off by Sarat Candra Dās "ably edited." Luckily, however, he has contented himself with misplaced praise, and so we are spared many a lexical monstrosity. What is more strange is that he omits all reference to M. Senart's magnificently edited 'Mahāvastu,'



which actually has a vocabulary ready to the lexicographer's hand. How, too, could he pass over the best of all Sanskrit Buddhist poems, the 'Bodhicaryāvatāra,' twice printed, and referred to with well-justified enthusiasm by Kern? Since the last edition, which was naturally mainly founded on the great Sanskrit-German 'Thesaurus' of Böhlingk and Roth (alas! often copying its misprints, instead of verifying its references), there has appeared (1879-89) a new dictionary, partly an abridgment and partly a supplement to the older book—not a very usable work, but, like all its author's previous and joint productions, representing an immense and thoroughly solid advance in lexicography. On p. xvii of the present work the claim is made that "all the additions of Böhlingk's later compilation, especially his 'Nachträge,' have been included." It is just these 'Nachträge' that are at once the most valuable and ill-arranged part of Böhlingk's book; so that it would have been delightful to have them properly rearranged. Unfortunately, this has not been done carefully. Omissions are: *aihipas'yika*, duly registered by Böhlingk as a lexical word, and occurring in literature since discovered; *itvara*, in the meaning (not unfrequent in Buddhist Sanskrit) "moderate, restricted" ("gering," says Böhlingk); *upanīṣad*, proverbial usage occurring in the 'Vajracchedikā,' a short text (translated) which is said to have been read for this edition. Williams did not quite clear up the remaining words from the end of Böhlingk-Roth, published after his first edition. An example of this is *anu-s'i*, "sich nach Jemand hinlegen," for which several passages are quoted in the old lexicon. Of slips and misprints we have noted but few. Such, however, appear to be Kārttika, described (p. 275) as the twelfth month; and *pratyayasarga* (p. 673, col. 3), said to proceed from "Buddha" (for *buddhi*). Matters such as these will cause regret to the scholarly few who have to edit new documents, but for the vast majority of students the book is still the most convenient and practical work of its dimensions. It is a pity the price remains so high. When one reads in the preface of continued State-support and learns what very good business the Clarendon Press did with the first edition, one is inclined to think it could have been fixed a little lower. A moderately priced dictionary would have sold by thousands in India; as it is, we fear it will be adapted in that country of literary piracy and otherwise reproduced on cheap and bad paper, without any gain or credit to the University.

Teachers and students alike will welcome the new edition of Prof. Macdonell's *Sanskrit Grammar* (Longmans). It is indeed greatly improved. The old edition was almost universally adopted by beginners, and in the present issue the eminently practical character of the book has been greatly enhanced by the omission of the forms of rare and questionable occurrence, in which the native grammarians delight, and by the addition of further hints on syntax. We are glad to see that the new international system of transliteration takes the place of the unsatisfactory system proposed by Max Müller. A new and welcome feature of the book is an appendix on the grammatical forms of the Veda. As the publishers have somewhat increased the price of the book, they would have done well to allow the author (and there is no British scholar better qualified) to write a short account of Vedic metres. Such an account is much needed by students.

*The Spoken Arabic of Egypt.* By J. Selden Willmore. (Nutt.)—As Prof. Sayce remarks in his introduction to this volume—though we never knew him as an authority on spoken Arabic—Judge Willmore has finished

what Spitta began. The days are past when scholars spoke contemptuously of "vulgar" Arabic as if it were some mongrel patois unworthy of consideration. It is a living Semitic speech, the structure and phonology of which are of great importance to students of language. Indeed, there has come about a strong reaction against the somewhat pedantic authority of classical Arabic, to say nothing of that nondescript compromise used in official documents and known as *nahwī*. We are not sure that this reaction has not gone too far. After all, the dignity of a language is in its literature, and what literature is there in the spoken dialect of Cairo? Moreover, if one dwells, as Mr. Willmore does, on the points of resemblance between modern Arabic and Hebrew and Syriac, in proof of antiquity, what does it mean except that modern Arabic, like Hebrew, has lost the refinements of inflection that the old Koreish Arabic retains in the Koran and in the classical language generally? However, there is no need to quarrel over the merits of two forms equally essential for different purposes, both of which have also their value for the philologist. The main point is that Mr. Willmore, in his devotion to the language which he daily hears and speaks in the Native Court of Appeal at Cairo, has produced much the best book on the subject that has so far appeared. Hitherto a "practical handbook" to modern Arabic has consisted of the most heterogeneous jumble of literary and vernacular terms and phrases, with a mixture of Syrian and, perhaps, Bedawi Arabic to add to the confusion. Mr. Willmore confines himself, or tries to confine himself, to the dialect of Cairo, though here and there we trace provincial pronunciations. "In the following pages," nearly 400, by the way,

"the every-day speech of the people is presented to the student, and care has been taken to avoid words which are not familiar to all classes. It is generally called the vulgar dialect of the country [city?], but it is vulgar only in the sense that it is popular and universal. Men of all conditions employ it in conversation, though naturally many words are used by the higher classes, especially as technical terms, which are not understood by the uneducated."

This is true, though it was not true half a century ago, when literary expression was far more carefully cultivated at Cairo than it is now. The language described by Mr. Willmore is undoubtedly that in general use, and so far from being, as some imagine, a mere argot or slang, it is a speech with strict grammatical and syntactical rules. All this is set forth with great clearness, and, so far as we have noted, accuracy, in this well-arranged grammar, and the frequent exercises should enable the student to master the language rapidly and with certainty. It is of course entirely in Roman character, since it is impossible to differentiate the spoken sounds by means of the written vowels of classical Arabic. Mr. Willmore has been obliged to invent new names, or rather modifications of names, for the *o* and *e* sounds, generally explained as due to the influence of *imāleh* upon *u* and *a*. The system of transliteration he has adopted is excellent, simple yet adequate, with no new curiosities in the way of superposed dots or underlining. He merely dots the strong *t*, *h*, *s*, and *z*, and uses *q* for the guttural *k* which the Masri converts into a marked hiatus. The only point on which we think the author is sometimes in error is his ear. It is not at all easy to hear pronunciation accurately, and we have ourselves heard many of the words here given pronounced differently from the sounds indicated by Mr. Willmore, especially in the case of the *a* or *e* vowel. This, however, is really an unimportant detail, and we can warmly recommend the book as the best and safest guide to the spoken language of Egypt that we know. It is a notable improvement on its predecessors, and as a scientific yet

practical handbook should hold the field against all comers for a long time. At present, except perhaps Vollers, there is no rival worth mentioning.

Students of Arabic, especially those who live within reach of the national library, will congratulate Mr. A. G. Ellis on having finished the second volume of his *Catalogue of Arabic Books in the British Museum*, which includes the titles under the letters M to Z. Great records of this kind submerge the author's personality, and are too often accepted as a matter of course, like Habeas Corpus and Bank Holidays. We are glad, therefore, to make due acknowledgment to Mr. Ellis for the immense labour which he has bestowed upon the catalogue, and also to thank him for the admirable precision and lucidity of his method. The most captious reader, we think, will hardly find any point where improvement is possible. Mr. Ellis's high reputation and his unrivalled experience in the field of Arabic bibliography are guarantees that he has left nothing undone to secure correctness in the smallest details. The works that have accumulated during the preparation of the catalogue will be contained in an additional volume, together with the preface and indexes. It is to be hoped that Persian may not be forgotten. A catalogue of the books in that language is urgently required, and the authorities, we trust, will put it in train without further delay.

We have also received the British Museum *Catalogue of Sinhalese Printed Books*, begun by Prof. Bendall, and now completed by Don Martino De Zilva Wickremasinghe, who has already catalogued the Sinhalese MSS. Its value is enhanced by a uniform system of transliteration, careful treatment of the somewhat puzzling nomenclature, and a full index of titles.

#### MEDIAEVAL LITERATURE.

*Morien: a Metrical Romance.* Rendered into English Prose by Jessie L. Weston. (Nutt.)—Miss Weston is now well known for her serviceable work on mediæval romance. Her latest volume in the series of Arthurian romances will be as useful as any of its predecessors, perhaps more so, for few readers can make acquaintance with 'Morien' in the original, and many may wish to get some idea of its contents. The evidence which it yields upon the difficult question as to the sources of Wolfram's 'Parzival' is sufficient to give it an importance which will be acknowledged by all students of that supreme German epic, and even apart from this the story has decided merit and can be read with enjoyment for its own sake. The original poem has necessarily undergone compression, but it stands that process better than many others would. Miss Weston is well practised in the task of translation, her English runs excellently, and the archaic seasoning is applied with considerable skill and judgment.

*Marie de France.* Seven of her Lays done into English by Edith Rickert. (Nutt.)—Emerson, comparing the number of good books with the shortness of life, called for the specialist to extract what was best worth reading from this or that section of literature and set it before his more ignorant brethren. Marie de France deserves to be presented to English readers in this fashion, not only on account of her own literary attractions—her clear style and pretty turn for narrative—but also because she is a notable representative of a very interesting class of writers. Miss Rickert has here given us seven of her *lais* in English prose; the translations, without being literal, are sufficiently faithful and read satisfactorily for the most part, in spite of a discordant phrase now and then. But we miss the quaint and graceful verse of the original, and cannot help feeling (though Emerson would not have agreed with us on this point) that these little tales suffer



cruelly by being rendered into prose. They are slight things, and their charm is bound up with their form. At the same time, while English readers still lack an adequate verse translation of Marie—the Germans have W. Hertz's admirable versions, which might be taken as models—Miss Rickert's work must be accepted with gratitude. The introduction and notes to the volume are good.

*Collection de Documents Inédits.—Rôles Gascons.* Transcrits et publiés par Charles Bémont. Tome deuxième (1273-1290). (Paris, Imprimerie Nationale.)—M. Bémont in this volume gives the text of 1,844 documents inscribed on the Gascon Rolls of Edward I., of which 150 only have previously been published. It opens with a happy correction which restores a roll dated 10 Edw. I. to its proper place at the head of the list, 2 & 3 Edw. I. (the king being in Palestine on his accession). Another volume shortly to appear will complete the rolls for Edw. I., and will contain all the acts relative to the administration of Ponthieu after 1279. Besides some very important charters to French towns, such as that of Puymiroir, written in the dialect of Bordeaux, the volume before us contains a number of documents interesting not only for general, but even for local English history. Thus No. 1,315 gives to the burgesses of Hereford in 1289 an octroi for five years on the merchandise coming into the town, enumerating the taxable goods at great length. M. Bémont has worked hard to identify the names of places and persons appearing on the roll, and with great success. "Copper," p. 405, note 3, should be *copperas*. Interesting as the volume is, we must defer a fuller notice of its contents till the appearance of the indexes, the extent of the ground to be covered being so great. In the meantime we note that a writ ordering the sending of ten *ballistarios equites* into Ireland in 1276 is entered, but that hardly any trace of the much more important Welsh wars appears. We hope that the publication of the promised volume will not be delayed.

#### OUR LIBRARY TABLE.

*A History of Political Theories, Ancient and Mediæval*, by William Archibald Dunning (New York, the Macmillan Company), is a welcome, but disappointing book: welcome, because, with the unsatisfactory exception of Janet, there is no complete history of the intellectual justifications which varying ages have given to their political arrangements; disappointing, because the writer seems destitute of the historical imagination, and gives us the baldest and driest of analytical summaries. Prof. Dunning is well informed, and writes with lucidity and accuracy. But he has attempted an impossible task. To present any adequate account of the development of political thought in one large-print volume is out of the question. But it might have been easy for one so able to supply a series of illuminating criticisms, and provide us with a more adequate mental picture of the ages of which he writes. But in the first respect his book is inferior to the hasty essays of Sir Frederick Pollock, and in the second it is far below the volume of Mr. Poole or the luminous pages of Dr. Gierke. Indeed, we do not see that the book makes any serious addition to our knowledge or throws any new light on what we knew before. But it contains very fair summaries of the opinions of different men, though we should go elsewhere for an adequate account of John of Salisbury or Marsilius or Machiavelli. There is no mention of Saarschmidt's work on the first-mentioned writer, and, amazing to relate, no allusion to Mr. Burd's edition of Machiavelli with Lord Acton's remarkable introduction. It is mentioned in the bibliography, but there is no discussion of the essay. In place of this we

are actually referred to Macaulay's almost worthless essay and to Mr. John Morley's eloquent, but unimportant, Romanes Lecture. The account of Augustinus Triumphus, again, is jejune, and it does not appear clear that the author has even read the work; nor does he once refer to the 'Somnium Viridarii.' He seems ignorant of the very existence of such important modern works as Mr. Fisher's 'Mediæval Empire,' of Böhmer, or Jenks, and omits all discussion of such valuable writings as those of Conrad of Gelnhäusen and Zabarella. Instead of this he gives us references to mere school-books like those of Emerton and Duruy. Errors and inconsistencies in the spelling of names are frequent. The reader, who is not supposed to know without being told that Hildebrand is the same as Gregory VII., would never gather from this book that the main importance of the Pseudo-Isidorian Decretals is the fact that the great bulk of them were used by Gratian. One could gather more of the mind of the Middle Ages from a chapter of Mr. Bryce or Mr. Jenks than from all the lucubrations of Mr. Dunning. He might at least have given us a reference to English writers like Fortescue, or to the Song of Lewes, or even the remarks of Richard II.; nor is there any attempt made to estimate the nature of the contribution made by feudalism to political thought. And yet it was only second in importance to that of the Papacy. The volume should be useful to schools and colleges, and may assist some Indian civil candidate to secure a few more marks. Mr. Dunning strikes us as being able to write an accurate text-book.

A VOLUME entitled *Women's Suffrage*, by Miss Helen Blackburn (Williams & Norgate), is treated too much in connexion with the life of Miss Lydia Becker to be a very full or complete account of the movement. For example, although there are several references to its past history, the great part played by the Godwins in educating public opinion is altogether omitted. In the references at the end of the volume to what has occurred in our colonies women's suffrage is women's suffrage, no distinction being drawn between things which are wholly different in their nature: the limited property franchise suggested by the women's suffrage societies in this country, and the universal suffrage of all grown men and women which alone in any case has become law in our democratic colonies. Those who are most strongly in favour of the one are, as a rule, most strongly opposed to the other, and it is becoming idle to treat the two distinct currents as forming one stream. The extension of the suffrage to ratepaying women has frequently been advocated in democratic colonies, but invariably rejected; and there is no prospect that women's suffrage will be adopted in the mother country, unless as a Conservative safeguard against the democracy, until, if ever, it comes in the democratic form in which it is now being placed in the Federal Constitution of the Commonwealth of Australia, as effected by the Bill which has just passed the Australian Senate without a division.

THE new edition of Mr. Charles Jacobi's *Notes on Books and Printing* (Whittingham) will be of real use to authors who take an interest in the form in which their books appear, and also offers to novices some excellent advice as to how to prepare their manuscript and correct proofs so as to cause least trouble to the printer, and consequently least expense to themselves. Mr. Jacobi endorses William Morris's sound doctrine that in settling the arrangement of the text the two facing pages of an open book, not the single page, must be the unit considered. As to large-paper editions, he has not the courage to confess that of necessity the large-paper and small-paper copies cannot both be right. He only pleads that "it is well not to make

the difference in size too extravagant," a maxim which many publishers have yet to lay to heart. Mr. Boutall contributes to the new edition an excellent chapter on methods of illustration, and that on copyrights has been revised by Mr. Rivington, the clerk of the Stationers' Company. In a discussion of modes of publication the statement is made that "at least three-quarters of modern fiction" is published at the author's risk, a proportion which we imagined had as yet only been attained in the case of minor verse. The book ends with some useful specimens of types and papers.

WE have received from Mr. Frowde the *Coronation Prayer Book*, which is an admirable specimen of the beautiful work done by the Oxford University Press. The old English type, with the rubrics in their proper red, is most effective, and the binding, in white buckram and gold, in the best taste, while the use of India paper renders the volume, though of octavo size, light in the hand.

*The Shaving of Shagpat*, *The Tragic Comedians*, and *Short Stories* have appeared in Messrs. Constable's attractive pocket edition of Mr. Meredith's tales. We notice that the paper is thicker than that of previous volumes, a discrepancy we have had occasion to regret before, due, presumably, to the desire to secure uniformity of size, but displeasing to the book-lover.

WITH the three novels, *Barnaby Rudge*, *Little Dorrit*, and *Our Mutual Friend*, "The Oxford India-Paper Dickens" (Chapman & Hall and Frowde) is completed. This is a notable edition, admirably compact, yet adequate in every way.

MR. HEINEMANN publishes *The Coronation Nonsense Book*, by "The Poet and Painter of 'Clara in Blunderland,'" the best caricature in which is, we think, that of Mr. Kipling on his "high horse."

LINGUISTS and lovers of folk-speech will have a treat in Dr. De Bruce Trotter's *Galloway Gossip*, published at the *Courier and Herald* office, Dumfries. Mr. Crockett's introductory note is appropriate, as "the Stewartry," with which this volume is concerned, is his own both by heritage and conquest. One thing we can heartily thank him for: he deprecates Dr. Trotter's use of the form "tae" in his stories. This use is the more wonderful as in his own generally excellent directions for speaking Scotch the author states, rather too broadly, that "do, to, and too are pronounced 'du,' 'tu,' and 'tu,' with the French u, never as 'dae,' 'tae,' and 'tae,' except in the Aberdeen and Glasgow-Irish dialects." Certainly we do not remember ever having heard "to" (infinitive) so pronounced, though "too" is often "tae" or "tee" in Aberdeenshire, where also one hears "shees," not "shaes," for shoes. Dr. Trotter claims for the dialect of his stories, which he has endeavoured with much success to harmonize with the rules of Scotch, not English grammar, that it is the general Lowland speech of Scotland. This, he quaintly says, is the language of the "farmer breed." As to this class,

"they'r the kin of folk ye'll fin in books and novells, describit as the great 'Anglo-Saxon Race.' Yae thing A'm sure o'iss—There's nae Saxon aboot them; A'm no sayin' oot aboot the Angle."

Dutchmen, he considers them, "from their personal appearance and disposition" (a doctrine of caste which may have a little substratum of fact); and he thinks of their tongue that, "whatever it was originally, yts the general language of Scotland, no tae say Galloway, modify't in some parts of the country by Gaelic idioms; and corruptit in others wi bein mix't up wi the language of the Saxon slaves yt use't tae be sae rife amang us in aul' times."

It will be seen the author has the courage of his opinions, but he is stronger in knowledge of the various forms of the spoken vernacular,



we should fancy, than in general philology. The Gaelic influence on Lowland Scotch must have originally been very powerful, though in process of time it has become only traceable in a few idioms (more than commonly supposed, however) and in single words like Aberdonian *far* for "where," and the widespread "oe" for Gael. *ua*, *ogha*, grandchild, Irish O', and Gallovidian A'—A' Corsan (Carson), A' Channais (Hannay), Adair, and the like. The list of names furnished in the course of the book is not the least valuable part of Dr. Trotter's contribution to the study of Scottish speech, and of the "Southern Albannaich" in particular.

Of the many tales recorded or invented it may be said that there is a deal of dry fun about them to those who have enough sympathy or enough of the blood to appreciate Scotch stories. Most of them are a little grim. The minister (the ministers generally appear to disadvantage in these tales) has come late to a deathbed, and the amateur ministrant thus describes his method:—

"Jist as yez wad a' din yersel, sir," says Jock. "A sat doon an talk't jist the way ye dae. A said tae him, 'Quentin,' says I, 'y'er about bye wi't,' says I. 'Deed aye! Jock!' says he.

"It's a great mercy," says I.  
 "Atweel is't," says he.  
 "Dae yez ettle tae get tae Heaven?" says I.  
 "No muckle chance o' thet," says he.  
 "Ye'll be ettlin tae gang some gate," says I.  
 "A wudna wunner," says he.  
 "Ye'll be for gaun tae Hell, than," says I.  
 "A'm thinkin sae," says he.  
 "Weel, Quentin!" says I, "that's a great consolation; if I was deen mysel I wadna ken whoar tae gang tae, but y'er better providit, ye hae an apeyntit place."

"Lord be thankit, aye!" says he, "if the wife disna try an keep us oot o't."

"A wush ye wur there this minute," says she, "y'er unca dreich about gaun, an wi that he turn't up his een, an that was the last o' him. Noo, minister! what better could ye a' din yersel?"

We would fain quote other samples in a more comic vein, for there is fine confused feeding in Dr. Trotter's *olla podrida*.

*An Old Westminster Endowment*, by Miss E. S. Day (Rees), is a history of the Grey Coat Hospital. Its interest, as the author admits, is chiefly for the past pupils of the Hospital. The latter half of the book—mostly official correspondence of recent times—would bear much condensation. The earlier part is not without interest, relating here and there some quaintness of custom or phrase. The masters of the Hospital seem to have been chosen and kept in office with little regard to their fitness. Theft and forgery were not accounted sufficient causes for instant dismissal. Life must often have been hard for the children, a preparation perhaps for the navy, for which the governors regarded the Hospital as a nursery. At present the Hospital is a girls' school, the boys being placed elsewhere. Miss Day might have given a little more care to her proper names. For instance, Cornwallis appears as "Cornwall," Moira as "Moire," and Robert, Lord Henley, as "Lord Robert Henley." Mr. Justice Chamberlayne has in modern usage no right to his title, being no more than a Middlesex magistrate. Miss Day, however, correctly explains the statement that the children and their parents "went to dinner at Hell." The book has illustrations, but no index.

FLAMMARION, of Paris, publishes *La Grande Muette*, by the retired Sous-Intendant Bolot, who was, we believe, a line officer before becoming a commissary. He writes with considerable knowledge of the French army, and tells a good deal which is not easily to be found elsewhere, but he gives us the impression of a disagreeable person. The text of the book is the absurdity of pretending that there are military secrets. Incidentally, M. Bolot attacks the imitation in France of the German military system, a matter in which we are com-

pletely with him. In the course of his attempt to discredit all commonly received French opinions he defends Bazaine, without leading us to revise our judgment to the effect that the marshal was rightly sentenced to death. Undoubtedly that general preferred political to purely military considerations, and acted of his own authority when there was a *de facto* Government possessing the working allegiance of his country and the working control of her resources. This we consider—when it fails—to be a military crime of the first order. Of course, instances may be found in history of condonation by success, which do not, we think, affect the principle. In reading a book like this we cannot but wonder whether political France is as bad as Frenchmen seek to prove it. Universal speculation is one of those few matters in which the belief of M. Bolot appears similar to the general belief of Frenchmen. We, who are not French, doubt.

WE have on our table *Francis E. Clark, Founder of the Y.P.S.C.E.*, by W. K. Chaplin (Melrose),—*African Wastes Reclaimed*, by R. Young (Dent),—*Gold Seeking in South Africa*, by T. Kassner (Griffin),—*Fragments of Memory and Fancy*, by Baroness Oesterreicher (Chapman & Hall),—*Rachel Wulfstan, and other Stories*, by W. Stebbing (Longmans),—*Stranded, a Tale*, by Alice A. Clowes (Sonnenschein),—*The Awakening*, by H. Boddington (Hurst & Blackett),—*A Duchess in Difficulties*, by Major Arthur Griffiths (White),—*Jack Ellington*, by W. Blake (Sonnenschein),—*Lyrics, and other Poems*, by H. Boulton (Cramer),—*Poems*, by Ian Campbell (Edinburgh, Morrison & Gibb),—*Papal Aims and Papal Claims*, by E. Garnet Man (Sonnenschein),—and *The Challenge to Christian Missions*, by R. E. Welsh (Allenson). Among New Editions we have *The Preservation of Open Spaces*, by Sir Robert Hunter (Eyre & Spottiswoode),—*On the Banks of the Ouse*, by Emma Marshall (Seeley),—*God's Fool*, by Maarten Maartens (Macmillan),—and *Up and Down the Pantiles*, by Emma Marshall (Seeley).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

Hillier (H. C.), *Heresies*, Vol. 5, cr. 8vo, 10/  
 Knox (Bp. E. A.), *Pastors and Teachers*, cr. 8vo, 5/ net.

##### Fine Art and Archaeology.

Crane (W.), *Line and Form*, cr. 8vo, 6/ net.  
 Hatton (R. G.), *Design*, roy. 8vo, 5/ net.  
 Manson (J. A.), *Sir Edwin Landseer, R.A.*, cr. 8vo, 3/6 net.  
 Styan (K. E.), *A Short History of Sepulchral Cross-Slabs*, 8vo, 7/6 net.

##### Poetry and Drama.

Æschylus, *Prometheus Bound*, rendered into English Verse by E. R. Bevan, 4to, 5/ net.  
 Bedwell (H.), *Life's Little Comedies, and other Verses*, cr. 8vo, 3/6 net.  
 Bourdillon (F. W.), *Through the Gateway*, 12mo, 2/6 net.  
 Magnus (L.), *Introduction to Poetry*, cr. 8vo, 2/

##### Bibliography.

Annual American Catalogue Cumulated, 1776-1901, by J. S. Fletcher, 8vo, 21/ net.

##### History and Biography.

Fletcher (J. S.), *The History of the St. Leger Stakes, 1776-1901*, 8vo, 21/ net.  
 Miller (W.), *Medieval Rome*, cr. 8vo, 5/  
 Oman (C.), *Seven Roman Statesmen of the Later Republic*, cr. 8vo, 6/  
 Stephen (L.), *George Eliot*, cr. 8vo, 2/ net.  
 Washington (B. T.), *Up from Slavery*, cr. 8vo, 6/ net.

##### Geography and Travel.

Charley (Sir W. T.), *The Holy City, Athens, and Egypt*, 10/6  
 Collingwood (W. G.), *The Lake Counties*, 12mo, 4/6 net.  
 Every-day Life in Cape Colony in Time of Peace, by X. C., cr. 8vo, 3/6  
 Guide to the Great Siberian Railway, English Translation by Miss Kikol-Yasnopolsky, roy. 8vo, 18/ net.  
 Higgin (L.), *Spanish Life in Town and Country*, 3/6 net.  
 Murché (V. T.), *The Teachers' Manual of Object Lessons in Geography*, cr. 8vo, 3/6

##### Education.

Benson (A. C.), *The Schoolmaster*, cr. 8vo, 5/ net.  
 Findlay (J. J.), *Principles of Class Teaching*, cr. 8vo, 5/

##### Philology.

Ball (F. K.), *The Elements of Greek*, cr. 8vo, 6/

##### Science.

Bateson (W.), *Mendel's Principles of Heredity*, 4/ net.  
 Beddard (P. E.), *Mammalia*, 8vo, 17/ net.  
 Bjorling (P. R.), *Pipes and Tubes*, cr. 8vo, 3/6  
 Gee (S.), *Medical Lectures and Aphorisms*, 12mo, 6/  
 Lemmoin-Cannon (H.), *The Sanitary Inspector's Guide*, cr. 8vo, 3/6 net.

Naylor (W.), *Trades' Waste*, roy. 8vo, 21/ net.  
 Sheldon (S.) and Mason (H.), *Alternating Current Machines*, cr. 8vo, 12/ net.

##### General Literature.

Baird (Mrs. W. F.), *Seven Hundred Chess Problems*, imp. 8vo, 10/ net.  
 Becke (L.), *Breachley, Black Sheep*, cr. 8vo, 6/  
 Edge (K. M.), *Abana*, cr. 8vo, 6/  
 Glasgow (E.), *The Battle-Ground*, cr. 8vo, 6/  
 Green (A. K.), *The Circular Study*, cr. 8vo, 3/6  
 Gwynne (P.), *Marta*, cr. 8vo, 6/  
 Hutchinson (H. G.), *A Friend of Nelson*, cr. 8vo, 6/  
 Kinnear (A.), *Across Many Seas*, cr. 8vo, 6/  
 Lane (C. H.), *Dog Shows and Doggy People*, 8vo, 12/6 net.  
 Major (C.), *Dorothy Vernon of Haddon Hall*, cr. 8vo, 6/  
 Oxenham (J.), *John of Gerisau*, cr. 8vo, 6s.  
 Prevost (M.), *Léa*, translated by E. Marriage, cr. 8vo, 6/  
 Pritchard (Mrs. E.), *The Cult of Chiffon*, cr. 8vo, 5/ net.  
 Sedgwick (S. N.), *Petronilla, and other Stories of Early Christian Times*, cr. 8vo, 3/6  
 Selby (T. G.), *The God of the Frail*, 8vo, 6/  
 Shadow of a Third (The), by Ubeda, cr. 8vo, 6/  
 Speckled Brook-Trout, by Various Experts with Rod and Reel, edited by L. R. Head, 4to, 16/ net.  
 Thomas (E.), *Hours Solitaria*, cr. 8vo, 2/6 net.  
 Wiggins (K. D.), *The Diary of a Goose Girl*, cr. 8vo, 3/6  
 Wilson's Handbook of South African Mines, &c., 5/ net.

##### FOREIGN.

##### Fine Art.

Gautier (P.), *L'Art et la Vie*, 4fr.  
 Marx (R.), *Les Pointes Sèches de Rodin*, 25fr.

##### Drama.

Claretie (J.), *Profils de Théâtre*, 4fr.  
 Croisset (F. de), *Chérubin*, 3fr. 50.  
 Klingler (O.), *Die Comédie-Italienne in Paris nach der Sammlung v. Gherardi*, 4m.

##### Philosophy.

Cohen (H.), *System der Philosophie*, Part 1, 14m.  
 Histoire de la Philosophie, 12fr. 50.

##### Political Economy.

Liebknicht (W.), *Zur Geschichte der Werttheorie in England*, 2m. 80.  
 Oncken (A.), *Geschichte der Nationalökonomie: Part 1, Die Zeit vor Adam Smith*, 16m. 50.

##### History and Biography.

Beauchamp (Comte de), *Louis XIII., d'après sa Correspondance avec Richelieu, 1622-42*, 20fr.  
 Blachez (R.), *Bonchamps et l'Insurrection Vendéenne, 1780-93*, 5fr.  
 Chevalley (A.), *Victoria, sa Vie, son Rôle, son Règne*, 3fr. 50.  
 Didon (P.), *Lettres à un Ami*, 3fr. 50.  
 Dry (A.), *Reims en 1814*, 10fr.  
 Fontane (M.), *Histoire Universelle: Vol. 12, L'Europe*, 7fr. 50.  
 Mengin (U.), *L'Italie des Romantiques*, 8fr.  
 Périm (Général H. de), *Batailles Françaises: Vol. 4, 1643-71*, 3fr. 50.  
 Renan (E.), *Lettres du Séminaire*, 7fr. 50.  
 Teil (J. du), *Rome, Naples et le Directoire: Armistices et Traités (1796-7)*, 7fr. 50.

##### Philology.

Cohn (L.), *Philonis Opera*, Vol. 4, 10m.  
 Hirt (H.), *Handbuch der griechischen Laut- u. Formenlehre*, 8m.  
 Kalbfleisch (C.), *Papyri Græcæ Musei Britannici et Musei Berolinensis*, 2m.  
 Schönfeld (E. D.), *Der isländische Bauernhof u. sein Betrieb zur Sagazeit*, 8m.

##### Science.

Bilharz (A.), *Die Lehre vom Leben*, 10m.  
 Duham (E.), *Le Mixte et la Combinaison Chimique*, 3fr. 50.  
 Weissmann (A.), *Vorträge üb. Descendenztheorie*, 2 vols. 20m.

##### General Literature.

Bovet (M. A. de), *La Belle Sabine*, 3fr. 50.  
 Cambry (A.), *Saint-Amour-les-Bains*, 3fr. 50.  
 Deuzèle (J.), *La Maison Vide*, 3fr. 50.  
 Rolland (M.), *Marchande de Participes*, 3fr. 50.  
 Talon (J. L.), *La Marquesita*, 3fr. 50.

#### EXTANT COPIES OF THE SHAKSPEARE FIRST FOLIO.

108, Lexham Gardens, June 2nd, 1902.

I AM now sending to press the census of extant copies of the Shakspeare First Folio, which has occupied much of my time for a year and a half. The results form part of the preface that I am contributing to the Clarendon Press facsimile of the Chatsworth copy, which is to be published in the autumn. I am extremely anxious that my list should be as complete as possible.

A vast mass of valuable information has reached me from owners and others interested in the bibliography of the First Folio, and I gratefully acknowledge the aid that they have rendered me. My correspondents number many hundreds. Nevertheless, I believe that there are still a few owners and others able to supplement the details that I have already in hand from whom I have not yet heard. I should feel greatly indebted to any such persons if they would communicate with me at the earliest practicable date.

SIDNEY LEE.



## A FRIEND OF CHARLES LAMB.

I THOUGHT that the following notes of some recent conversations which Mr. W. J. Craig and myself have enjoyed with Mrs. Coe, a lady who as a little girl knew Charles Lamb, might interest some of your readers.

We have very little knowledge of Lamb's ways with children; but enough to show that he must have been very good company with them when he liked. He cannot have been thrown much among them. There is his charming letter to his "child-wife," Sophy Kenney, which Canon Ainger prints, and the allusion, in the same vein, to little Louisa Martin (whom he called Monkey), in the letter to Hazlitt of November 10th, 1805:—

"Some things too about Monkey which can't so well be written: how it set up for a fine lady, and thought it had got lovers, and was obliged to be convinced of its age from the parish register, where it was proved to be only twelve; and an edict issued, that it should not give itself airs yet these four years; and how it got leave to be called Miss, by grace."

And in an unpublished letter from Mary Lamb to Dorothy Wordsworth I read that John Hazlitt's little girl was so fond of Charles Lamb that, when he was expected, she used to stop strangers in the street and tell them "Mr. Lamb is coming to-night."

There is also a passage in Charles and Mary Cowden Clarke's 'Recollections of Writers,' which is so much of a piece with Mrs. Coe's reminiscences that I copy it here:—

"Charles Lamb brought a choice condiment in the shape of a jar of preserved ginger for the little Novellos' delectation; and when some officious elder suggested that it was lost upon children, and therefore had better be reserved for the grown-up people, Lamb would not hear of the transfer, but insisted that children were excellent judges of good things, and that they must and should have the cake in question. He was right, for long did the remembrance remain in the family of that delicious rarity, and of the mode in which 'Mr. Lamb' stalked up and down the passage with a mysterious harbingering look and stride, muttering something that sounded like a conjuration, holding the precious jar under his arm, and feigning to have found it stowed away in a dark chimney somewhere near."

Beyond these references, and a few others, there is little evidence as to Lamb's way with children, for whom he wrote so much.

Whether or not Mrs. Coe is the only person in England now living who remembers Charles Lamb I cannot say; but it is, I think, probable. In Italy the Countess Gigliucci (*née* Clara Novello) and her sister, Miss Sabilla Novello, both of whom knew him, still happily survive.

Mrs. Coe (*née* Elizabeth Hunt), of Widford, who is now in her eighty-fourth year, remembers Lamb as he was between 1827 and 1832. In 1827—aged fifty-two and free of the India House—he used often to walk down to Widford—twenty-two miles from London—to stay a day or two among old friends and older associations. These little visits probably signified that Mary Lamb was ill, for Mrs. Coe does not remember that Mary Lamb ever accompanied her brother. At any rate, she never saw her. Miss Isola, she says, came with him once, and her feet were so sore from the journey that she had to lie in bed for two or three days, Mr. Lamb waiting for her recovery. Mr. Lamb often had blisters too, but he did not seem to mind. He loved walking too much.

Lamb's chief friends at Widford in those days were the Norrises. Randal Norris, sub-treasurer of the Inner Temple, a very old friend of the Lamb family, died in January, 1827, leaving a widow, a deaf son, and two daughters, very poorly provided for. Lamb gained the assistance of Crabb Robinson in doing something for them, but their means remained slender; and, moving to Widford, the two Miss Norrises opened a school for girls. They lived at Goddard House, and the school was Goddard House School. The sisters were known as Miss Betsy and Miss Jane. Mrs. Norris was the good angel of the

village: doctor, nurse, and every one's refuge in trouble. Mr. Richard Norris, who was deaf and peculiar, lived in the house too.

Among the pupils at Goddard House was Elizabeth Hunt, one of the three little daughters of Thomas Hunt, of the Widford water mill, whose wife and Mrs. Norris were old friends. Lizzie Hunt afterwards became Mrs. Coe, and she is now living near London, with faculties unimpaired and a number of very pleasant recollections of the famous visitor from town who made red-letter days for her family and friends.

In those days—seventy and more years ago—she was Mr. Lamb's favourite of all the Widford children—partly, she suspects, from her quickness in catching a mischievous idea. She remembers, with a vividness that is, to some extent, communicable, his affected conviction that her hair curled only by artificial means, and his repeated warnings at bedtime that she must on no account forget to put in her papers. "But I don't have to curl it, Mr. Lamb, I don't, I don't." "Well, bring me a mug of beer from old Bogey and we'll say no more about it." Old Bogey was the big cask. For, as a rule, when Mr. Lamb walked down to see the Norrises, he used to sleep at the mill. "Now, Mrs. Hunt," he would say, "are you going to let me creep into a goose's belly to-night?" for he always had his joke, and no one would expect him to call a feather bed a "feather bed," like other folks. He said it was like heaven, in a goose's belly. When he made a joke he did not laugh himself.

He always brought a book with him, sometimes several, and he would read or write a great deal. His clothes were rusty and shabby, like a poor Dissenting minister's. He was very thin and looked half-starved, partly the effect of high cheek-bones. He wore knee-breeches and gaiters and a high stock. He carried a walking stick with which he used to strike at pebbles. He smoked a black clay pipe.\* No one would have taken him for what he was, but he was clearly a man apart. He took pleasure in looking eccentric. He was proud of being the Mr. Lamb.

Mrs. Coe does not remember anything about Mr. Lamb's taste in food, except that he was fond of turnips. He used to come down to breakfast late.

He was very free with his money. To beggars he always gave; just what his hand happened to draw from his pocket, even as much as three shillings. "Poor devil! he wants it more than I do; and I've got plenty," he used to say. He would take the children into the village to the little general shop. It had a door cut in two, like a butcher's, and he would lean over the lower half and rap his stick on the floor, calling loudly, "Abigail Ives! Abigail Ives!" "Ah, Mr. Lamb," she used to reply from the inner room, "I thought I knew your rap." "Yes, Abigail, it is I," he would say, "and I've got my money with me. Give these young ladies sixpennyworth of Gibraltar rock." Gibraltar rock was Abigail Ives's speciality, and sixpennyworth was an unheard-of amount except when Mr. Lamb was in the village. It had to be broken with a hammer. The children, Mrs. Coe says, always stood a little in awe of his unlikeness to other people, in spite of these treats.

When he joined the Norrises' dinner-table he kept every one laughing. Mr. Richard sat at one end, and some of the school children would be there too. One day Mr. Lamb gave every one a fancy name all round the table, and made a verse on each. "You are so-and-so," he said, "and you are so-and-so," adding the rhyme. "What's he saying? What are you laughing at?" Mr. Richard asked testily, for he was short-tempered. Miss Betsy explained the joke to him, and Mr. Lamb, coming to his turn, said—only he said it in verse—"Now, Dick, it's

\* Talfourd, however, says that Lamb's later years were guiltless of tobacco.

your turn. I shall call you Gruborum; because all you think of is your food and your stomach." Mr. Richard pushed back his chair in a rage and stamped out of the room. "Now I've done it," said Mr. Lamb: "I must go and make friends with my old chum. Give me a large plate of pudding to take to him." When he came back he said, "It's all right. I thought the pudding would do it." Mr. Lamb and Mr. Richard never got on very well, and Mr. Richard didn't like his teasing ways at all; but Mr. Lamb often went for long walks with him, because no one else would. He did many kind things like that.

There used to be a half-holiday when Mr. Lamb came, partly because he would force his way into the schoolroom and make seriousness impossible. His head would suddenly appear at the door in the midst of lessons, with "Well, Betsy! How do, Jane?" "O, Mr. Lamb!" they would say, and that was the end of work for that day. He was really rather naughty with the children. One of his tricks was to teach them a new kind of catechism (Mrs. Coe does not remember it, but we may rest assured, I fear, that it was secular), and he made a great fuss with Lizzie Hunt for her skill in saying the Lord's Prayer backwards, which he had taught her.

He had a favourite seat in a tree in the Wilderness at Blakesware, where he would sit and read for hours. Just before meal times Mrs. Hunt would send the children to tell him to come; but sometimes he preferred to stay there and eat some bread and cheese. He always was particular to return a message either way. "Give your mother my love and kisses, and say I'll come directly." Or "Give your mother my love and kisses, and say I'll eat her beautiful luncheon here." Adding, "Don't forget the kisses, whatever you do."

Mrs. Coe remembers perfectly Blakesware as it used to be. It was only partly destroyed in her young days. She recollects particularly the figure of Nebuchadnezzar eating grass, in one of the pieces of tapestry, with his long fingers like bird's claws. It was one of the great treats for the children to pretend to take rides in the state coach, which Lamb's friend John Lily, the postilion (mentioned in the poem 'Going or Gone'), had often driven.

At other times Mr. Lamb would watch the trout in the stream, and perhaps feed them, for half the morning. Once or twice he took a rod, but he could never bring himself to fix the worms. "Barbarous," he used to say, "barbarous."

The Miss Norrises, I might add, married each a brother in a Widford family of the name of Tween. They survived until quite recently. Mr. Charles Tween told Mr. W. C. Hazlitt that Mr. Lamb had so small and "immaterial" a figure that when out walking with him he used to put his hands under his arms and lift him over a stile as if he were nothing.

E. V. LUCAS.

## THE GRADUATES' MEMORIAL BUILDING IN TRINITY COLLEGE, DUBLIN.

THIS noble gift of the old graduates to their College, in commemoration of the tercentenary feast of 1892, was not opened till May 30th by Earl Cadogan, the Lord-Lieutenant of Ireland. It consists of spacious reading-rooms and committee rooms, a debating hall, and in general the appointments of a University Union building. It occupies the middle of a grand new block of buildings in the very centre of the College, the wing being added by the College for new students' rooms. The architect is Sir Thos. Drew, the style somewhat like the most recent buildings at Oxford. The University has conferred the very rare distinction of M.A., *honoris causa*, on Mr. Robert Macalister, the honorary secretary and organizer of the appeal to the graduates. Unfortunately, bad weather marred the opening ceremony, planned upon a splendid



scale, with an audience of 3,000 people invited to an open-air party within the spacious gardens of the College.

But the undergraduates made the most of a bad case; they danced with their friends in the great empty rooms of the new building with the famous band of the 21st Lancers to help them. They even danced upon the wet grass. One step only has been taken as yet towards the furnishing of the new house. Many friends and admirers of the late A. Marshall Porter, a distinguished student, killed in action at Lindley among the Irish Volunteers, have put up a memorial window on the great staircase, with an inscription.

The Lord-Lieutenant, who spoke with all the grace and urbanity for which he is remarkable, turned aside from the business of the day to recommend the Cork Exhibition to the attention of the audience. He repeated what every other visitor has to say—that the Cork people have shown their well-known talent in organizing a most attractive and instructive show. He might have added that from Cork have come the majority of the mathematicians and scholars, from the Provost downwards, who have made Trinity College famous.

#### 'ROBIN HOODE HIS DEATH.'

In this ballad in the Percy MS. (ed. Hales and Furnivall, i. 53; Child, 'Ballads,' No. 120, vol. iii. p. 102) Robin Hood, dying, asks Little John for his housel:—

"For I may have my housle," he said,  
"For I may both goe and speake."—St. 22.

The following phrase has caused difficulty, and needs a slight emendation of the text (st. 23):

"Now give me mood," Robin said to Little John,  
"Give me mood with thy hand;  
I trust to God in heaven soe hye  
My housle will me bestand."

The true reading is "moud" (mould), and the meaning is clear. Robin asks for the Communion, which was given in extremity to those who were dying in the field, sometimes with a piece of earth as here, sometimes with three leaves of grass pulled in the name of the Trinity, as frequently in the French epics, and in Gaimar's account of the death of William Rufus:—

"Four times he cried out, and asked for *Corpus Domini*, but there was none to give him; he was far from any minister, in a waste land. Howbeit a huntsman took herbs and the flower withal and made the King eat a little, and so he thought to housel him (*acomunier*). It lies with God, as well behoves it: he had taken blessed bread the Sunday before, that ought to be his sufficient stay."—Gaimar, 'Historie des Engles,' ll. 6,336-47.

The editor in the Rolls Series refers to Benvenuto Cellini at the siege of Rome, who, on coming to himself after being knocked over by a shot, found that he could not speak, "because certain fools of soldiers had filled my mouth with earth, imagining thereby that they had given me the Communion." Freeman, on the death of Rufus, refers to Lingard on Agincourt, who describes how the English took the sacrament of earth before they charged, and adds a note:—

"This singular custom had been introduced by the peasants of Flanders before the great victory which they gained over the French cavalry at Courtray in 1302. A priest stood in front of the army, holding the consecrated host in his hand; and each man kneeling down took a particle of earth in his mouth as a sign of his desire and an acknowledgement of his unworthiness to receive the sacrament."

The authority for this is G. Villani in his account of the battle (book viii. 55).

In the shrift of the felon Red Knight, as described in the Low Dutch romance of Gawain ('Walewein,' ed. Jonckbloet, l. 4,097 seq.), there is an additional touch. Gawain, after the Red Knight's confession,

"took earth where he stood, under his right foot, and said: 'Now open your mouth, in God's name, I

housel you (Ic moneghe jou), may it be accepted of God and his mother eke."

Jonckbloet refers to another instance in the Dutch 'Lancelot,' l. 17,140, where again it is of earth and not of grass; but nothing is said, in this place, of the right foot. There are many references to the housel of grass in L. Gautier, 'La Chevalerie,' ed. 1895, pp. 45-6; and it has been pointed out to me that Mr. Shorthouse, in his romance of 'Sir Percival,' mentions the belief.

W. P. KER.

#### SALES.

MESSRS. HODGSON included in their sale last week the following: Shaw's Illuminated Ornaments, with original miniatures inserted, 83l. The Houghton Gallery, 2 vols., 31l. 10s. Lodge's Portraits, 4 vols., large paper, 34l. 10s. Frankau's Colour Prints, 18l. Alken's Analysis of the Hunting Field, 13l. 10s. Scrope's Deer Stalking, 14l. Tennyson's Helen's Tower, original wrapper, 29l. Fletcher's Purple Island, large paper, 78l. Gavin Douglas's Æneid of Virgil, 1553, 34l. Roger Williams's Key to the Language of America, 1643, 52l. Gulliver's Travels, first edition, 2 vols., 12l. Rogers's Poems, 2 vols., morocco, 12l. 5s. Lord Vernon's Dante, 3 vols., 12l. 12s. The lot containing the copy of Lamb's Rosamund Gray sold for 80l.

Messrs. Sotheby, Wilkinson & Hodge sold last week the following books from the library of the late Wm. Twopenny, of Sittingbourne, Kent: Hennepin's New Discovery of a Vast Continent in America, 14l. Beaumont and Fletcher's Works, by Dyce, 11 vols., 1843-6, 13l. Bewick's Works, 5 vols., 1818-21, 14l. Burton's History of Scotland, 9 vols., 1867, 8l. 15l. Celebrated Trials, 6 vols., 1829, 10l. Coryat's Crudities, 3 vols., 10l. Cotgrave's English Treasury of Wit and Language, 1655, 12l. 10s. Grimm's Popular Stories, illustrated by Cruikshank, 2 vols., 1823-6, 26l. 10s. Billings's Baronial Antiquities of Scotland, 4 vols., 1845-52, 11l. 10s. Bacon's Reign of Henry II., 1622, 12l. 5s. Michael Drayton's Poems, J. Smethwick, n.d., 14l. 15s. Freeman's Norman Conquest, 5 vols., 1867-76, 11l. Goldsmith's Vicar of Wakefield, 2 vols., 1766, 82l. Civil War Tracts, 1642-8 (22), 10l. 15s. Prisse d'Avennes, L'Art Arabe, 1874-7, 16l. Drayton's Polyolbion, 1613-22, 12l. 5s. Le Sage, Gil Blas, vellum paper, fine proof plates, Paris, Didot, 1795, 18l. Milton's Paradise Lost, first edition, 1668, 31l.; Paradise Regained, first edition, 1671, 17l. 15s. A Brief History of Moscovia, 1682, 8l. 10s. Molière, par Bret, Paris, 1773, 11l. Moderate Intelligencer, 1646-48, 8l. Proclamation for suppressing Milton's Pro Populo Anglicano, 1660, &c., 26l. Rogers's Poems and Italy, 1830-4, presentation copies, 20l. Scott's Works, 89 vols., 1829, &c., 24l.; another set of Scott, 19 vols., 1824, 17l. 15s. The Soldier's Catechisme, 1644, 7l. 7s. 6d. Suckling's Fragmenta Aurea, 1646, 30l. Swift's Gulliver, first edition, 2 vols., 1726, 16l. 10s. Viollet-le-Duc, Dictionnaire de l'Architecture, 10 vols., 1858-68, 10l. Walton and Cotton's Angler, by Nicolas, 2 vols., Pickering, 1836, 10l. 15s. Sanson, Table Alphabétique de toutes les Villes d'Italie, H. Walpole's copy, 1648, 44l. Spenser's Faerie Queene, 1609, 11l. 5s.

The following books occurred in a three days' miscellaneous sale, May 30th to June 2nd: Ackermann's Microcosm of London, 3 vols., 1808-10, 16l. 15s. Collections of Rubbings of Monumental Brasses, 19l. Burlington Fine-Arts Club Catalogues of Enamels, Steel and Iron Work, and Silversmiths' Work, 3 vols., 1897-1901, 22l. 13s. Burton's Leicestershire, 1622, 9l. 5s. Dugdale's Monasticon, 8 vols., 1846, 15l. Palæographical Society's Facsimiles, 1873-1892, 18l. Sander's Reichenbachia, 1888-94, 16l. Somerby's Botany, 13 vols., 1887-92, 14l. Malton's City of Dublin, 1792, 17l. Surtees's Ask Mamma, in parts, 1865, 8l. 10s. Dickens's

Christmas Books, 1852, presentation copy, 10l. 10s. Naylor's Coronation of George IV., 1839, 19l. 10s. Audubon's Quadrapeds, 1845-53, 59l. 10s. Boydell's Shakespeare Gallery, 1803, 22l. 10s. Sheraton's Cabinet Maker, 1791-3, 8l. 15s. Chippendale's Cabinet Maker, 1754, 8l. 12s. 6d. Walton's Angler, fourth edition, 1668, 13l.

#### Literary Gossip.

MESSRS. LONGMAN will publish in the autumn a new work from the pen of Prof. Sully on 'Laughter.' It will deal pretty fully with all sides of the subject, including the genesis of the laugh, the early development of mirth in the individual and in the race, and the function of laughter in social life and in art. People laugh less than they used to do, and sneer, we dare say, more.

'THE SUMMER PLAYGROUND' is the title of the new volume of the "Young England Library" published by Mr. George Allen. Mr. G. A. B. Dewar, the editor of the series, has chosen Mr. C. Spencer Hayward to write about the summer games, beginning with cricket and golf, and ending with such old favourites as ringoal, croquet, and archery. The illustrations, which are numerous, are for the most part made from photographs, showing the correct positions in the various sorts of play. The volume will be published on the 11th inst.

A VOLUME entitled 'Glimpses of William IV. and Queen Adelaide,' containing intimate personal reminiscences in the form of letters of the late Miss Clitherhow, of Boston House, will be published immediately by Mr. Brimley Johnson.

MR. SIDNEY LEE gave last Saturday at Trinity College, Cambridge, the twelfth and last of his course of Clark Lectures on 'Foreign Influences on Elizabethan Literature.' We understand that Mr. Lee will publish the lectures as soon as he has found time to revise them.

THE June number of the *Classical Review*, which has not yet appeared, will contain renderings of 'God save the King' into Greek and Latin verse by Mr. Walter Headlam and the editor of the *Review*. Neither feat, it is believed, has hitherto been attempted.

As a number of correspondents have written to ask about Dr. Beattie Crozier's second article on Free Trade for the *Fortnightly*, which has been delayed, we may say that it will appear in the July number of that review. It will be a "fighting" article this time, entitled 'How to Ruin a Free Trade Nation.'

THE Thirteenth International Congress of Orientalists will be held at Hamburg at the beginning of September next. The University of Cambridge has already appointed its delegates—viz., for Indian studies, Mr. C. Bendall; for Iranian and Semitic learning, Prof. E. G. Browne, Prof. Bevan, Mr. J. R. Harris, and Mr. F. C. Burkitt.

THIS week's number of *Notes and Queries* contains an interesting article by Mr. T. St. E. Hake on the actual prototypes of 'Aylwin,' a question which has excited a good deal of interest.

WE are asked by Mr. Charles Boyd to contradict the rumour which connects him with the authorized 'Life' of Mr. Rhodes. The rumour certainly was unauthorized, and we imagine that it is at least premature.



GRAF ZU LEININGEN-WESTERBURG, the well-known collector and historian of "ex-libris," gave a lecture upon that subject before the Munich Academical Society of the Fine Arts. He contended that the proper translation of the term, which has come so widely into use, is not "book-sign" (*Buchzeichen*), but "library-sign" (*Bibliothekzeichen*). The phrase *signum bibliothecæ* was in use in the eighteenth century, and was declared to be the best possible by Lempertz, the earliest writer on "ex-libris." The lecturer gave a summary sketch of the most ancient "library-signs" in the public collections of Europe, beginning with the most ancient of all, once in the library of Amenophis III. of Egypt, and now in the British Museum. The next part of his lecture dealt with the heraldic "library-signs"; and he closed with some account of the chief artists and engravers of these signs in the seventeenth and eighteenth centuries, principally in France, England, and America. The earliest dated library-sign which the lecturer had seen was Swiss (1502), the second German (1516), the third French (1529), and the fourth English (1574).

THE twenty-fourth annual congress of the International Literary and Artistic Association will take place at Naples from the 23rd to the 29th of next September. The chief subject appointed for discussion is the revision of the Convention of Berne with regard to copyright. Papers will be read on the means for inducing the countries which have not acceded to the Convention to do so, and on the constitution of an international tribunal for dealing with questions relating to copyright.

THE famous Parmesan Library, according to the *Zentralblatt für Bibliothekswesen*, has at last become the undisputed property of the Italian nation. In the long suit which has been going on between the kingdom of Italy and the heirs of Charles Louis de Bourbon, Duke of Lucca, Parma, and Piacenza, the Bourbon princes have claimed the Palatine Library of Parma as their own property, and insisted that its treasures might be sold to pay the private debts of the late Duke Charles Louis. The Italian Government has now undertaken to pay the whole of the Duke's debts, 1,300,000 lire, and the heirs have bound themselves to renounce any further claim to the Palatine Library and its treasures.

MR. W. M. VOYNICH announces, from June 12th to July 20th, an exhibition of 157 unknown and lost books at his office, 1, Soho Square. Book-lovers have long appreciated Mr. Voynich's remarkable powers of securing rarities, and should not miss a chance of seeing this show.

OUR paragraph of last week concerning a Keats MS. for sale by Messrs. Hodgson might be taken to imply that Mr. Forman had not dealt with it. This is not so; the MS. in question was ransacked and thoroughly described by Mr. Forman in the "Complete Edition" of Keats, which he recently edited for Messrs. Gowans & Gray.

THE "Library of a Collector," which Messrs. Christie, Manson & Woods will sell on June 18th and two following days, contains a good many interesting books. From a literary point of view, perhaps, the most important "lot" is one of the twenty-

five copies (privately printed) of J. P. Collier's 'An Old Man's Diary,' for 1832-3, with extensive MS. additions in Collier's own hand, to which a most interesting collection of autograph letters of literary and other celebrities, documents, &c., have been added. The greatest rarity would seem to be one of three copies known of that curious and early romance 'George a Green, the Pindar of Wakefield,' 1632. There is also a copy of the first edition of 'Rede me and be note Wrothe,' &c., the severe attack on Cardinal Wolsey. In addition to a few interesting autograph letters, the library comprises an extensive collection of seventeenth and eighteenth century plays.

THE remaining portion of the collection of Americana formed by Mr. Marshall C. Lefferts, of New York, and to be dispersed by Messrs. Sotheby, Wilkinson & Hodge on Monday and Tuesday next, will attract a good deal of attention, as it comprises many uncommonly rare items. The most important of all is a fine copy of John Eliot's Indian translation of the Bible, printed at Cambridge, Mass., in 1663; it appears to be one of twenty copies sent to England for presents, and has been in several famous American collections of books. It was bought at auction in New York, April, 1868, for 1,130 dollars, but prices have greatly increased since then. The only copy sold in England for many years was in the Hardwicke Library, 1888, and that realized 580*l.*, a curious contrast to the 19*s.* paid for Dr. L. Seaman's copy in 1676. The collection is especially strong in rare works on Virginia, in scarce tracts on New England, and in books on the Indian wars and on witchcraft.

THE statue of Alphonse Daudet was erected in the Champs Élysées on Saturday last, amid every manifestation of enthusiasm on the part of his surviving friends and admirers. Daudet has only been dead about three and a half years, and, to judge by the frequent reprinting and new editions of his books, his popularity as a story-teller is as great as ever. The statue, which is the work of M. de Saint-Marceaux, is described by one of the Paris papers as the apotheosis of "le Daudet des dernières années, plus philosophe sans être moins mordant, avec cette douloureuse auréole de martyre qu'il partage avec Henri Heine, auquel il ressemblait par plus d'un côté."

THE Parliamentary Papers of the week include the Report of the Intermediate Education Board for Ireland for the year 1901 (8*d.*), and Index to the Report from the Lords' Committee on Copyright Bills (4*½d.*).

## SCIENCE

### RECENT PUBLICATIONS.

*Public Health and Housing.* By John F. J. Sykes, M.D. (King & Son.)—Dr. Sykes's book is a reprint of the Milroy Lectures, delivered by him before the Royal College of Physicians last year. The point of view from which the subject is treated is explained in the sub-title: 'The Influence of the Dwelling upon Health, in relation to the Changing Style of Habitation.' The book is not a particularly readable one, but it is emphatically one to possess. No one interested in any branch of philanthropic work in this country can afford

to be ignorant of the question of the housing of the working classes, and an immense amount of valuable data on the subject is here presented in a convenient form. Few men in England have given as much work and thought to the matter as Dr. Sykes. He is an ardent and, at the same time, a reasonable reformer, and his explanation of how existing tenement houses may be so modified as to give the inhabitants "the opportunity of acquiring decent habits" is worthy of close attention by all municipal authorities, who, if they cannot "end," often do not think it worth while to "mend," insanitary areas. Some time ago, in reviewing a book of Dr. Corfield's, we protested against the misleading assumption that puerperal fever is caused by escapes of sewer-gas. Dr. Sykes takes this for granted, and from the context it is evident that he is quoting from Dr. Corfield. The diagrams are many of them confused and unsatisfactory, but the text is so clear as hardly to need illustration.

*Thomas Henry Huxley.* By Edward Clodd. (Blackwood.)—Without doubt there are those who wish to learn something of Huxley's work who yet have neither the opportunity nor the purse to read the authoritative 'Life and Letters.' This must serve as excuse for what might have been far worse. The book is guiltless of the indiscretions which pained some of those readers of the 'Life' who revered Huxley the man as well as Huxley the teacher; the teacher alone stands out in these excerpts from the letters, lectures, essays, and articles. Mr. Clodd, however, has committed a few indiscretions on his own account, and his language about Wallace and Wace is deplorably personal. The successive chapters profess to deal with Huxley as the man, the discoverer, the interpreter, the controversialist, and the constructor. That on the discoverer is as inadequate as might be expected from an author who talks of "the coelom or true stomach"; he might as wisely have said the "great toe or true brain." What would Huxley have thought of a biographer who writes, "The *arcana vite* remains hidden," and derives "Ascidian" from a "resemblance to a double-necked bottle (Greek *askidion*, a small bottle)"? Is it the Ascidian or the wine-skin that Mr. Clodd has never seen? The following passage is remarkable, but not unique, either for its zoology or its English:—

"The discovery evidenced that the accepted theory of the European origin of the horse must be abandoned in favour of America, into which continent that animal, having become extinct, was imported by the Spaniards."

How one is to abandon a theory in favour of a continent, and then to introduce into that continent an extinct animal, can, indeed, only be "evidenced" with difficulty. The chapters on Huxley as interpreter and controversialist are better; that on Huxley the constructor, poor. But, as we said above, the book might have been worse.

*Last Words on Materialism and Kindred Subjects.* By L. Büchner. Translated by Joseph McCabe. (Watts & Co.)—This volume consists of a number of essays which do not appear to have any link and are of very varying degrees of interest and value. It is not often that a controversial writer accepts the label of his opponent, and we note with some amazement that the editor, while allowing the work to appear under its present title, declares that the proper title should be 'Monism' and not 'Materialism.' If we are not to conclude that "Monism" and "Materialism" are one and the same, we can only suppose that it does not matter what one calls Dr. Büchner's philosophy. After all, that is true of a good number of philosophers.

### SOCIETIES.

SOCIETY OF ANTIQUARIES.—May 29.—Mr. W. Gowland, V.P., in the chair.—Prof. A. H. Church read a note on 'The Material of Certain Cylinder-Seals from Cyprus.' These were shown to be



castings consisting of impure subsulphide of copper, the source of which was supposed at first to be the mineral known as copper-glauc, but was really an intermediate product or *regulus* obtained in the smelting of copper ore. This *regulus* resembles, in its semi-metallic lustre and its specific gravity, the material usually employed for such seals—namely, compact hæmatite. An ingot of metallic copper from Enkomi in Cyprus was also analyzed by the author, who pointed out that on one of the seals in question a symbol occurs representing such an ingot. One of the seals is in the British Museum, three are in the Ashmolean collection, and there is a fifth in the Cyprus Museum. The ingot in question and the five seals are of Mycenaean character.—Mr. W. H. St. John Hope submitted, on behalf of the Executive Committee, a report of the excavations on the site of the Romano-British town at Silchester in 1901. Some six acres in the northern part of the town were examined, and were found to be chiefly occupied by a large *insula* containing the foundations of three large houses. One of these was of unusual importance, first on account of the interesting way in which it had been doubled in size, and secondly from the evidence it furnished of its half-timber construction. It also contained a number of fine mosaic floors, two of which have been taken up for preservation in the Reading Museum. Another of the houses, of similar size and plan to that described, was in marked contrast to it in the coarser nature of its pavements, and was evidently the abode of a less wealthy person. It, too, had received interesting additions in the form of a series of winter rooms at the southern end. In illustration of the paper a large number of antiquities found, including a mosaic pavement of unusual form, were also exhibited.

MICROSCOPICAL.—May 21.—Dr. H. Woodward, President, in the chair.—Messrs. W. G. Pye & Co., of Cambridge, sent for exhibition a pair (right and left handed) of reading microscopes fitted with onicrometer screws of 5 mm. pitch, and having a traverse of 30 mm. The head is divided into one hundred parts. Messrs. Pye also sent a short table cathetometer. The principal feature of these instruments is their moderate cost.—Mr. J. C. Webb exhibited an old microscope bearing the name of "Carpenter & Westley, Regent Street, London." It somewhat resembled the Pritchard microscope which he exhibited at the last meeting in the arrangement of the stage (which was made to rack up and down) and in the pattern of the tripod foot; it could also be converted into a dissecting microscope. Messrs. Carpenter & Westley informed him that the microscope was one sold by the firm between 1832 and 1840, and was probably made for them by Powell or Ross.—Mr. T. D. Ersser brought for exhibition a new acetylene illuminator for the lantern, which he said would give a light of 300 candle-power for three hours at a cost of ninepence.—Mr. D. J. Scourfield gave an exhibition of freshwater Entomostraca. He said he had confined himself to the Cladocera and to the illustration of their various habits of life and powers of movement, ranging from the free-swimming forms found in lakes to those which simply crawled about in or on the mud. In the lake forms was found great development of the swimming organs, or the possession of long spines and other outgrowth, or the production of a mass of jelly, as in *Holopedium gibberum*, serving probably as a float. Next came the hopping forms, which could not cling to weeds, and yet were not adapted for life in the open water of lakes; they had to maintain themselves in the water by constant and laborious movements of their swimming antennæ. Then followed the species only swimming occasionally, but specially adapted for attaching themselves to weeds, &c., some by means of minute hooks on the antennal setæ, others by hooked setæ on the feet, and others by setæ on the ventral margin of the shell. There was yet another of these clinging species which supported itself from the surface film. Finally, there were the bottom and mud-loving species, some of which could swim when necessary, while others had lost all power of swimming. Most of the living specimens were shown in boxes, but one specimen was attached to a pin by means of a small drop of sealing-wax varnish, which permitted the creature to carry on all its movements without getting out of the field of view. A number of living and mounted specimens were exhibited under microscopes.

SOCIETY OF ENGINEERS.—June 2.—Mr. P. Griffith, President, in the chair.—A paper was read on 'Some Twentieth-Century Locomotives,' by Mr. C. Rous-Marten.

#### MEETINGS NEXT WEEK.

MON. Geographical, 8½.—From the Somali Coast through Southern Abyssinia to the Sudan, Herr O. Neumann.  
TUES. Colonial Institute, 8.—Our Future Colonial Policy, Mr. A. R. Colquhoun.

WED. United Service Institution, 3.—'Anchors: Old Forms and Recent Developments,' Commander A. S. Thomson.  
— Society of Biblical Archaeology, 4½.—'The True Readings of the Hittite Hieroglyphs,' Prof. A. H. Sayce.  
THURS. Royal, 4½.  
— Mathematical, 5½.—'Sur un Théorème Fondamental dans la Théorie des Equations Différentielles,' M. E. Picard; 'Some Arithmetical Theorems,' Mr. G. H. Hardy; 'The Principle of Huygens in a Uniaxial Crystal,' Prof. A. W. Conway.  
— Society of Antiquaries, 8½.—'A Double Painted Triptych of the Sixteenth Century,' Lord Balcarras; 'The Exploration of a Broch at Hillhead, Caithness,' Sir F. T. Barry.  
FRI. Astronomical, 5.  
— Royal Institution, 9.—'The Progress of Electric Space Telegraphy,' Mr. G. Marconi.

#### Science Gossip.

THE Royal Society has just issued 'Reports to the Evolution Committee,' a pamphlet of some 160 pages which recounts the results of experiments undertaken by Mr. W. Bateson and Miss E. R. Saunders, of Newnham College, in regard to the physiology of heredity. To students of this comparatively new department of science the reports present an exhaustive field of inquiry, though many of its aspects are not a little controversial in character. Experiments have been made on the cross-breeding of Lepidoptera and of poultry, and with such plants as *lychnis*, *atropa*, *datura*, and *matthiola*. The discoveries in hybridization made by Gregor Mendel, published in 1865, receive a good deal of discussion and corroboration. By the way, Mendel, who finally became the abbot of an Augustinian house in Altbrunn, carried out all his experiments in the garden of his cloister. Mr. Bateson is of opinion that a science of "stoichiometry" will now be created for living things, a science providing an analysis and an exact determination of their constituents. Since, however, the present pamphlet was written a paper has appeared by Prof. W. F. R. Weldon, entitled 'Mendel's Laws of Alternative Inheritance in Peas,' questioning the importance of Mendel's discovery. Mr. Bateson deals with this in 'Mendel's Principles of Heredity: a Defence,' which the Cambridge University Press now has ready, and which includes a translation of Mendel's papers.

A CONGRESS of Northern naturalists and physicians is to be held in Helsingfors from July 7th to 12th. A large attendance is promised of men of science from the Scandinavian lands, Russia, and Finland. A series of geographical and geological excursions will be undertaken in connexion with the congress.

THE following Parliamentary Papers have just been issued: Statistical Tables and Memorandum relating to the Sea Fisheries of the United Kingdom in the year 1901 (5½d.), and Report of the Comptroller-General of Patents, Designs, and Trade Marks for 1901 (3d.).

THE annual visitation of the Royal Observatory, Greenwich, will be held this afternoon, being the first Saturday in June.

WE learn from the *Observatory* that Dr. Doberck has resigned (owing to ill health) the directorship of the Hongkong Observatory, which he had held since 1883.

THE planet Mercury is now visible in the evening and will continue to be so for some days, moving in an easterly direction a little to the north of  $\mu$  and  $\nu$  Geminorum; he will arrive at inferior conjunction with the sun on the 23rd inst. Venus is a morning star, situated now in Aries; she was in conjunction with the moon on the 3rd inst., and will enter Taurus on the 22nd, passing due south of the Pleiades on the 27th. Mars is not visible, rising only a short time before sunrise. Jupiter rises about midnight, in the constellation Capricornus; he was at his stationary point yesterday, the 6th inst., and will be in conjunction with the moon on the morning of the 25th. Saturn is in the eastern part of Sagittarius, and by the end of the month will rise about 9 o'clock in the evening.

PROF. MAX WOLF announces the discovery of five new small planets at Königstuhl, Heidelberg: one on the 29th of April, three on the

7th of May, and one on the 11th. The last he thought might be identical with No. 469, which was discovered on February 13th, 1901, but, according to Prof. Bauschinger, their identity is not probable. The first three of the above planets were photographed by Prof. Wolf himself, the other two by Dr. Carnera.

THREE new variable stars have been discovered in the course of the measurements for the astrographic catalogue at the Royal Observatory, Greenwich: two in the constellation Draco, and one in Camelopardalis, so that they will be reckoned as 6, 1902, Draconis; 7, 1902, Draconis; and 8, 1902, Camelopardalis.

WE have received the Report of the Kodakánal and Madras Observatories from the Director, Mr. C. Michie Smith, Government Astronomer. As it has been decided to close at the end of the calendar instead of the official year, the present report embraces only the period from the 1st of April till December 31st, 1901. It was one of distinct progress, but a great part of the work done at Kodakánal has been more or less experimental, much time having been necessarily devoted to the adjustment of instruments, the supervision of workmen, and the training of assistants. The most important instruments are the Cooke equatorial, of 6 in. aperture and about 7 ft. focal length, which has been fitted with a projection apparatus for roughly determining the positions of sunspots and faculae; the Lerebour and Secreten equatorial, also of 6 in. aperture and about 8 ft. focal length, which is mounted side by side with a Grubb portrait lens of 5 in. aperture and 36 ft. focal length; a spectrograph, which consists of a polar siderostat with an 11-inch mirror, a 6-inch lens of 40 ft. focal length by Grubb, and a concave Rowland grating of 10 ft. focal length, mounted on Rowland's plan by Hilger; and a photoheliograph similar to those used at Greenwich and Dehra Dun, giving an enlarged map of the sun 8 in. in diameter. Sunspot observations form an important item in the plan of work, but their paucity during the year 1901 made it difficult to train the assistants in observing them spectroscopically. The total eclipse of May 18th was observed, but not satisfactorily, on account of clouds, which also much interfered with the observations of the great comet of 1901. The Madras Observatory has continued to be under the special charge of Prof. R. Ll. Jones, Deputy-Director. Transit observations of stars were made, but the weather was not very favourable during the greater part of the nine months covered by the report. It gives an abstract of the meteorological observations at both stations, and of the seismological at Kodakánal. It may suffice here to mention that the highest and lowest readings of the dry-bulb thermometer at Kodakánal were (for the whole year) 73° 6 in April and 39° 1 in November, and at Madras 108° 5 in June and 59° 5 in November. Mr. Michie Smith remarks that though at Kodakánal the temperature of the air 4 ft. above the ground in a fairly exposed situation never falls below the freezing-point, yet hoarfrost on the ground is of frequent occurrence when the air is dry and evaporation is going on rapidly. The humidity of the year was considerably above the average; and the high winds were especially trying during its last quarter in the exposed situation of the Observatory. Kodakánal, it may be noted, which is in the Madura district, is at an elevation about 7,200 feet above the level of the sea.

THE *American Ephemeris and Nautical Almanac* for the year 1905 has recently been issued. Only a few slight changes have been made from the arrangement and data in the preceding volume. Very careful details are given respecting the total eclipse of the sun on August 30th, the central line of which will pass across the Atlantic from Labrador to Northern Spain, and the duration of totality



will be greatest ( $3\frac{3}{4}$  minutes) near Oviedo. At Newfoundland it will amount to  $2\frac{1}{2}$  minutes a little before 8 o'clock in the morning, and in Upper Egypt to about the same at 5 o'clock in the evening.

## FINE ARTS

*Francia.* By G. C. Williamson, Litt.D. "Great Masters Series." (Bell & Sons.)

AN intelligent curiosity and a creditable industry, rather than any specific gift for æsthetic appreciation, appear to be Dr. Williamson's equipment for undertaking the study of Francia's works. He has certainly spared neither pains nor ingenuity in elucidating the details of Francia's pictures, their origins, their special allusions to contemporary events, and their subsequent history, and in many cases his suggestions are both plausible and interesting. His book undoubtedly adds a good deal to our knowledge of the subject, and cannot be overlooked by the student of Italian art.

Quite rightly Dr. Williamson has given due prominence to Francia's work as a niellist and medalist; indeed, the reverse of the medal executed for the Count of Berceto gives one an idea of a larger sense of design and a more virile spirit than his paintings of the same date would suggest. Not less interesting is his important work as the designer of the Aldine cursive type for the Virgil of 1501. All these works prove that Francia was possessed of great versatility of talent, dexterity as a craftsman, and, within the limits of such decorative work, at all events, a refined taste.

Another piece of craftsmanship of his early years, done before painting had begun to absorb his energies, is the beautiful shield of the Casa Rodriguez at Bologna, which is reproduced in Dr. Williamson's book. The author does not, however, say on what grounds it is attributed to Francia, which is unfortunate, because if it is his—and, so far as the reproduction allows one to judge, it may be—it affords an important link in Francia's connexion with the earlier Ferrarese school.

Dr. Williamson's exposition of Francia's origins is scarcely happy: he says, "Layard seems to think that the influence of Ercole di Roberti Grandi is to be seen in Francia's work, but it is not very clear." Perhaps the most important picture for the understanding of Francia's development from the earlier Ferrarese school is the little 'Adoration of the Magi' in the Glasgow Corporation Gallery. This might with advantage have been reproduced and analyzed carefully, but it seems scarcely to have attracted the author's attention. The influence of Ercole di Roberti is certainly sufficiently apparent there. Besides this he might well have devoted some sentences to discussing Francia's relationship with artists like Bianchi, who developed in a parallel direction from the severe archaic draughtsmanship of the early Ferrarese school to a somewhat similar style in which forcible delineation of character gave place to a more facile charm. The two come so close that the little 'St. George and the Dragon' of the Corsini Gallery at Rome has been attributed at different times to both artists.

The influence of Costa is more fully treated, but it was the influence of a com-

panion travelling the same road rather than of a master, and much that is common to both is, we believe, only the elaboration of motives due to the inventive spirit of Ercole di Roberti. This is particularly the case in the finest motive of composition that the two artists employ—the piled-up throne of the Madonna with a glimpse of distant landscape seen through the arched support, a motive of which Ercole had already given the noblest examples. The fact is that Francia had no very keen feeling for composition. When he attempted to go beyond an easy variation on the traditional schemes of earlier art he almost always failed in his proportions and the planning of his masses; and for this reason many of his larger altarpieces are empty in composition and petty in design. Dr. Williamson, by-the-by, refuses to admit the 'Presentation in the Temple' of the Capitol Gallery as Francia's, on the ground, among others, that the picture is "crowded as Francia's never were." He applies the adjective "crowded" to no fewer than three of Francia's compositions; this is one instance of a careless and contradictory use of words which is annoying in the book. The colourless and undecided phraseology he employs throughout makes it, indeed, somewhat wearisome reading. But to return to the much-discussed Capitol picture, it is quite possible that Dr. Williamson is right in his conclusion that the Cesena picture is Francia's original and this a later variation; but his theory that Fra Bartolommeo painted from Francia's design a picture which is unworthy of Francia himself argues, we think, a strangely inverted view of the relative power and position of the two artists. Indeed, the æsthetic appreciations throughout the book can hardly be commended. The author grows enthusiastic over the 'Annunciation' of the Brera Gallery, in which surely Francia's worst failings are strikingly apparent—his incapacity to fill beautifully a large surface without the addition of tasteless and irrelevant inventions, and his feeble sense of how to construct a possible three-dimensional space wherein his figures may move. It is, too, one of those later works in which Francia's want of any real dramatic imagination is concealed beneath a forced and oversweet sentimentality. Again, he finds in the 'Pietà' of the National Gallery the "finest representation of the dread scene in the whole range of Italian art"! Perhaps this tone is not altogether to be regretted. It would surely be impossible for any one who felt intensely the appeal of more strenuously imaginative art to devote the attention necessary for such a monograph to the great bulk of Francia's creations.

Not that Francia was not a genuine and exquisite artist when he worked on a small scale and treated subjects adapted to his limited range of sentiment and his rather narrow sympathies. Mr. Mond's 'Madonna and Child,' which, by a strange oversight, Dr. Williamson has omitted both from his book and from his list of works, may be taken as an example of what Francia could do perfectly, of the kind of achievement which might well have provoked Raphael's admiration.

Perhaps the most important contribution to our knowledge of Francia which Dr.

Williamson supplies is contained in his extracts from a manuscript by Oretti, in the Archiginnasio Library at Bologna. This, though compiled in the seventeenth century, represents at least traditional knowledge at a comparatively early date, and describes many of Francia's works which can no longer be traced. It also affords evidence of Perugino's intercourse with Bologna towards the end of the fifteenth century, an intercourse which was probably not without its influence on Francia's later work.

With regard to Francia's portraits, Dr. Williamson tends to be liberal in his attributions to the artist. If we accept, as we may, Mr. Salting's portrait as typical of Francia's work in this kind, it becomes impossible to accept the solemn and almost grandiose portrait of a man in the first room of the Pitti Gallery as a product of the same hand. This has been identified with some probability as a portrait of Guidobaldo, Duke of Urbino, and all competent critics are agreed that it is not the work of Francia. In the list of works at the end the Dublin 'Lucretia' is omitted—by accident, no doubt, as it is referred to in the book. Besides Mr. Mond's picture, a second work in Mr. Salting's collection is left out. There is also a Madonna in the Dijon Gallery of which we can find no mention, though, so far as its unfortunate position, high up in an obscure corner, allowed us to judge, it may be one of the master's productions.

## FLORENTINE PAINTINGS AT MESSRS. CARFAX'S.

At this gallery are to be seen three decorative panels of the Florentine School, which show how much creative imagination was lavished upon the ornamentation of furniture in the fifteenth century. The cassone painter was almost forced by the long, low shape of his panels to develop a peculiar narrative style for which the proportions of an ordinary picture give no scope. Two of these are by Jacopo del Sellaio, a pupil of Fra Filippo Lippi, who subsequently came under the influence of Botticelli and other painters of the time. He was by no means a great artist, it is true, and in his more ambitious pieces, such as the signed altarpiece in S. Frediano at Florence, fell deplorably below the requirements of his subject. His feeling for form was of the weakest, and his imagination was crude and uncultivated. But even at a time when the gift of invention was not rare, his was distinguished by a certain reckless *naïveté* which has charm. His small picture at Berlin of Christ and the infant St. John as boys meeting in a shady grove is a delightful rendering of a subject the poetical charm of which he was one of the first to recognize. In the decorations of the oratory of St. Ansano at Fiesole he shows that his promiscuous borrowings from other painters did not altogether check his spontaneity of invention. The cassone pictures now exhibited are capital examples of his art and are in his happiest vein. It is easy to see how incapable Jacopo was of any serious research for objective truth. He readily accepted the formulæ of the schools as a sufficient equipment for the expression of his fantastic conceits. Herein he was well advised, for they enabled him to become not a serious artist, indeed, but a charming story-teller in paint—a story-teller, too, who retained all the childish extravagance of the mediæval *raconteurs*, unchecked by any notion of verisimilitude. One story here is that of Orpheus and Eurydice, which unfolds before us in successive scenes united by a landscape background painted with



all the summary dexterity of the fifteenth-century furniture painter. The flight of Eurydice and the attack of the serpent are described with childish delight in the marvellous. At the end of the first panel two devil-satyr convey her lifeless body through a smoking rift in the rock downwards to Hades. Here Sellajo rises to a higher pitch of feeling: the limp and pendent body is beautifully and sympathetically drawn. In the next panel Orpheus descends to Hades, which is quaintly symbolized by a rock with two clefts. In one sits Hades himself; in the other, out of which flames issue, sits Eurydice, wan and forlorn.

There are many passages of real beauty and genuine feeling in these pictures, which approach more nearly to Botticelli's manner than any other of the painter's works, while as indications of the intensely mediæval temper of the less cultivated Florentine artists of the time, even when treating a classical theme, they are of extreme interest. They are fortunately in extraordinarily good preservation.

The remaining panel is of much greater artistic merit, though curiously similar in the general attitude it reveals. This, too, is a scene of classical mythology—the fight of the centaurs and Lapithæ—and, like Sellajo's pieces, it is treated with the freedom and grotesque fancy of a mind uninfluenced by classical art. But it is by one of the most intensely original geniuses that the quattrocento produced—namely, Piero di Cosimo. And here he is seen in every aspect of his strangely compounded nature. At first it is the grotesqueness that strikes one, the fascinating ugliness of his figures, with knotted limbs and heavy articulations, like the figures in some of Hokusai's drawings. The scene seems an excuse for impish humour, for farce almost, when we catch sight of the centaur trotting away with a fat Lapith lady tied on to his horse's back. Then we find that Piero is very much in earnest—that he has realized the horror and brutality of the conflict in no superficial or indifferent mood. The rush of hoofs upon the tablecloth spread for the bridal picnic, the ferocious energy of movement with which Amycus swings the bronze candelabrum full in Celadon's face, the bestial fury of the encounter which rages round Eurytus and the hapless Hippodamia—these are rendered with a tragic intensity which shows that Piero not only pictured the scene to himself with passionate conviction, but in depicting it could make use of a searching knowledge of the characteristic and expressive qualities of the nude figure. But when we have wondered how he could be at once tragic and grotesque, and that, too, simply and without a trace of irony, we come upon the figure of Hylonome kneeling to staunch the mortal wound of her beloved Cyllarus, and realize how exquisitely tender Piero could be at the same time. It would, we think, be difficult to find another work in which the richness and variety as well as the depth of Piero's genius are better seen. And Piero stands quite alone in Italian art, the inventor of a narrative style which no one else took up. He has, as no other Florentine, the quaint homeliness and rusticity which we find in some Northern art, though he mingles with it the harmonious ease of manner and the rhythmic feeling to which only the Italians quite attain. It will be noticed from our description how closely Piero follows throughout the text of Ovid's 'Metamorphoses.'

#### MEZZOTINTS AT THE BURLINGTON FINE-ARTS CLUB.

THE collection of eighteenth-century mezzotints now on view in the gallery of this club has not, perhaps, quite the same interest as the exhibitions of recent years. A reproductive art, however charming its results, never gives the spectator the thrill of immediate contact with a creative mind. Still, it is, like all the collec-

tions shown in the club's rooms, remarkable for the admirable selection and the perfect quality of the examples brought together. Of their kind these mezzotints are the most perfect specimens, and in mezzotint especially, where the beauty aimed at by the artist is realized only in the earlier proofs, this is of the utmost importance. Even if unequal to the collector's lore about "states," the amateur must be struck by the extreme richness of the chiaroscuro and the subtlety of tone-gradations in these examples. It is interesting in such a collection to see what characteristics in the methods of the various painters of the time allow most readily of translation into mezzotint. Romney modelled with broad and definite strokes of a brush loaded with light paint upon a medium ground. This and the simplicity and angularity of his design render his work peculiarly grateful to workers in mezzotint—indeed, not a few of Romney's designs strike one in a new and more favourable light when thus translated into monochrome.

Gainsborough's method was at the opposite pole; he delineated his forms by a rapid scumbling of dark semi-transparent paint over a lighter ground, and this method, which might perhaps be translated into black-and-white by lithography, is entirely opposed to the light or dark process of mezzotint, and so the plate by Gainsborough Dupont, after the portrait of Mrs. Sheridan by Gainsborough, which is a fine and sombre scheme of tone, nevertheless in no way renders the delicacy and sensitiveness of Gainsborough's calligraphic touch. Perhaps Raeburn, in the period before he came under Lawrence's influence, would be even more translatable than Romney, while between the extremes comes Reynolds.

Of the engravers, McAr dell, the earliest here represented, seems to us, perhaps, the most artistic in his rendering. His plate after a portrait by Hudson is extremely good, though he failed to interpret Van Dyck's more sensitive draughtsmanship. Valentine Green seems to us decidedly overrated. Even his celebrated engraving of the Ladies Waldegrave, which strikes us as his best, reduces the dignity of a Reynolds almost to the prettiness of a Cosway. We distinctly prefer J. R. Smith's renderings of the master. But perhaps the finest interpretation of Reynolds here is the engraving by Doughty from the Dr. Johnson.

The catalogue contains an admirable account by W. G. Rawlinson of the process of mezzotint engraving, which supplies all the necessary knowledge for appreciating the different methods of treatment employed by the various engravers.

#### ENGLISH MASTERS AT MESSRS. COLNAGHI'S.

THE collection of paintings of the Early English School at Messrs. P. & D. Colnaghi's is chiefly notable for the exhibition of a number of Hoppners which have never been shown hitherto. They do not materially alter our opinion of him as one of the most active and capable pioneers in the decadence—both as regards sentiment and execution—of the English tradition. The best are two portrait heads, in which the older tradition predominates. The results of his innovations in the methods of oil painting are made painfully evident by the fissured surface of the picture of *Lady Charlotte Greville* (No. 6), otherwise one of his better works. There are also two pretty and weak Zoffanys, painted in a manner which suggests the imitation of contemporary French art. Two large Wilsons, of his later period, are interesting as showing how much he was advancing in the direction that Turner took, but they are not altogether satisfactory. He seems to have sacrificed more than his capacities justified in the attempt to render atmospheric effect vividly. In these he has lost something of the purity of design, the shapeliness of handling, and the unity of tone and colour which were his

characteristic qualities, without being able to compensate by any convincing illusion of reality.

#### FRENCH PAINTINGS AT MESSRS. OBACH'S.

AT Messrs. Obach's gallery there is a good gathering of French and Dutch paintings, belonging mostly to the Romantic School and its derivatives. The most important work is Delacroix's *Marfisa* (No. 26), a scene from 'Orlando Furioso,' in which the artist has found a romantic motive exactly suited to his temperament. The heroic Marfisa, accoutred as a knight, with the old woman she had befriended mounted behind her, has just vanquished Pinabello, and is ordering his lady to exchange her finery with the rags of the old woman she had insulted. The lady is already complying reluctantly with Marfisa's command, and the nude figure standing among the dark woodland background is the central motive of the composition. The design and pose recall the foremost figure in Rubens's 'Judgment of Paris'; being vigorously drawn, and modelled with breadth and simplicity. The Marfisa is a justly conceived type of Amazon, without any trace of that theatrical exaggeration which Delacroix, for all the pains he took, could not always avoid. The harmonious design and rich tonality make it one of the most pleasing of Delacroix's works, and although in one or two passages a certain acidity of colouring, which was habitual with him, is evident, he has sacrificed less than usual to his elaborate theories of colour symbolism.

Harpignies is not an artist whose work usually attracts us, but we are bound to confess that his *Approaching Storm* (7) is a fine landscape; for once his forced tone oppositions and the harshness of his edges are in key with the mood of his subject. The hard gleam of light on the river's banks seen against the grey sky and the hurried jostling of the ragged cloud masses are finely rendered. The picture is of a kind in which the effect can be produced by powerful draughtsmanship rather than by any subtle appreciation of tone and colour values, and this quality at least must be conceded to Harpignies. A little, very early Corot, *Marchand de Coehons* (5), hangs near, in which the qualities which Harpignies lack are seen to perfection. It is quite prosaic in sentiment, and almost student-like in its laborious and careful execution, but one realizes at once that every tone was felt by the artist to have an inevitable relation to every other, and the perception of their relation was accompanied by a keen sense of pleasure. Such a picture as this contains, we think, the essence of Corot's genius—of what was original and instinctive in his art. Neither his invention nor his sense of design was of a high order, and his research for poetical subjects and a consciously poetical treatment often led him to obscure his native talent. How feebly conceived and superficially rendered by comparison is the *Entrance to a Village* (8), which was one of the latest of his paintings! Between these extremes there is, however, here an unusually good example of his mature period, the *Vieux Pont de Poissy* (32), in which he has achieved something of the dignity and purposefulness of classical landscape design.

Among other pictures of slighter interest we note a pretty Vollon and a Ziem done before the painter had developed the hot colouring and conventional Orientalism of his familiar style.

#### SALES.

THE sculptures and pictures of the Bardini collection, to which reference was made in last week's Fine-Art Gossip, were sold by Messrs. Christie, Manson & Woods on Friday, the 30th ult. The sale was remarkable for the price realized by a bronze statuette of Hercules—viz., 6,000*l.* Other prices for sculptures were



as under : Head of a Saint, School of Donatello, 180*l*. Pair of Figures of Angels, School of Antonio Amadeo, 210*l*. Figure of a Child, holding an escutcheon with the arms of the Galli family, 115*l*. Virgin and Child, in relief, by Michaelozzo, 320*l*. The Infant Hercules, School of Michael Angelo, 100*l*. Bust of Pliny, by Andrea Pisano, 100*l*. Head of an Archbishop, School of Donatello, 110*l*. Rosilino, Bust of a Youth, 210*l*. Verrocchio, Life-size Figure of a Child, 1,200*l*. Bernini, Cardinal Gian Carlo Medici, 280*l*. ; Cardinal Rospigliosi, 200*l*. ; Prince Rospigliosi, 130*l*. ; Princess Rospigliosi, 200*l*. Baccio Bandinelli, Cosmo di Medici, 200*l*. Francia, Mimo Rossi, 420*l*. Statuette of the Virgin and Child, French School, 400*l*. Marble Chimney-piece, Italian, fifteenth century, 300*l*. Chimney-piece of White Istrian Stone, North Italian, fifteenth century, 150*l*. The companion portraits of Count and Countess Gozzadini mentioned last week fetched 1,300*l*. Other pictures were : Van Dyck, Portrait of a Cardinal, 400*l*. Andrea Solario, Christ bound to a Column, 140*l*. C. Auberger, Portrait of a Man, in red dress and black cap, 120*l*. Palma Vecchio, Portrait of a Lady, wearing a green headdress, 135*l*. B. Parentino, Music, an allegorical group, and A Group of Charlatans (a pair), 400*l*. Guardi, Set of Six Views of Venice, 160*l*. Bronzino, Eleonora of Toledo, 430*l*.

The following pictures, sold by the same firm on the 31st ult., were the property of the late Sir H. Bedingfeld : Edward VI., in black dress and cap, anonymous, 1,680*l*. Holbein, The Duke of Buckingham, 567*l*. Van Dyck, Waller the Poet, 840*l*. ; Thomas Howard, Earl of Arundel, and his Grandson, 504*l*. ; Countess of Arundel, 141*l*.

The following pictures belonged to Earl de Grey : L. Boilly, Children in a Cart drawn by a Dog, 357*l*. F. Snyders, A Concert of Birds, 168*l*. Six Panels for Mural Decoration, School of Watteau, 483*l*.

The most notable prices of the day were, however, realized by three works, the property of Mr. E. F. Milliken, of New York : Rembrandt, Portrait of an Old Woman, 5,775*l*. Velasquez, The Grapeseller, 2,625*l*. J. M. W. Turner, Dunstanborough Castle, morning, after a storm, 861*l*.

The remaining works were from various collections. Drawings : Romney, Lady Hamilton, head, 94*l*. J. Russell, A Lady, in blue and white dress, 294*l*. ; A Young Girl, carrying a bowl of goldfish, 57*l*. Pictures : Raeburn, A Gentleman, in dark coat, with white stock, 241*l*. ; A Gentleman, in blue coat, seated, holding his hat, 220*l*. ; A Gentleman, in green coat, seated, right arm on back of chair, 131*l*. ; Mr. Macdonald of Clan Ronald, 105*l*. Colvin Smith, Sir Walter Scott, 346*l*. W. Kalf, A Vase, a Goblet, Fruit, and other Objects on a Table, 378*l*. Romney, A Young Girl, nursing a guinea-pig, 126*l*. ; Sheridan, in blue dress, with yellow vest, 105*l*. R. Wilson, Lake Nemi, 210*l*. P. Moreel, A Lady, in black dress, holding a fan, 110*l*. J. M. W. Turner, Crichton Castle, 273*l*. Gainsborough, A Lady, in lilac dress, 231*l*. J. Zoffany, The Drawing Lesson (the Palmer family), 199*l*. Early Flemish School, The Madonna nursing the Infant Saviour, a cathedral in the background, 892*l*. J. van Goyen, View over a Landscape, 120*l*. P. Mignard, Madame de Sévigné, 115*l*. ; Claire Clémence de Malle Brezé as Terpsichore, 105*l*. Verspronck, A Gentleman, in black dress, with flowing hair, 105*l*. A. van Ostade, Interior of an Alehouse, 378*l*. F. Guardi, A Coast Scene, 262*l*. J. van Eyck, A Lady, in red dress, with white headdress, 120*l*. J. Hoppner, A Lady, in white dress with blue sash, seated, 220*l*. Sir P. Lely, Nell Gwyn, with a lamb, 283*l*. Smith of Chichester, Raby Castle, 241*l*.

The following drawings were sold on the 2nd inst. After Lawrence : Countess Grosvenor, by S. Cousins, 58*l*. ; Master Lambton, by the

same, 75*l*. After Van Huysum : A Fruit Piece, and A Flower Piece, by R. Earlom, 48*l*.

Some old drawings were sold on the same day : A. Dürer, Study of Peasants, 105*l*. A. van Ostade, Interior of a Peasant's House, 540*l*. Andrea del Sarto, Study of a Man carrying a Sack, 165*l*.

### Fine-Art Gossip.

YESTERDAY Messrs. Carfax & Co. opened to the press an exhibition of paintings and drawings by Mr. Wilson Steer, and bronzes and sculpture by Mr. J. H. M. Furse.

NEXT Monday at the Woodbury Gallery may be seen an exhibition of pictures by the Australian artist Mr. Percy F. S. Spence, with which will also be shown a series in oils and water colours, entitled 'The King's Ships,' by Mr. Seppings Wright.

At the Doré Gallery Mr. D. Fletcher-Watson has open, until the 14th, a show of drawings of interiors of the cathedrals of Spain, and of subjects in Normandy.

THE annual summer exhibition of water-colours at the Dudley Gallery, Piccadilly, begins next week. The private view is being held to-day.

MR. HAMILTON AIDÉ's sketches in Egypt, Greece, and Crete, now being shown at Leighton House, will be on view till the 16th of June.

AN exhibition of cabinet pictures by Glasgow painters is open at Messrs. Clifford & Co.'s Gallery in the Haymarket.

MESSRS. CASSELL'S Black-and-White Exhibition, which includes this year several of the striking illustrations to 'Living London,' is now open at Cutlers' Hall, Warwick Lane.

MR. E. LOWENGARD has on view at 34, Old Bond Street, works of art, bronzes, and tapestries.

MESSRS. OSLER have on exhibition at their galleries in Oxford Street, till June 30th, various work in metal designed by Mr. Herbert Pepper.

WITH the change of presidents the London Sketch Club also makes a change of residence. Its two annual exhibitions, as well as its Friday evening meetings, between October and May, will still be in Bond Street, but henceforth at the Continental Gallery instead of the Modern Gallery.

SOME important acquisitions to the Louvre were announced at the last meeting (held a few days ago) of the Council. Not the least important of these is a sketch by R. P. Bonington, 'Vue au Bord de la Mer.' This artist is already represented in the Louvre by a well-known picture. Another notable addition consists of two portraits in one frame by Rouget, one of the most successful pupils of David. A picture of *nature morte* by Cervin will be particularly welcome, as this artist has hitherto been unrepresented at the national museum ; this is the legacy of the late M. Lutz, whose fine collection was sold last week at the Hôtel Drouot. A portrait of Villon jeune, by Villon himself, is the gift of M. Goldschmidt.

A VERY interesting find is reported from Vienna. During the rebuilding of the house of an old-established firm of art dealers in Vienna a great roll of canvas was discovered among a heap of rubbish, which, on closer inspection, turned out to be three pictures by Giovanni Battista Tiepolo, who is known to have had personal relations with the grandfather of the present head of the firm. The pictures, which must have lain hidden for well-nigh thirty years, represent 'Hera banishing Selene,' 'The Triumph of Amphitrite,' and 'Bacchus and Ariadne' (air, water, and earth), and are said to be excellent specimens of the painter's art. The colouring, for which he was famous, is well preserved.

ANOTHER valuable collection has found its way to America. The cabinet of Oriental coins which Yakoub Artin Pasha has been collecting for many years at Cairo is unique in its ample representation of the Arabic issues of all the dynasties that ruled Egypt, from the early Omayyad Caliphs to the Ottoman Turks, and includes over 900 gold coins of all periods. Had the British Museum been able to acquire it the national collection would have stood above that of the Bibliothèque at Paris in the completeness of the Egyptian series. The Museum, however, had no money for the purpose, and Artin Pasha's cabinet will now enrich the Museum of Science and Art of that enterprising foster-mother of archaeology, the University of Pennsylvania.

THE Yorkshire Archaeological Society have issued the programme for their annual excursion next Friday. This year Guisborough, Kirk-leatham, and Marske are to be visited.

### MUSIC

#### THE WEEK.

COVENT GARDEN.—'Die Meistersinger' ; 'Lucia' QUEEN'S HALL.—Possart-Strauss Lyric Musical Festival.

WAGNER'S 'Die Meistersinger' was given for the first time this season at Covent Garden yesterday week. A great performance of this opera affords artistic enjoyment of the highest kind. 'Tristan' may be, and to our thinking is, more wonderful ; but in reference to that work the term "enjoyment" is ill suited ; it is a hothouse production, and marvellous of its kind. In 'Die Meistersinger' there are many touches of human nature that make the whole work kin. At the performance in question Madame Suzanne Adams as Eva was intelligent, but cold, while Herr Kraus as Walther sang well, though his voice is not of sympathetic quality ; as actor he was unromantic. Herr van Rooy impersonated Hans Sachs with dignity, bringing out, however, the sentimental rather than the rough, outspoken side of the shoemaker's character ; and Mr. David Bispham gave his usual finished picture of Beckmesser. The orchestral playing under Herr Lohse's conductorship was sluggish.

Wagner scotched Italian opera of the old school, but he did not kill it. The 'Rigoletto' performances at Covent Garden this season have been brilliant, while on Wednesday evening Donizetti's 'Lucia' drew a large audience. Mlle. Regina Pacini made her *début* in the title *role*. She has a voice not very powerful, but of pleasing quality and of great flexibility. She sang extremely well, and was received with great enthusiasm. Signor Caruso, as Edgardo, satisfied all demands. Signor Mancinelli conducted.

The first two performances of the Possart-Strauss lyric musical festival at the Queen's Hall on Saturday afternoon and Monday evening (May 31st and June 2nd) were devoted to Byron's 'Manfred' and Tennyson's 'Enoch Arden' respectively. At the first Schumann's music was given under the direction of Herr Richard Strauss. It would, of course, have been more natural to hear Byron's dramatic poem in the original version, as it has been given here in London by Mr. Charles Fry, the well-known reciter, and also with Schumann's music ; an opportunity, however, was afforded of hearing Herr von Possart, Intendant of the royal theatres of



Munich, who enjoys no little celebrity in his own country as actor and reciter, and it soon became apparent that he is well worthy of his reputation. He declaimed the lines with dignity and power, with quiet, carefully elaborated gesture. To the right and to the left of him were ladies and gentlemen representing the human and superhuman beings introduced by the poet. It seems as if by the help of screens these *dramatis personæ* might have been made really to appear and disappear; the mere getting up and sitting down again somewhat disturbed the illusion which the reciter created by his dramatic bearing. The changes of voice were, however, welcome. There was something in the strange poem, this "piece of fantasy," which evidently appealed to Schumann's nature. His overture is most impressive. It is a striking tone-picture, in which the gloom of the poem and the restless mind of Manfred himself are powerfully depicted; in the incidental music a lyrical mood prevails. The brief choral Requiem at the close is an addition of the composer's. The music was conducted by Herr Strauss with marked simplicity, but genuine effect.

Monday evening, as mentioned, was devoted to 'Enoch Arden,' and in his recitation of the poem Herr von Possart again displayed gifts of a high order. There was no ranting, no exaggeration, either in speech or action; he brought out the pathos of the story in a vivid manner, and yet with wonderful restraint; the death scene was a triumph of elocution. The announcement that incidental music, specially written for Herr von Possart by Herr Strauss, would be performed, excited legitimate curiosity, for at the present moment the latter is the most noted and the most notable of German composers; moreover, he was to play it himself on the pianoforte, for which it was written, although, we fancy, he had an orchestra in his mind at the time. There are some who enthusiastically admire his tone-poems, while others consider that he is pursuing a wrong path—that realism plays too large a part in his art-scheme; but all recognize his intellectual gifts and the power with which he handles the orchestra. In the 'Enoch Arden' pianoforte music he not only deprives himself of one of his striking means of producing effect, but he has assigned to his art quite a subordinate position. Recitation with music is always more or less unsatisfactory; as a rule each is in the other's way. Herr Strauss seems, at any rate, to have found the best method of combining the two. The varying moods of the poem are not only reflected in the music, but the latter is intellectual as well as emotional. Representative themes are introduced, not in a crude, mechanical way, as is the wont of composers who, in employing Wagner's system, flatter themselves that they have caught something of his genius, but forming the subject-matter from which all the music is evolved. The wonder of it lies in its beauty and simplicity; until, indeed, it is examined it is difficult to realize the skill displayed. The art is concealed: the music sounds like an improvisation. And not only is great restraint shown in it, but the modest quantity is a striking

feature. The composer's power of thematic development is almost unlimited, yet in thus saying much in a few notes he has perhaps given a higher proof of his great talent than in the most elaborate of his great orchestral works. It is for that reason that we have dwelt at some length on incidental music which may seem at first sight of minor importance. Herr Strauss played with admirable taste and feeling; not as a mere pianist, but as a musician.

At the third concert, on Wednesday evening, Herr Strauss conducted his three tone-poems: 'Don Juan,' 'Tod und Verklärung,' and 'Till Eulenspiegel.' Not one of these works was new to London, but to hear them under the composer's direction was interesting, and by its rendering of the difficult music the Queen's Hall orchestra won golden opinions. Herr Strauss is a strong man. He has, of course, been influenced by Wagner, but he is working on the lines of Berlioz and Liszt, trying to widen the sphere of instrumental music. In the earlier part of 'Tod und Verklärung,' for want of a written programme, we seem to be listening to a drama in an unfamiliar language; by means of the varying tones of the orchestra's voice we can feel the nature of the varying moods, but the why or wherefore of them is not clear. In the latter part the music satisfies, apart from any special meaning it may have, and then the broad, noble "Transfiguration" theme, the skilful development, and the splendid orchestration reveal the composer's sense of beauty and purely musical power. In what he has already composed there are such great moments that we almost feel as if we ought to trust even where we cannot clearly follow him and his aims. Herr Ernst von Possart recited poems by Heine with force and feeling.

#### NEW MUSIC.

FROM Messrs. Novello we have received Nos. 58 and 60 of their "Music Primers," which will be found most serviceable. The former, *Harmonisation of Melodies*, by J. E. Vernham, may appear formal and tedious to trained musicians, but to those who have no natural musical gift a few plain rules and hints, enabling them to harmonize simple melodies correctly and effectively, will be welcome. The second, *Five-Part Harmony*, by Dr. F. E. Gladstone, supplies what is much needed by candidates for the degree of Bachelor of Music at the principal universities—i.e., good examples of harmony in five parts. At the end of each chapter is an exercise to work out, and the various solutions are added at the close of the volume.

Of vocal music we note *The Spider and the Fly*, cantata for junior schools and classes, words by Shapcott Wensley, composed by Frederick Bridge, the music of which is particularly fresh, bright, and suitable for young folk; the vocal parts are written in sol-fa as well as in ordinary notation.—*The Lay of the Brown Rosary*, dramatic cantata, by A. von Ahn Carse, is the work of a young composer who has talent, but who for the present is in the imitative period; he aims high, and in time he may justify that ambition. The words have been adapted from Elizabeth Barrett Browning's poem bearing the same title, and in selecting it Mr. Carse showed zeal rather than discretion.—*Killiecrankie, the Burial March of Dundee*, ballad for tenor solo, chorus, and orchestra, music by J. A. Moonie, so far as it can be judged from a vocal score, con-

tains clever, picturesque, and effective writing.—*Champagnerlied*, for tenor solo, male chorus, and orchestra, by Heinrich Hofmann, Op. 17, is short, sound, bright, and grateful to the singers, a work such as one would indeed expect from a composer of Hofmann's reputation. The poem is by Count Strachwitz, and the English translation by G. E. Troutbeck.—*Lift my Spirit up to Thee*, by A. C. Mackenzie, a fine, expressive song for soprano and tenor, is taken from the composer's 'Eighteen Songs' (Opp. 17 and 31).—*The British King*, words by Harold Begbie, composed by A. A. Needham, is a taking song with an ear-catching melody; the music has in it a quaint, merry ring.

Of pieces for organ we mention three numbers (Nos. 20, 21, and 23) of "The Recital Series of Original Compositions for the Organ," edited by E. H. Lemare: a *Minuet*, by Myles B. Foster, of genial character; a *Fantasy-Prelude*, by Charles Macpherson, interesting and out of the common; and a *Fantasia* of considerable merit by W. Wolstenholme.—Among "Original Compositions for the Organ," No. 295 is a smoothly written, expressive *Contemplation*, by H. A. Wheelton, while No. 60 of "Organ Arrangements," edited by George C. Martin, is the *Andante* (or 'Pilgrims' March,' as it is termed) from Mendelssohn's 'Italian' Symphony, arranged by E. T. Chipp, a movement which lends itself well to such treatment.—Reference has already been made to *The Village Organist*, a series which is most useful to organists of moderate attainments or possessing instruments of limited resources, and of which we have received Nos. 25–30.

Violin and pianoforte music includes a *Sonata in G* by Haydn, an interesting transcription by the composer himself of his fine Quartet, Op. 77, No. 20 of "A Modern School for the Violin," edited by August Wilhelmj and James Brown.—Book 9 of "The Junior Violinist" contains Mozart's original *Sonata in E minor* for the same instruments, a work simple in appearance, but of dignified character.—*Rêverie*, by M. Fallas Shaw, is melodious, pleasing, and not commonplace.—The opening of a *Cradle Song*, by W. H. Bell, has tenderness and charm; the middle section, however, is made, not inspired.—An *Air de Ballet with Intermezzo*, by Theophil Wendt, is pleasing, though perhaps the desire to escape from the commonplace is occasionally somewhat too obvious.—We may here mention a short, expressive *Élégie* for violoncello and pianoforte, by H. Waldo Warner.

Of pianoforte music we have *Chanson de Matin* and *Intermezzo*, by Edward Elgar, both transcriptions, presumably by the composer, the first of which is quaint and melodious; the second is merely an excerpt from the fine 'Orchestral Variations,' Op. 36.—*Air de Ballet*, by Percy Pitt, another composer's transcription, has a melody of common character, enhanced by interesting harmonies and piquant rhythm.—*Waltz*, arranged by F. H. Cowen from his cantata 'The Sleeping Beauty,' is light and pleasing, though as a solo somewhat long.—*Six Christmas Pieces*, Op. 72, by Mendelssohn, well phrased and fingered by A. Rosenkranz, is provided with an interesting historical preface by F. G. Edwards.

Messrs. Augener & Co. send us *Suite Normanno-végienne (A Day in the Mountains)*, score, Op. 22, by G. Borch, which consists of a dainty, picturesque series of musical tone-poems. The scoring, for comparatively small orchestra, is lucid and delicate. All four movements are short. Three pianoforte pieces (*Nocturne*, *Étude*, *Scherzo*) by the same composer display both skill and refinement.—*Nourmahal's Song and Dance* are two pianoforte pieces by Cole-ridge-Taylor, Op. 41. No. 1, charming and graceful, has the languor appropriate to an Eastern tone-picture. The second (the 'Dance') is characteristic, though less inspired.—*A Mélodie Slave* and *Coprice Slave*, for pianoforte, by Graham P. Moore, Op. 50, Nos. 1 and 2,



are light and showy, but the music is not of the composer's best.—Six transcriptions of *Japanese Melodies* for the pianoforte, by Franklin Taylor, are clever and interesting. The melodies of the Far East thus clothed in modern harmonic dress would probably sound strange to a genuine Japanese.—A *Jugend-Album*, Op. 39, by Tschai-kowsky, edited by O. Thümer, contains small pieces by a great composer. They are twenty-four in number, and, after the manner of Schumann, all are provided with superscriptions. Some of them are tame, but in others are to be recognized the charm, pathos, and individuality by which Tschai-kowsky's best art-work is distinguished, as, for example, in the first and last ('Morning Prayer' and 'In Church'), the 'Russian Song,' the quaint 'The Peasant plays his Accordion,' and also 'The Hurdy-Gurdy Man.'—A *Scène Polonaise* for violin and piano, by Émile Sauret, Op. 47, No. 3, is somewhat long, but the music is skilful and animated; the writing, moreover, for both instruments is attractive.—A *Sonata in D* for 'cello, by B. Galuppi, with an excellent accompaniment worked out from the original bass by Carl Schroeder, will attract performers on the 'cello who take interest in good music of the past.

Mr. Charles Woolhouse sends *Das Veilchen* (*The Violet*), by Clarisse Mallard. Mozart's wonderful setting of Goethe's poem makes it difficult to accept any other; the song in question is, however, of pleasing simplicity. The composer has provided an excellent English version, excepting just at the close.—*Until God's Day*, by Dudley Buck, is an able, expressive song for contralto voice; the music shows artistic self-restraint. The pathetic poem is anonymous.

From Mr. Alfred Lengnick we have *Sonata for the Organ*, No. 1, in F, by W. Wolstenholme. This is a work which displays both skill and earnest thought; the thematic material has character, and there is organic development. The composer, by using themes from the opening Allegro in the slow movement and in the Finale, establishes an inter-connexion which promotes a feeling of unity. The expressive Andante, even at first hearing, makes a ready appeal; the other two more recondite movements require close attention before their real merit is revealed. By the same composer there are three other pieces: a *Grand Chœur*, a *Concert Overture*, and a *Melody*. The first two possess individuality, and they are admirably written for the instrument. The third is expressive; the middle section is interesting, both as regards rhythm and harmony.

Messrs. Enoch forward *Summertime*, a song cycle by Landon Ronald, which is suitable for a light tenor voice and contains much music that falls pleasantly on the ear, yet does not sink deep into the heart; the 'Evening' section is particularly graceful. Certain connecting bars are to be omitted when the songs are sung separately.—*A Thought, A Memory, and Love*, three songs by Edna Rosalind Park, are of light, fairly attractive character.—*Fame*, words and music by William Wallace, is impassioned, but it lacks spontaneity and genuine feeling.—*Go, Heart, to thy Saviour*, by Charles Willeby, contains a strong dramatic passage on p. 4, but the rest of the music is not dignified enough for Wedderburn's sacred poem.—*Where Delia is*, by William H. Speer, is quaint and pleasing, though not strong in invention.

### Musical Gossip.

M. RACHMANINOFF'S Second Concerto in C minor for pianoforte and orchestra was produced for the first time in London at the fifth Philharmonic Concert of Thursday, May 29th, under the direction of Dr. Cowen. It is a work of high interest. The opening Moderato appears, at first hearing, the least characteristic of the three movements. The Adagio, in E major—

the key, by the way, selected by Beethoven for the middle movement of his C minor Concerto—is of dreamy poetical character, while in the Finale there is much effective writing, and a second subject of marked breadth and beauty. The solo part was admirably played by M. Sapellnikoff.

HERR KUBELIK made his first appearance at the Crystal Palace last Saturday afternoon, when he had the support of his Bohemian orchestra from Prague, conducted by Herr Oscar Nedbal. The violinist's fine and correct technique was advantageously displayed in Wilhelmj's arrangement of Paganini's Concerto in D major, the cadenza chosen being the very difficult one by M. Émile Sauret, and it was executed in faultless style. In a Bach Aria and Beethoven's Romance in G Herr Kubelik showed that his powers of expression are increasing. He also included in his programme Chopin's Nocturne in D flat minor and Wieniawski's 'Carnaval Russe.' The orchestra played Smetana's symphonic poem 'Aus Böhmen's Hain und Flur,' fourth of the 'Mein Vaterland' cycle, and two of Dvorák's 'Slavic Dances,' with notable animation, but some roughness of tone.

MR. FRITZ KREISLER made his second appearance at the final Richter Concert on Monday evening, when he was again heard to great advantage in Max Bruch's G Minor Concerto. The music was interpreted with great depth of feeling. The brilliancy of his technique was displayed later in the evening in Paganini's 'Non più mesta' Variations. Dr. Richter obtained from his band a strong and satisfying performance of the 'Eroica' Symphony. The rest of the programme was devoted to Wagner.

MR. DAVID BISPHAM gave his first (postponed) recital on Monday afternoon. The programme included songs by Mozart, Bach, Schubert, Franz—a composer whose *Lieder* are seldom heard in the concert-room—and Loewe. Mr. Bispham sang most artistically. He gave a highly finished and dramatic rendering of the 'Edward,' but in his encore, Schubert's 'Hark, hark the Lark,' there was Italian rather than German colouring.

HERMANN GOETZ'S comic opera 'The Taming of the Shrew,' produced at Mannheim in 1874, and introduced into this country by the late impresario Carl Rosa, was performed on Monday and Tuesday at the Guildhall School of Music by the pupils of the opera class. The selection of such an opera deserves high commendation; it is a clever and most delightful work, and it has been unduly neglected. The performance was excellent. Miss Carrie Tubb and Mr. Henry J. Corner, who impersonated Katharine and Petruchio, have good voices and used them well. Mr. Ernest Ford conducted ably, while everything went smoothly under the stage management of Mr. Hugh Moss.

OF M. Raoul Pugno and M. Dohnányi, who gave interesting and successful concerts, the one at Queen's Hall on Tuesday, the other at St. James's Hall on Wednesday afternoon, we shall have something to say next week.

WE congratulate Mrs. Alicia Adelaide Needham, who has won the first prize of £100. in the competition instituted by the Earl of Mar's March Song committee. The spirited words of her song are by Mr. Harold Begbie, and it will be sung at the Coronation concert at the Albert Hall next Wednesday. The second and third prizes (50*l.* and 25*l.*) have been divided between Dr. Charles Vincent, poem by Florence Hoare; Dr. F. Sawyer, words by the composer; Mr. Myles B. Foster, poem by Helen M. Burnside; and Mr. H. M. Higgs, poem by "Fritz." Nearly three hundred manuscripts were sent in. The adjudicators were Sir F. Bridge and Messrs. J. Coward and J. M. Rogan.

SCHUMANN'S 'Carnaval' has been scored for orchestra by Messrs. Glazounoff, Rimsky-Korsak-

koff, and Liadoff, and in this form it has been performed as an accompaniment to dancing on the stage. The names of the composers offer a guarantee that the transcription is cleverly effected, but we regret with *Le Ménestrel* that the public applauded "cette tentative d'un goût déplorable."

### PERFORMANCES NEXT WEEK.

SUN.	Sunday League, 7, Queen's Hall.
MON.	Mr. Heinrich Meyn's Vocal Recital, 3, Bechstein Hall.
—	Mr. Henry Such's Violin Recital, 3, St. James's Hall.
—	Miss F. Shaw's Vocal Recital, 8.30, Bechstein Hall.
—	Foldesy, 'Cello Recital, 8.30, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
TUES.	Pugno's Pianoforte Recital, 3, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
WED.	Miss E. Marsh's Concert, 3.30, Steinway Hall.
—	Coronation Concert, 8.30, Albert Hall.
—	Royal Italian Opera, Covent Garden.
THURS.	Tschai-kowsky Concert, 3, Queen's Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
FRI.	Herr Kreisler's Violin Recital, 3, St. James's Hall.
—	Pugno's Pianoforte Recital, 8.30, Queen's Hall.
—	Royal Italian Opera, Covent Garden.
SAT.	Mr. F. Upton's Concert, 3, St. James's Hall.
—	Royal Italian Opera, Covent Garden.

### DRAMA

#### THE WEEK.

CORONET.—'Maud,' Comédie en Trois Actes. Par Marcel Prévost.—'La Princesse de Bagdad,' en Trois Actes. Par Alexandre Dumas, fils.

IMPERIAL.—'Un Monsieur et une Dame,' Comédie en Un Acte. Par Duvert et Lauzanne.—'Ma Cousine,' Comédie en Trois Actes. Par Henri Meilhac.

LOOKING at the programme at the Coronet Theatre and finding the name of M. Marcel Prévost associated with a piece called 'Maud,' a Frenchman might be pardoned for assuming that the brilliant and not too scrupulous depicter of manners allegedly Parisian had selected London for the presentation of a new comedy. No such work as 'Maud' appears opposite M. Prévost's name in dramatic registers or annals. Investigations, should he think it worth while to prosecute such, would disclose one of the most curiously characteristic traits of English life. Not a bit better, in spite of our sanctimonious assumptions, are we than our neighbours—well is it for us if we are no worse. We stand aghast at names, but are not in the least afraid of things. 'Maud,' then, is just 'Les Demi-Vierges' renamed. A word such as *demi-vierge*, which is presumably a coinage of the author, shocks our censure out of its propriety. As a title of a play it is—oh, fie!—not to be tolerated; and once when, in course of the dialogue, the word *demi-vierge* occurs, a still more incomprehensible term, *demi-vertu*, has to be substituted. This specimen of English squeamishness is enough to rouse laughter, Homeric or Rabelaisian as the case may be. We are not upholding the use of *demi-vierge*. It is not a pretty word, but what it is used to characterize is not a pretty thing. We reject the word, and fashionable London flocks to see the piece which introduces it. It is always thus with us. Years ago, when we were faced with the word *cocotte*, we translated it into horse-breaker, and pretty horse-breakers became familiar on our stage. Euphemisms of the sort are necessary if we are to preserve our gravity in our pharisaical affectations of superiority. Meanwhile the *demi-vierge* is or has been installed in our midst. We watch her coquetting with the country gentleman she seeks to entrap, according her lover in secret such caresses as should neither be seen nor discussed, and resorting to falsehood to escape the brute violence they were calculated to provoke. We are no more posing as censors of exhibitions such as are afforded than as apologists for them. Our real quarrel is



## Dramatic Gossip.

with English hypocrisy and with the ostrich-like proceedings that are accepted as concealment. Madame Hading played Maud de Vouvre in a manner that preserved some of the malign allurements and minimized the indecency. Such are her personal graces that one forgot how odious is the part she presents, and took her for a young woman torn between two lovers, one of them a desirable but unloved suitor, the other an adored detrimental. Her performance is all in the play that gives the representation a claim as art. Around her were the pale sisterhood of the *demi-vierges* and the cohort of professed corruptors. In presence of these things it is difficult to avoid crying out with Lear, "Give me an ounce of civet, good apothecary, to sweeten my imagination."

The part of Lionnette in Dumas's fantastic and not too successful 'Princesse de Bagdad' reveals in Madame Hading gifts higher than any with which she has been credited. Her good looks are among the best of her possessions, but her acting at the close of the first act and during the second was admirable. On the first production, January 31st, 1881, at the Théâtre Français, Madame Croizette was the heroine, M. Fevre the husband, and M. Worm, the lover. The production was, however, a failure. It is now first seen in London, where it is not likely to take root.

Though put forward as a novelty, 'Un Monsieur et une Dame,' by two all-but-forgotten dramatists, Frédéric Auguste Duvert and Adolphe Théodore de Lauzanne de Voux-Roussel, dates back to 1841, in the May of which year it was given at the Vaudeville by Arnal and Suzanne Brohan, mother of the more celebrated Madeleine. It had for so unpretending a piece a remarkable success, and was translated into English under the voluminous title 'A Lady and a Gentleman in a Peculiarly Perplexing Predicament,' the part of the gentleman being taken by the younger Mathews. The idea, anticipated in 'Sourd, ou l'Auberge Pleine,' shows the casual encounter over supper of a man and a woman whom the hostess assumes to be man and wife, and locks up for the night in the same bedroom. Out of the imaginary division of the room into two sections, and the attempts to rest upon chairs, some moderately amusing scenes are obtained. To these Madame Réjane, looking very attractive in her antiquated costume, M. Gaston Dubosc, and Madame Daynes Grassot as the innkeeper, did full justice. A lavish display of limb is scarcely characteristic of the epoch, but apparently delighted the admirers of the actress.

In 'Ma Cousine,' one of the latest and best pieces of Meilhac, Madame Réjane is seen to more advantage. Here also she is greatly daring in the exhibition of her charms. She delivers with remarkable vivacity the happy lines assigned her. A large measure of the fascination she exercises results from the joyousness and animal spirits of her impersonations and an apparent *bonhomie*, if such a term is susceptible of a feminine application. Her popularity at least is unmistakable. In this case also the support afforded her was excellent.

THE revival at Her Majesty's on Monday of 'Twelfth Night' preserved all the principal features of the original caste. It was for one week only, and the work is to be forthwith withdrawn to make room for The Merry Wives of Windsor, in which Miss Ellen Terry and Mrs. Kendal will appear on Tuesday. On Saturday, the 14th, 'Twelfth Night' will be played again, and on Saturday, the 21st, 'Trilby.'

'MRS. HAMILTON'S SILENCE,' adapted from the German of Herr Felix Philippi, and produced a week or two ago in the country, has been played during the week at the Grand Theatre, Fulham. Mrs. Kendal's performance of a woman of sixty-five attracted attention, but the play seems too sombre to find its way to Central London.

'THE GRASS WIDOW,' by Mrs. Madeleine Lucette Ryley, produced at the Shaftesbury Theatre on Tuesday, after a few preliminary representations in Eastbourne, is a not wholly satisfactory farce in three acts. It has one or two droll scenes and some whimsical dialogue, but is, as a whole, dull as well as extravagant. Miss Grace Lane, Miss Joan Burnett, and Messrs. Paul Arthur, H. Reeves Smith, William Wykes, John Le Hay, and Cosmo Stuart gave it a fair interpretation.

'A WOODEN WEDDING' is the title, rather perplexing to Englishmen, of a curtain-raiser extracted by Mr. Rupert Hughes from a story by Mathilde Serao, and produced, with 'The Grass Widow,' at the Shaftesbury. It has a not unsympathetic plot, but is anything rather than a model of construction.

'MRS. DANE'S DEFENCE' was revived on Thursday at Wyndham's Theatre with the original cast.

'LORD OF HIS HOUSE,' a new comedy in three acts, by Mr. George P. Hawtreys, will be produced on Thursday, the 12th inst., at the Comedy Theatre. The cast will include Mrs. Calvert, Miss Nina Boucicault, Mr. Fred Kerr, and Mr. E. O'Neill. Mr. Hawtreys will have no part in his own piece, but will play in Mr. Gayer Mackay's 'Just a Man's Fancy,' which will also be given.

THE cast with which 'Love in Idleness' is played at Terry's Theatre is weak indeed beside that with which the piece was first given. The piece accordingly, though but six years old, conveys the idea of having aged.

MRS. PATRICK CAMPBELL, who is now in England, announces that she will return in August to America, when she will produce new plays by Mr. E. F. Benson and by Sudermann. The latter has been translated in America.

TO-NIGHT witnesses the close of Mr. Bouchier's season at the Garrick and the production of 'The Bishop's Move' of Mrs. Craigie and Mr. Murray Carson. On Monday Madame Bernhardt will appear in 'Francesca da Rimini.'

THE death is announced of one of the oldest of French actors, M. Maubant, at the age of eighty-one, at Courbevoie. He entered when very young at the Théâtre Français, and was a conspicuous figure in dramatic circles for nearly half a century. He became a *sociétaire* in 1852, and was especially noteworthy in tragedy. His most celebrated creations were those of Danton in 'Charlotte Corday,' of the Comte d'Ars in 'Le Lion Amoureux,' of the Inquisiteur in 'Galilée,' of Ruy Gomez in 'Hernani,' and of Charlemagne in 'La Fille de Roland.' Maubant retired from the Comédie Française on the 1st of January, 1889, and had since then lived a very retired life.

TO CORRESPONDENTS.—E. G. A.—H. S.—C. N.—F. J. M.—A. S.—W. F. R.—received.

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Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3894.

SATURDAY, JUNE 14, 1902.

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SATURDAY, JUNE 14, 1902.

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## LITERATURE

*A New English Dictionary on Historical Principles.* Edited by Dr. James A. H. Murray and H. Bradley.—*Leisurelessness-Lief.* (Oxford, Clarendon Press.)

WHAT makes a word originally alien become English? An answer to this question is naturally expected in a thoroughly scientific and elaborate work like the 'New English Dictionary.' Yet the oracle, as of old, gives but equivocal response. For example, "lemna," botanical Latin from Greek *λέμνα* for the vernacular "duckweed," is treated as English; but "lepidosiren," the name of a genus of fishes, is not. Can this be because G. F. Armstrong used "lemna-scum" in verse (1882)? If so, why has not Crabbe gained letters of naturalization for "leontodon" by "There Arums, there Leontodons we view"? We are driven to infer either that there is anglicizing virtue in the attributive use with a hyphen or that there is some slight mistake. Again, "leisureness" is not correct English, though used by experts in brewing and theology, since "leisure" used attributively is not equivalent to "leisurely" in its usual modern sense. Mr. Bradley has not branded this noun as erroneous and superfluous. Yet he has not accepted Byron's innovation "there let him lay," of which we expected some notice to be taken; while Southey's "Let thou and I withdraw," supported by three seventeenth-century examples, is pronounced incorrect. Surely to a lexicographer faulty formation of a derivative should be as reprehensible as a mistake in grammar. For the latter we find correctives in grammars, for the former we can only resort to our dictionary. Reticence of this kind is undesirable, though it may be condoned, as due to dread of purism and of assuming an authority which often fails to influence the wayward caprices of language.

The sixty-four pages before us contain

several notable articles, such as those on "let"—allow to pass, &c., and "let"—hinder, which were once different from each other in form, though of the same ultimate origin; "lie" (vb.<sup>1</sup>), "lie" (vb.<sup>2</sup>), "Lenten," "letter," "level" (sb. and vb.), "liberty," "lick" (vb.), and the two obsolete forms "lew"—warm, warmth, to warm, and "lew"—weak, wan. The article on "let" (vb.<sup>1</sup>) contains thirteen columns and thirty-five sections, with more than seventy subsections; while that on "lie" (vb.<sup>1</sup>) is nearly as long, more than three columns being devoted to the history and illustration of inflexional forms. The latest instance of "lie" (vb.<sup>1</sup>), 10 d., "Of the wind: To remain in a specified quarter," is from Ray, dated 1704. Yet "Which way does the wind lie?" often without reference to remaining in the same quarter, is still in general use. The legal phrase "action lies" ought to have been noticed; it was illustrated under "action." It is surprising that the improper use of "lie" for the active "lay" should be exemplified by fourteen quotations, spread evenly from 1387 to 1880, including one from Fielding. It would be easy to occupy all our available space with this article alone, and the same may be said of several others, so that the notice of even the single section before us must of necessity be desultory and meagre. We ought not to put forward our few trifling corrections or additions without free and grateful acknowledgment of our enormous indebtedness to every part of the 'Dictionary' for information and enlightenment.

There should certainly have been later quotations for "lengthways," 1865; "lenitude," 1627; "leveret," 1835; "lexicon," 1848; "Leyden jar," 1855; "libatory," 1846; "libeller," 1862; "libellous," 1848; "libidinous," 1857; "licensing," 1828. As "lengthwise" (adv.) has a quotation dated 1894, it might be inferred that "lengthways" is obsolescent. From "Liebig" there should be a cross-reference to its supplanter "Lemco." Under "leonine" the meaning "affected with leontiasis" is omitted. "Lentement" occurring in a quotation under "lento" should be noticed under "lentamente." Under "lickerish" we find "1879, W. E. Heitland, 'Q. Curtius,' Introd., 29, 'He.....drank.....rather by way of good-fellowship than from a liquorish appetite.' But surely Mr. Heitland meant "an appetite for (strong) liquor," either coining a derivative from "liquor" or misusing the frequent misspelling of "lickerish." From the phrases formed with "letter" the omission of "letter(s) of credit" (see "credit," 10 c.) and of "letter of licence" (see "licence," sb., 2) is noteworthy.

The usual care and talent are expended on the etymological paragraphs, but the insuperable difficulties of English etymology are well illustrated, as "lek"—a gathering of grouse, "lenard"—linnet, "lennow"—flabby, "leno," "lentally" (heraldic), "letch," "lete" (old cookery term), "lethe"—flexible, "levin," "liable," "libbet"—flap, rag, are all of obscure origin; while as to form, "lettuce," "lewd," and "lick" present difficulties. The suggestion that "letch" may be akin to "latch" (vb.<sup>1</sup>)—grasp, seize, catch, is supported by the Greek *λάγνος* = lewd, which may be referred to the same root as

*λάσσω*. Of "lewd," which meant "lay," and then "unlearned," before it acquired the modern sense, we read:—

"O.E. *lewede* of difficult etymology. The sense suggests formation on Rom. \**laigo*:—eccl. L. *laicus* [see LAY a.] with suffix -*ede* -ED<sup>2</sup>; but it is not easy to see the phonological possibility of this. The attempt to trace the word to a late L. type \**laicatus* (u stem) is still more open to objection. It has been proposed to obviate the phonetic difficulties by assuming influence from the vb. *la'wan*, to betray; but the sense is too remote, and *la'wede* is not participial in form."

In fact, it is possible that the word has nothing to do with *laicus*. Prof. Skeat shows that *la'wan* meant "enfeeble" as well as "betray," so that its sense should hardly be called "remote." The reference of "lemonade" to French "limonade" is open to question, as it may be for "limonado" from Spanish "limonada." We venture to suggest that the Middle English suffix "-lewe," Old English -*la'we*, might be more boldly treated than by saying "connexion with Goth. *lêw*, occasion, may be suspected; cf. also LEW a<sup>2</sup>." It is probable that it is connected with "lew"—weak, wan, and remotely connected with Lat. *lædo* (for *laui-do*), *lividus*, and *lævus*, Gk. *λαῖός*—see the etymological paragraph on "left" (adj.) for the semantic variation. The name of one of our poets appears as "lidgate," which is defined as a "swing-gate," a description applicable to most modern gates; but as we are referred to "lid," which is "Applied to a door, shutter, board, or the like, closing an aperture," we might infer that any "lidgate," which cherishes a due regard for philological propriety, must be a boarded gate, and not a barred gate. Perhaps hinges were anciently more usual with boarded gates than with obstructive devices more convenient for lifting. Caxton is credited with the first publication in writing or print of "librarian," "licentiate," "licit," and "licitly." The wish may be father to the thought that the adverbial use of "level" is not, as indicated, obsolete, as "levelly" is awkward. Some of our readers will be startled to find that they are to pronounce the *ch* of "lichen" as a *k*, as the alternative "is now rare in educated use." The local United States "levy"—"The sum of twelve and a half cents," seems to have been taken from the 'Century Dictionary' for the sole purpose of making the uninformed wonder why the name of an eighth of a dollar is "short for *eleven pence* or *eleven-penny bit*." The Latin *nun-dina* should have been added to the cognates of "\*-tino in Goth. *sintains*, daily," suggested as possibly the original of the "-ten" of "Lenten." Three interesting and instructive etymological articles are furnished by the endings "-lent," "-less," and "-let." The proof that "lengthy" was borrowed early in the last century from the United States is complete, the earliest quotation, except one from Tom Paine, who "resided much in America," being from Southey, 1812: "That, to borrow a trans-atlantic term, may truly be called a lengthy work." It satisfied an obvious need. The 'New English Dictionary' itself and many of its articles are splendid examples of length without lengthiness. Chapman, G. Sandys in his verse translation of Ovid's 'Metamorphoses,' and Pope had used



"lengthful" as a mere substitute for "long," while the nineteenth-century "lengthsome" seems to have retired in favour of "lengthy." The "lexicographers" who have compiled the 'New English Dictionary' ought not to be allowed to endorse Macaulay's dictum, "The best lexicographer may well be content if his production be received by the world with cold esteem," seeing that they have surpassed any ideal which Macaulay could have conceived of the "best lexicographer," or which Boswell could have formed of "a perfect theory of lexicographical excellence," while they have soared beyond Dr. Furnivall's ambition that the said dictionary should "place English lexicographically abreast of any modern language." Johnson *redivivus* even would find a more eulogistic and apposite appellation than that of "harmless drudge" for those who have followed and successfully carried out in practice the principles which he adumbrated.

A portion of the letter *O*, beginning vol. vii., is announced for July 1st, and we hope that the letters *L*, *O*, and *Q* will be finished by next year.

---

*A Foreign View of England in the Reigns of George I. and George II.: the Letters of Monsieur César de Saussure to his Family.* Translated and edited by Madame van Muyden. (Murray.)

THIS volume is a welcome addition to the mass of gossiping correspondence, with Horace Walpole's for its bulkiest item, which is so much more interesting, and also throws so much more light on the condition of England and the quality of its people in the earlier Georgian age, than the more prosaic, but not less scandalizing and generally less truthful records of professed historians. Madame van Muyden's ancestor by marriage, as her preface informs us, was a young Swiss, scarcely out of his teens when he came to London in the spring of 1725, and the reports he sent home of what he saw during the following six years were written in a way that, the editor is warranted in saying, "though artless and simple, carries a conviction of veracity with it." Voltaire, who was himself in England for half of the same period, borrowed the collection in 1755, and declared it "un ouvrage si amusant et si utile."

Uncouth and often offensive as many London arrangements, and the manners and morals of many Londoners, a century and three-quarters ago, may appear nowadays, it is comforting to learn that César de Saussure considered them, on the whole, vastly superior to those of the German and Dutch towns through which he had passed in his six weeks' laborious journey from Lausanne. He admired the "taste" with which "Englishmen build their houses," their spacious, well-lighted and airy dwelling-rooms, and their underground kitchens and coal-cellars: "it is not possible to make a better use of ground, or to have more comfortable houses." With their gay and crowded shops and the glittering signboards obtruding from each, "the four streets—the Strand, Fleet Street, Cheapside, and Cornhill—are, I imagine, the finest in Europe"; and he was charmed by such remote suburbs as Chelsea, Kensington, Marylebone, Isling-

ton, and Sadler's Wells, with their "flourishing villages, but very little cultivated." "The Thames," he reported, "is everywhere wide, beautiful, and peaceful," although he objected to the "singular and even quite extraordinary terms, and generally very coarse and dirty ones," in the use of which its bargemen were "very skilful." He was surprised, too, by his experiences on Lord Mayor's Day.

"The populace on that day is particularly insolent and rowdy, turning into lawless freedom the great liberty it enjoys. At these times it is almost dangerous for an honest man, and more particularly for a foreigner, if at all well dressed, to walk in the streets, for he runs a great risk of being insulted by the vulgar populace, which is the most cursed brood in existence. He is sure of not only being jeered at and being bespattered with mud, but as likely as not dead dogs and cats will be thrown at him, for the mob makes a provision beforehand of these playthings, so that they may amuse themselves with them on the great day. If the stranger were to get angry, his treatment would be all the worse. The best thing to be done on these occasions is not to run the risk of mixing with the crowd."

In spite of all the superficial, if not radical, changes that have come and gone since English institutions, and especially London ways, were studied by César de Saussure, he saw in our great-great-grandparents many of the characteristics with which we are credited to-day. For instance,

"I do not think there is a people more prejudiced in its own favour than the British people, and they allow this to appear in their talk and manners. They look on foreigners in general with contempt, and think nothing is as well done elsewhere as in their own country, and certainly many things contribute to keep up this good opinion of themselves, their love for their nation, its wealth, plenty, and liberty, and the comforts that are enjoyed. They see, on the other hand, what a number of foreigners come to England to seek their fortunes, and comparatively few out of mere curiosity, whilst Englishmen, on the contrary, do not leave their country, but if they do it is only for a few years, and generally only for pleasure. Englishmen are said to be very proud; certainly many are so, but in general they are more cold and reserved than really proud, and they are taciturn by nature, especially when compared to the French. Though twenty men will be sitting smoking and reading newspapers in a tavern, they talk so little that you will hear a fly buzz; their conversation is interrupted by long pauses, and an isolated 'How do you do?' will alone prove to you that they are aware you are there, and have nothing more to say to you."

The "weak points and defects," of graver sort, which shocked the young Calvinist were attributed by him to the fact that "there is no country in the world where such perfect freedom may be enjoyed as in England."

"They cherish their liberty to such an extent that they often let both their religious opinions and their morals degenerate into licentiousness. This is the reason why so many different sects are to be found in England, and also so great a number of persons with deistical opinions, and who, taking advantage of the leniency of the government, occasionally publish pamphlets against the established religion, that in any other country would, together with their authors, pass through the hands of the executioner.....The liberty and leniency of the government, the impunity of vice, the by no means considerable education which the young men receive, and the easy and frequent temptations of a big town are the sources of the extraordinary licentious-

ness that reigns openly in London. I do not mean to say that it is a general vice. God forbid! I should be most unjust towards a number of well-conducted, reserved, and respectable persons, whom the public, recognising their merits, term 'civil and sober gentlemen.'"

In a very long letter De Saussure supplies amusing details of George II.'s coronation. He viewed the procession from "a footstool or wooden bridge about three feet in height and edged with wooden railings," which had been set up in New Palace Yard, and on which he took a seat at four in the morning.

"When the duchesses were in front of our seats the procession was for a time brought to a stop. The Dowager Duchess of Marlborough took a drum from a drummer and seated herself on it. The crowd laughed and shouted at seeing the wife of the great and celebrated General Duke of Marlborough, more than seventy years of age, seated on a drum in her robes of state and in such a solemn procession."

The banquet in Westminster Hall he not only watched, but even shared from one of the galleries.

"It was now close on six o'clock. I had eaten nothing all day, and I was famished, and I felt all the more hungry when I contemplated the tempting viands on the tables. But my turn was coming to taste these delicacies. I was seated behind several ladies and gentlemen who were acquainted with some of the peers and peeresses seated at the table beneath us. When we saw that they had finished eating we let down a small rope, which, to tell the truth, we had made up by knotting our garters together. The peers beneath were kind enough to attach a napkin filled with food to our rope, which we then hauled up, and in this way got plenty of good things to eat and drink. This napkin took several journeys up and down, and we were not the only people who had had this idea, for from all the galleries round the same sight could be seen."

Though he has something to say about Sir Robert Walpole and other statesmen, De Saussure throws no fresh light on political affairs. He is most readable when he is describing Bridewell and other prisons, the Fleet and its marriages, prizefights, cock-fights, horse races and foot races, and other sports, including "a game they call cricket," and another game, "very inconvenient to passers-by," in which

"you sometimes see a score of rascals in the streets kicking at a ball, and they will break panes of glass and smash the windows of coaches, and also knock you down without the slightest compunction; on the contrary, they will roar with laughter."

---

*The Scotch-Irish; or, the Scot in North Britain, North Ireland, and North America.* By Charles A. Hanna. 2 vols. (Putnam's Sons.)

THERE is a certain touch of irony, which is sure to appeal strongly to some sections of the community, in the almost simultaneous publication of three recent contributions to the history of the inhabitants of these islands as pioneers—namely, Mr. Cecil Rhodes's last will and testament on the one hand, and Mr. Fischer's 'Scot in Germany' coupled with Mr. Hanna's 'Scotch-Irish' on the other. Mr. Rhodes's legacy, taking its stand on caste—on the value of our squirearchy and of Oxford—forms the very apotheosis of the Anglo-Saxon as evolved in



England. The two books—one by a German, the other by an American—though both representing countries which will benefit by South African diamonds, might almost have been launched as protests against Mr. Rhodes's theory of the qualifications for an empire-maker; as a consolation to the Scot for his practical exclusion from the millionaire's beneficence. Mr. Fischer showed what the Scot had done in Europe, as a merchant, as a soldier, as a scholar in Germany and the Baltic. Mr. Hanna demonstrates the Scot's usefulness in opening up the great West. Unlike the laborious German, who was content to compile a series of facts and let them speak for themselves, Mr. Hanna, who has even less co-ordinating skill, is a dogmatic propagandist, whose sense of the vendetta is Irish rather than Scotch. The old-fashioned American disliked and distrusted England. Mr. Hanna goes one step further and scarifies those parts of the United States which have preserved the most distinctively English characteristics. In short, he carries on an internecine war which will come as a surprise to his readers on this side who look for solidarity of sentiment under the Stars and Stripes. His book, while primarily in praise of the Scot, is equally a diatribe against the English.

Mr. Hanna lays down the initial proposition that the Englishman is the eternal grabber, the great "commandeerer," the manipulator of what Ibsen calls the "helpers and servers." Thus, "while American history has been chiefly written in New England, that section has not been the chief actor in its events." He is severe on the "marked tendency on the part of many New England writers to ignore or belittle the presence of any element not within the range of their own immediate horizon. In this they are peculiarly English, and exhibit that trait which has become so characteristic of the native English as to take its name from their geographical situation—namely, insularity." Further on he reverts to the "continuous advertising by New England's historians of the superlative and exclusive patriotism of her sons." He has come, therefore, to the conclusion that the balance of fact must be adjusted, and though he believes that the subject is one which must wait for "some future gifted historian," he has plunged boldly into the stream, deciding that America as we know it is indebted far more to the Scot, or rather to the Scot *via* Ulster, than to the English.

An ardent enthusiast, Mr. Hanna is certainly not a "gifted historian." What he has done has been to produce a vast compilation of 1,225 closely printed pages. So little sense has he of the art of co-ordination that he has added 183 pages of nonpareil notes, and a series of appendixes to the second volume running into 418 pages. That is to say, nearly half the book (601 pages) takes the form of notes and quotations, while the main text itself contains an enormous number of extracts from standard books, the excerpts from Fordun alone, for instance, occupying 18 consecutive pages. Rarely, indeed, have we come across a modern book which is so much a matter of sheer paste and scissors. Thus, for example, he reprints Cosmo Innes's essay on Scotch surnames (16 pages), the Ragman Roll (24 pages), and the well-known 'Cloud of Witnesses'

(45 pages). His excuse is that "the lack of acquaintance of many native-born Americans with the details of Scottish history is such that they require an elementary grounding even in the annals of its most noteworthy events," and he speaks of his vast extracts as a "primer." It would be difficult to conceive anything more likely to give mental indigestion to the "hustling" American than this "primer," which is "designed to serve as an introduction to a series of Historical Collections," which Mr. Hanna "expects hereafter to publish, relating to the early Scotch-Irish settlements in America." Mr. Hanna, in short, seems simply to have sent his vast collections of notes—involving a great amount of labour—straight to the printer, and then to have jotted down connecting remarks, and dashed off some introductory chapters, which bear the impress of a preconception rather than of a deduction.

That preconception, as we have said, is strongly anti-English. For instance,

"We see manifestations of this encroaching spirit, in all aspects of English life or history, from the time of Hengist and Horsa down to the time of Jameson's Raid, and from the days of John Smith and John Winthrop down to the days of the year 1901."—Vol. i. p. 90. [Does Mr. Hanna know that Dr. Jameson is of Scotch origin?]

"Down to a few years before the Revolutionary War, the Englishman of New England did not differ greatly from his kinsman at home. He had the same aggressive and independent nature.....The Puritans who came to Massachusetts before 1640 soon forgot the lessons of forbearance and justice they had learned at home when persecuted for conscience' sake. They and their children retained the pride of caste, the arrogance, the narrow-mindedness, and the bigotry of the ruling class at home."—Vol. i. p. 91.

"There can be no real equality among the English."—Vol. i. p. 91.

"The English Church Establishment owed its origin primarily to the vices of Henry VIII."—Vol. i. p. 146.

In a moment of philosophic generosity Mr. Hanna decides that "to no one man or set of men, and to no exclusive creed, community, race, nationality, or sectional division, is due the credit for those institutions and that liberty which came to be called American after the events of 1776"; and yet he quotes with approval a Hessian officer's declaration in 1778 that the American Rebellion was "nothing more or less than an Irish-Scotch Presbyterian Rebellion." The Scot, indeed, is the pivot of the whole book, but his influence is unhappily complicated, in a way which Mr. Hanna does not clearly see, by his Irishism. Although he takes care to warn us that the appellation "Scotch-Irish" is not, as many people suppose, an indication of a mixed Hiberno-Scottish descent, Mr. Hanna seems to be unaware of the curious change that overtakes the foreigner who settles in Ireland. He may remain pure-bred, but he is affected, in some subtle fashion—by the physical atmosphere, or by the environment, or by something else—so that he involuntarily assumes what are recognized as distinctively Irish characteristics. One has only to think of Orange riots and the political amenities among the most loyal Ulstermen to note how the transformation takes place. In failing to recognize this evident change Mr. Hanna vitiates many of

his arguments. Thus when he speaks of "the descendants of the martyred Covenanters" entering upon the American Revolutionary contest with a "deep-seated hatred of England inherited from the past [he particularizes Bannockburn and Flodden], with a passionate desire for vengeance, and with the never ceasing persistence which is their chief characteristic as a race," he is mixing up Irish and Scotch tendencies. The Scot has not an instinct for the vendetta: that is distinctively Irish. The small band of modern Scots who decorate Wallace monuments with fiery tributes is regarded as picturesquely eccentric. "Remember Flodden!" is a cry which rouses no echo. "Remember Mitchelstown!" on the other hand, can still set Erin aflame from end to end. Nor was the fight one between Presbyterianism and Anglicanism. Siding with Mr. Hanna for the nonce, we may remind him of the fact—strangely omitted from his ponderous researches—that England would not consecrate Samuel Seabury, who had to travel so far north as Aberdeen, where he was consecrated by three Episcopal bishops in 1784. There is no lack of literature about this event.

Mr. Hanna points out that of the total white population at the outbreak of the Revolution "at least one third was not of English descent or sympathies at all, but consisted of a variety of nationalities," and, harking back to his favourite proposition, he maintains that the Scottish emigrants of the eighteenth century—"these Attacot-Goidelic-Cymro-Anglo-Norse-Danish Scots of colonial times"—are "the true prototypes of the typical American of the twentieth." Most open-minded observers who have travelled in America will, we fancy, be prepared to bear out the contention that the American is much nearer the typical Scot than the average Englishman. The similarity comes home particularly in the pursuit of work for its own sake, which puts a long-drawn game like cricket under taboo, and which makes the Western millionaire a slave to his counter or his office until he drops. That is essentially a characteristic of the Scot, for he has no great perception of the art of leisure. But it is not enough to put forward as an explanation the composite nature of the Scot's genealogy, still less his Presbyterianism. Mr. Hanna has almost entirely omitted the remarkable influence of continental intercourse on the Scot, which made him a cosmopolitan long before England planted a single colony for him to exploit. In dealing with the 'Scot in Germany' a few weeks ago we pointed out that Mr. Fischer had not sufficiently explained the adventurousness of the Scot. Mr. Hanna explains even less, although the literature on the subject was open to him in its Western aspects. The fact is that Mr. Hanna does not know enough about the internal economy of Scotland in its non-political aspects. Had he been acquainted with the agricultural aspects of the country alone he would have understood more clearly why it is that the Scot has made his mark in America. The Scot was born in an extremely poor country, which he has gradually made fertile by putting his very blood into the soil—for a squirearchy is almost unknown across the border. He



has fought against tremendous natural disadvantages, until he has made his country an agricultural Eden, and, having done that, has invaded the more fertile, but more neglected land of his ancient enemy. Now precisely the same strength evolved to grapple with his difficulties at home has made him a first-rate pioneer on every virgin soil where he has had to face similar conditions. If Mr. Hanna had investigated the lesser-known topographical literature of Scotland, instead of reprinting the origins of its national annals, he would have been more illuminating.

When he comes actually to deal with particular Scots in America he becomes very much more interesting, because there he is on historic ground, well out of the risk of theorizing. Perhaps he is retaining for future volumes a more minute account of the origin of the Scots who have figured so conspicuously in American history, but readers will miss the mention of the precise county from which his heroes trace their descent. Surely the immense amount of genealogical research accomplished over the water is available to any writer working in New York, even although much of it has appeared in privately printed monographs. For instance, one would like to know whether Ulysses Grant claimed descent from any of the great septs of the house of Grant, which the late Sir William Fraser dealt with at such length. Again, one would have liked to hear how Poe and Mr. Rockefeller came under the category of Scots. Quite the most interesting part of the book is contained in chaps. ii.-iii. of the first volume, a matter of but four-and-twenty pages, in which Mr. Hanna makes a rapid inventory of famous Scots. Of the twenty-five Presidents of the United States down to the present time "less than half were of purely English extraction." Nine have been of Scots descent, mostly Ulster-Scots, and two have had Scots mothers. President Roosevelt comes on the maternal side from the Dumbartonshire family of Bulloch. Jonathan Trumbull, Connecticut's war governor, the original Brother Jonathan, belonged to the Scots Border family of Turnbull. James Wilson, "the most judicial mind in the Constitutional Convention," was a Scot. Between 1789 and 1886, out of a thousand odd State governors, more than 200 are "of evident Scottish descent." The Scot, in fact, has played every conceivable rôle. At one end of the scale we get Wilson, the constitutionalist; at the other Capt. Kyd, the notorious pirate, and Paul Jones. In literature Mr. Hanna cites Washington Irving, Mr. Joel Chandler Harris, Mr. Nelson Page, Mr. Marion Crawford, and the author of 'Ben-Hur'; in art, Mr. Whistler, Mr. MacMonnies, and Mr. J. W. Alexander; in commerce, Mr. A. T. Stewart, Mr. Carnegie, and Mr. Rockefeller; while journalism has produced Gordon Bennett, Greeley, Murat Halstead, and Mr. Whitelaw Reid, the Coronation envoy. Daniel Webster came from the New Hampshire Scots. Mr. Hanna's bogey shadows him so closely, however, that when he cannot say that so-and-so was a Scot, he says that he was at least not English. Thus:—

"Of the fifty judges of the United States Supreme Court from 1789 to 1882 we find not

more than 22 of probable English blood..... The interpretation of law in America has been chiefly the work of non-English judges."—i. 52. "The one republican institution which forms the chief glory and boast of New England, that of local self-government, cannot be clearly traced back to England."—i. 44.

A valuable section of the work—namely, a description of the territories invaded by the Scotch and Irish in the seventeenth century—gets only 124 pages at the opening of the second volume, which is prefaced with a map showing the settlements. Mr. Hanna frankly acknowledges that the subject is "too extensive to be covered by a work like the present one." The settlements were so numerous that their records, incomplete as they are, "will fill many volumes." We feel, however, that, despite this promise of supplemental volumes, the present work deals at excessive length with the history of Scotland itself. Dr. Hume Brown's primer alone would serve the purpose of explaining the training which the Scots had received to fit them for the work of pioneers in the New World. But Mr. Hanna, having undoubtedly gone to a vast amount of trouble in collecting material for himself (with a very strong bias against England and in favour of Presbyterianism), seems not to have had the heart to jettison his cargo. What, for instance, is the value (especially to so enthusiastic a republican) of enumerating the "names and titles of the peers of Scotland from 1037 to 1707, with dates and order of creation"; followed by lists of Scots bishops, baronets, State officials, and even members of Parliament—the whole running up to seventy-eight pages?

Mr. Hanna's work is chiefly a vast quarry, but not a structure. It forms a valuable book of reference; but, as we have shown, it is not all of a piece, for the main text is largely controversial. The result is a book that is partly an essay and partly a chronicle; which will not readily make a convert of the ordinary reader; and does not wholly satisfy the dry-as-dust man of research. The definitive book on the achievements of the Scot in America still remains to be written. Meanwhile, we cannot part from Mr. Hanna's laborious work without praising his fervid enthusiasm and his untiring industry. We only regret that he has not made more skilful use of his valuable material.

*The Defendant.* By G. K. Chesterton. (Brimley Johnson.)

ALTHOUGH the first paradox was made in the garden of Eden when God created man in His own image, until the advent of Mr. Chesterton the world has failed to take the primal hint that paradox is the highest form of truth. He has made up for lost time. We now know that nothing is but that which is not, and nothing is not but that which is. The ancient prejudice against paradox is dead. Isocrates was wrong when he said that it is far easier to support paradoxical opinions to the satisfaction of the vulgar than to establish a doubtful truth by solid and conclusive arguments. When Cicero accused Cato of political paradoxology he was guilty of the grossest flattery. Happily the tyranny of truth is overpast, and the sternest Nonconformist

may now creep back into the lost paradise of paradox. But, before he does so, let him remember the pioneers, the valiant spirits who led the way. The world knows nothing of its greatest men, including the author of a little book printed at Poitiers in 1553, entitled 'Paradoxes, ce sont propos contre la commune opinion: debatus, en forme de Declamations forenses: pour exercer les jeunes advocats, en causes difficiles.' This ingenious author might have called his treatise 'The Defendant,' for he is a sixteenth-century Chesterton, born out of due time. It is true that he lacks the flamboyant moral purpose of his descendant, but he has the root of the matter in him. Mr. Chesterton, in his 'Defence of Ugly Things,' rejoices in a "mouth broad and clear cut like the mountain crevasse," but the Poitiers lawyer goes further with his lyrical cry, "O sainte et precieuse deformité!" The path of such writers is not all roses, for the paradox of yesterday is apt to become the platitude of to-day. In Poitiers three or four hundred years ago it was considered a paradox to assert that slavery is better than freedom, or that war is better than peace. Young advocates were asked to sharpen their wits by maintaining these difficult propositions. To-day it would be necessary to invert these theses in order to stimulate the forensic zeal of the junior Bar. After your man of paradox has turned himself inside out, he is obliged to turn himself outside in; and, doubtless, after Mr. Chesterton has inverted the last truism some genial pessimist will arise and invert his inversions.

Another obscure writer, "S. S.," published a pamphlet in London in 1653, entitled 'Paradoxes or Encomions in the Praise of' treachery and other things which in those days were thought improper. The writer says he has "attempted by a kind of novel alchemy to turn tin into silver and copper into gold," and he maintains that "than these paradoxes there hath none more intricate been discussed, and canvassed, among the Stoics in Zeno's porch." The verses in praise of "Nothing" are ingenious:—

Nothing can do both ill and wel  
At once; high Heaven and wide mouth'd hel  
Nothing at one time can be in.  
Nothing can boast it knows no sin.  
Nothing without a voice can sing  
And fly without both feet and wing.  
Nothing to know, how many seek,  
And Boyes learn nothing all the week.  
Than spotlesse vertue nothing's better.  
Nothing than mighty Jove is greater.  
And since we nothing thus do praise  
To nothing we wil Altars raise.

In our own time paradox and decadence have been almost synonymous. The great Irish decadent wielded the sword of paradox so brilliantly in his fight against faith that it came to be regarded as a Satanic weapon used only by the black knights of cynicism. Mr. Chesterton has wrenched the sword of paradox from the corpse of decadence, cleaned it, and turned it against its owners. In this volume he is still in the fencing school and his swordplay lacks the delicate symmetry of the perfect paradoxist. His wrist is not so exquisitely flexible, his eye is not so cunningly swift, his body is not so airily poised as in later displays; but the blind fury of the tyro is sometimes more



perilous than the icy virtuosity of the expert, and in these defences of the indefensible he inflicts some grievous wounds on "the worldlings who despise the world." On the whole, however, in this volume his paradox is verbal rather than intellectual, an exhibition rather than a duel, and in the orchestra of morality which accompanies it there is a trifle too much wind. The misuse of words plays a great part in the entertainment. Against the gigantic paradox of pessimism he hurls the gigantic paradox of optimism. An age which believes in nothing he asks to believe in everything. "One thing is needful—everything. The rest is vanity of vanities." The pessimist says that all is vanity. He retorts that nothing is vanity, and founds on the retort a new religion. We have had orthodoxy and heterodoxy: now we have paradox. But extremes meet, and absolute optimism comes to the same thing as absolute pessimism. Belief in everything is as immoral as belief in nothing. "The optimist.....generally lives and dies in a desperate and suicidal effort to persuade all the other people how good they are.....Every one of the great revolutionists, from Isaiah to Shelley, have been optimists." Did Isaiah try to persuade the Israelites "how good they were"? Did he not try to persuade them how bad they were and how good they ought to be? "Things that are bad are not called good by any people who experience them; but things that are good are called bad by the universal verdict of humanity." What about war? What about liberty? Of course, this paradox is built on the ambiguous meaning of the words "good" and "bad":—

"What we call a bad knife is a good knife not good enough for us; what we call a bad hat is a good hat not good enough for us; what we call bad cookery is good cookery not good enough for us; what we call a bad civilization is a good civilization not good enough for us."

This recalls a passage in Blake's 'Sibylline Leaves':—

"Aristotle says characters are either good or bad: now, goodness or badness has nothing to do with character. An apple-tree, a pear-tree, a horse, a lion are characters; but a good apple-tree or a bad is an apple-tree still. A horse is not more a lion for being a bad horse—that is its character: its goodness or badness is another consideration."

It is evident that the goodness of men is one thing and the goodness of animals or vegetables another. The one is moral, the other non-moral. A moral civilization is perhaps conceivable: a moral hat is inconceivable. The nature of the sophistry is made plain if the word "conduct" be substituted for the vague term "civilization": "What we call bad conduct is good conduct not good enough for us." That is to say, falsehood is a good thing not good enough for us; forgery is a good thing not good enough for us; murder is a good thing not good enough for us. Doubtless Mr. Chesterton would not shrink from paradoxes so immoral as these, for they are not more immoral than others which he manufactures by the hundred, such as "the world is the better for every lie." Paradox ought to be used, like onions, to season the salad. Mr. Chesterton's salad is all onions. Paradox has been defined as "Truth standing on

her head to attract attention." Mr. Chesterton makes Truth cut her throat to attract attention. "Literature and fiction are two entirely different things. Literature is a luxury; fiction is a necessity." But some literature is fiction and some fiction is literature; therefore a thing may be both a luxury and a necessity, which is absurd. "'Blood and thunder' literature is as simple as the thunder of heaven and the blood of men." But stage thunder and stage blood are not quite so "simple" as the authentic bolt and the real ichor.

Although many of Mr. Chesterton's paradoxes are silly, his imaginative agility is amusing. His points of view are adroitly chosen so as to show truth at a fresh angle. His sense of incongruity is nimble, his gift of illustrative metaphor copious. He is an artist in sensible nonsense, a master of gargolism, a priest of the grotesque. The modern cult of nonsense is due to the revolt of imagination against fact. As science squeezes mystery out of life, man craves for a derangement of fixed ideas. Edward Lear and Lewis Carroll were the first to satisfy this craving, but Mr. W. S. Gilbert was the first great popular evangelist of nonsense. Mr. Bernard Shaw carried the new gospel into the subtler regions of reason, though the first classic of dramatic nonsense was undoubtedly Oscar Wilde's play 'The Importance of Being Earnest.' And now Mr. Chesterton is pouring the new wine of nonsense into the old bottle of the essay, and bursting it in the process.

In one of these essays, 'A Defence of Rash Vows,' Mr. Chesterton acutely describes the

"maddening horror of unreality which descends upon the decadents, and compared with which physical pain itself would have the freshness of a youthful thing. The one hell which imagination must conceive as most hellish is to be eternally acting a play without the narrowest and dirtiest greenroom in which to be human. And this is the condition of the decadent, of the aesthete, of the free-lover. To be everlastingly passing through dangers which we know cannot scathe us, to be taking oaths which cannot bind us, to be defying enemies who we know cannot conquer us—this is the grinning tyranny of decadence which is called freedom."

That is well said, and it applies not only to decadence, but to the whole tendency of modern culture, the perils of which we recently pointed out when discussing the poetry of Mr. Arthur Symonds (*Athenæum*, No. 3873, January 18th). We showed that modern culture tends to produce

"a temperament that visibly thirsts after beauty and variety of sensation, a temperament almost worn out with continual experience, yet always renewing itself and finding in each subtler satiety a still subtler nuance of emotion. There is something tragic in the neurotic pastime of remaking and remoulding one's own soul which is the penalty or the privilege of modern culture. The soul becomes almost like clay in the owner's hands, and is shaped with almost pitiless calm on the hard surface of art. This may be artificial, but it is an artificial reality for which the only alternative for some temperaments is dissimulation. It is ineludible, for the man who sees his own soul in this wise is doomed as irrevocably as was Tiresias when he saw Pallas, only it is not blindness, but vision, that is his doom. He is condemned to see for ever."

It is high time to investigate the influence

of literature in life, for we believe that it is now immeasurably greater than the influence of life in literature. Take, for instance, the revolution which literature has wrought in the passion of love. It is not too much to say that literature is killing love by setting up in the minds of men and women an agonizing analysis of sensation, in which the active senses wither and the mind is more and more. The metropolis of love has been transferred from the blood to the brain, and the modern lover is often a callous spectator presiding over a deadly duel of exasperated nerves. This tragical transformation is a menace to humanity. In order to escape from it mankind at some remote period may be compelled to burn its books and make literature a capital crime.

*The Choephori of Æschylus.* With Critical Notes, Commentary, Translation, and a Recension of the Scholia. By T. G. Tucker, Litt.D., formerly Fellow of St. John's College, Cambridge, Professor of Classical Philology in the University of Melbourne. (Cambridge, University Press.)

As Mr. Tucker points out in his preface, the last word on Æschylus has not yet been said. Paley said many words on the 'Choephori' a generation ago, and later still Dr. Verrall said a good many more; Mr. Tucker has more to say than either of them, and he does not claim to say the last word. Yet we may claim for Mr. Tucker, what he is too modest to claim for himself, that he has advanced the study of the 'Choephori' by a step. Those who were brought up on Paley, indeed, feel suspicious when they read Æschylus according to Mr. Tucker; many a passage they will hardly recognize. But this is Mr. Tucker's virtue. Like most recent editors of the classical texts, he keeps as close as he can to the best manuscript evidence, and his changes are for the most part restorations. Before adopting a conjecture, whether of others or of his own, he is scrupulous to observe the *ductus litterarum*, and he is not satisfied unless he can account for the assumed corruption. In a word, he is conservative in the best sense; and if we have not yet the play as Æschylus wrote it, we have at least something nearer to the original than other texts.

We do not propose to carry out a detailed comparison with the texts of Paley and Dr. Verrall, but it must suffice to say that Mr. Tucker has advantages over both. He has not, it is true, the intuition of Attic usage which is so marked in Mr. Neil's 'Knights'; thus he looks on γε as a particle which can "emphasize the sincerity" of a phrase, and there are some passages in the notes which lack sureness of touch. But his conscientious study and his natural caution save him from serious mistakes; his caution, again, saves him from the over-subtlety which is sometimes to be seen in Dr. Verrall's edition, whilst a truer feeling for poetic values sets him above Paley. He could never, for example, have tolerated εἶπε τάσδε νῦν νόσους in 278; and his own τὰς γεννῶ νόσους, "told the plagues that it begat," if not convincing, is less unlikely than Verrall's τὰσδ' ἐννῶν. His chief ser-



vice, however, lies in the frequent vindications of the MS. reading as sound, and in reducing the size (so to speak) of the accepted alterations. A few examples may be given. In 15 *μελίγματος* is kept, and interpreted as personal, like *μέλιγμα* in 'Ag.' 1440: a much simpler interpretation than Dr. Verrall's. *Φοῖβος* is kept in l. 32 as the "typical divining spirit," like 'Αφροδίτη, "grace," and other such. Here Dr. Verrall is the pioneer, but as the fact is not mentioned we take it that Mr. Tucker's comment is independent. The difficult passage 152 ff. suffers only one change at Mr. Tucker's hands, *άγος* for *άλγος*; he justifies *όλόμεκον δάκρυ* as tears freely spent, even to wastefulness. The asyndeton in 208 is shown to be natural, and transpositions therefore unnecessary. In 561 he keeps *οἴσομεν*, illustrating it from 579; he might have added Herod., iv. 106, *έσθῆτα δέ φορέουσι τῇ Σκυθικῇ ὁμοίαν, γλώσσαν δέ ἰδίην*. In 768 he reads *γαθούση* (after Turnebus), with the same letters as the MS., but differently divided, taking the word as a dialectic survival, like *δαγός*, &c. But it would be too long a task to record all the cases where the MS. reading has been justified. We may turn now to the conjectures which Mr. Tucker adopts.

He follows Stanley in reading *πατρώων δωμάτων* for *δ' ὁμμάτων* in 129, an alteration quite lawful, since the pronunciation of the two was the same when the MS. was written. Dr. Verrall's defence of *ὁμμάτων* can hardly be accepted. In 416 Mr. Tucker alters *φανείσθαι* into *φανίσαι*, "till all grows clear," a word not actually found, but correct in form and satisfactory in sense; this is the best attempt at improvement which has been made, and it may have arisen from the fact that *-σαι* and *-σθαι* are often confused. The line 542 is not so convincing as here read, *οὐφίς, ἃ πᾶς ἄν, σπάργαν' ἡμφυπλίζετο* (MS., *οὐφείσε πᾶσασπαργα-νηπλίζετο*); but, again, the editors have nothing better to suggest. The suggestion of *ἄταις ἄταισι* in 596 (for *ἄταισι*, the metre requiring an additional antibacchius) is distinctly good, and the play on words, as the editor shows, in the poetic manner. *Φοινία σκύλαξ* for *φοινίαν Σκύλλαν* is possible, but dubious, and the translation, "a creature whelped for murder," is forced; it is closer to the MS., however, than others (*κόραν, γυναιχ'*). There are other conjectures, some restored from the scholiasts, of varying merit. The MS. *θήρα πατρώα* in 251 (for this is virtually the MS. reading) is somewhat harshly interpreted, "their chace hath not the full-grown strength to bring their father's quarry home to the nest." In 586 *πλάθουσι* may be right in the sense of *πλῆθουσι*, despite the fact that *plē* is the root; the influence of the later Attic dialect may well have reacted upon the word. Mr. Tucker is, we think, somewhat rash in his sweeping alterations of the text to restore the "Doric *ā*" in lyric passages. He hardly allows scope enough for the influence of popular speech, and goes too far in assuming that lyric *ā* is Doric. May it not have been old Attic; and, if so, must the rule have been the same for old Attic as for Doric?

In the commentary we are struck by the abundance of apt illustration. The explanations, too, are natural as a rule, and often original. Lines 145 and 146, rejected

by Dindorf, are simplified by a stop after *τίθμι*: "this is my like for like, matching their wicked prayer with this bad prayer for them": a poor translation, true, but the construction of *ἀρᾶς* as genitive of price is natural enough. The note on 163, justifying *σχέδια* as a substantive, is good, and so in a higher degree is the whole commentary on Electra's speech, 182 ff. Acute remarks may also be found on verses 259, 601, 606, 848, 971 ff., and 1027, where *πλειστήρη* of 'Eum.,' 766, is explained as a substantive meaning "pledges."

But Mr. Tucker is not quite accurate when he speaks of the *ἀπέρωπος* (598) as suppressing the semi-vowel (for *περι*). The Æolic dialect (and therefore possibly old Attic, which had much in common with Æolic) wore down *περι* into *περ* in sentence construction, and we must not regard the *-ι* as being dropped in any given compound. The interpretation "in the style of one's judgment" for *τρόπῃ φρενός* (750) is not convincing; it is surely possible that *τρόπος* in popular speech (and the nurse speaks here) kept a hint of its etymology, so that the phrase might mean "by following the child's humour." The explanation of *ῆ πῶς*; (762) as "in what way," as opposed to "what other way," is far-fetched.

There is much of value in the appendix. Here Mr. Tucker places the Aristophanic criticism of Æschylus in a clear light, and combats common misunderstandings, gives a large collection of tragic plays upon words, discusses the method of Agamemnon's murder, and deals at length with some difficult questions of text.

The translation is of the kind now fashionable, a somewhat affected archaism with many inversions. Much of it is good, but it has one grave fault, being full of verse-tags. The worst piece we have noted is the following, which we arrange as verse to show its ugliness (538 ff.):—

Then pray I to this earth where is my father's grave,  
That it may be my part to make the dream come true.

Nay, as I read, it fits without a flaw.

For if the snake came from the same place as I,

If it was wrapped, just as a child might be,  
In swaddling clothes; if in its gaping mouth

It took the breast that nourished me,  
And mingled the kind milk with curds of blood,

While she for terror shrieked loud while this befel.

It is hard to say whether the ear is more hurt by the whole passage in its context, or by the faulty lines (4 and 9) in their context; and to each line one is tempted to add *ληκύθειον ἀπόλεσεν*. But if Mr. Tucker cannot write fine prose he is not alone in these days.

We have no space to deal properly with the introduction, but its chief points may be briefly indicated. Firstly, after a sketch of the legend of Orestes in its traditional form, and a comparison of the three extant plays on the subject, in which the influence of dramatic connexion on each is shown, the recognition in the 'Choephoroi' is abundantly justified. Evidence is brought to show that the Greeks did as a fact look to the hands and the shape of the feet as means of recognition; and it is acutely pointed out that there has been a confusion between the question whether "Electra in her excited

hopes might naturally argue as she does," and "whether the argument itself is conclusive." Electra's acceptance of her brother, whatever be true of the latter question, is "psychologically altogether correct." The same dramatic insight throws light on the action and speech of other characters, and the reader will learn from this book a truer appreciation of the poet's fineness of touch. A classification of textual errors, and a discussion of the right way to use the scholia, add much to the value of this edition. In conclusion, with due allowance for certain imperfections, which we have endeavoured to indicate, and for a slight prolixity and an awkwardness of style which too freely admits foreign words into the English, we may express our confidence that this edition will be recognized by scholars as one of high value.

#### NEW NOVELS.

*The Kentons.* By W. D. Howells. (Harper & Brothers.)

In the placid drama of life that Mr. Howells loves to unfold the question between the relative importance of plot and character solves itself to the reader's complete satisfaction. So smoothly, so naturally, and so agreeably does the narrative run on that in truth one hardly bothers oneself about the vexed question at all. The story is good enough to keep one's attention alive, and the persons represented are life itself. It is easy to say that 'The Kentons' is one of Mr. Howells's best novels, but without re-reading a great many of his earlier works one's judgment might well be at fault, and one may be content to say that it is at all events very good. It is thoroughly American in the best way, bright, vivacious, and clever, full of polished humour, and showing a keen appreciation of domestic simplicity and an ample store of knowledge of the world. It reminds one, in fact, of the delightful speeches of many of the American ambassadors in the easy combination which it displays of geniality, urbanity, and keenness.

*The Valley of Decision.* By Edith Wharton. (Murray.)

To read the whole of 'The Valley of Decision'—and it must be read all in all or not at all—needs determination. It is rather congested and heavy and laboured in manner, but it shows considerable thought and careful observation. After a time one gets broken in to the task and begins to feel that a few hundred pages more or less do not greatly signify. The exact and somewhat alarming number of the pages is six hundred and fifty. The story is divided into books, and this, perhaps, and the elaborate presentment and analysis of character and situation, and the detailed descriptions of scenes and ceremonies, add to the bulk. There is little to remind one of the author's previous success, 'A Gift from the Grave,' unless it be the use of Latin derivatives and the constant avoidance of Saxon and monosyllabic words. Northern Italy is the scene of the story, and the time is late in the eighteenth century, when the great Revolution was setting in in France, and new ideas and ancient families were fleeing across the Alps from a dis-



tressful country. The author has expended time and trouble over her hero and other personages belonging to the ducal court of her story.

*The Beau's Comedy.* By Beulah Marie Dix and Carrie A. Harper. (Harper & Brothers.)

A PRETTY trifle, unpretentiously told, is this simple tale of the eighteenth century. The idea is fresh, and there is a natural if somewhat naïve note in its treatment. Circumstance lands a spoilt sprig of English nobility, French on the mother's side, without credentials, at a primitive village in "his Majesty's province" of Massachusetts Bay. The natives assign their visitor the ungrateful rôle of a French spy, and keep him prisoner on that presumption till the tardy arrival of answers to his letters to England acquits him. Meanwhile, he works perforce for a worthy farmer and is made more of a man in the process. The volume is daintily dressed, the frontispiece pleasingly representing the rustic heroine of this unsophisticated romance.

*The Zionists.* By Winifred Graham. (Hutchinson & Co.)

MISS GRAHAM has a remarkable facility for writing, which leads her to neglect, it would appear, efforts to restrain or improve a naturally florid style. The narrow section of the Jewish community with which her new story is concerned moves in the highest circles, consorts freely with royalty, and marries into the British aristocracy, but the artificial language in which the characters converse would certainly never be heard in decent society. The hero, with whose god-like attributes of mind and body we are wearied upon every page, is the son of mixed parentage, reared in no creed, but destined from the outset by his mother's friends to be the deliverer of their race, and to found a new Jerusalem for the benefit of those fanatics who consider themselves homeless amidst Western civilization. To his credit be it said that the young man only ultimately consents to fulfil such a preposterous rôle for the sake of a pair of fine eyes which refuse to look at him upon any other condition. The author hardly convinces us that Lord Hawthorne's son is at heart a Zionist. Miss Graham has evidently studied the chosen people with some care, her ideas are ingenious, and she wishes to tell us all she knows of the Holy Land, but her manner is too fulsome to convey much impression of reality.

*Blue Lilies.* By Lucas Cleeve. (Fisher Unwin.)

THE majority of good women would indeed give a poor impression of themselves if they were to be judged by the outpourings of their inner selves which occasionally find their way on to paper. Most of Mrs. Bedford's diary would certainly convey the idea that she is merely an infinitely tedious self-conscious egotist, posing as a *femme incomprise*, and thoroughly enjoying a flirtation with the first handsome stranger whom she meets. But this is far from being the case, for though the heroine of 'Blue Lilies' is not entirely guiltless of some of the above defects, she is also distinctly a virtuous

young woman, and so generous-minded as to refuse to divorce her husband, mainly in order that she may continue to support him and his unpleasant daughter. Fortunately, in Mrs. Bedford's case, virtue brings its own reward in the form of a belted earl in disguise, who can cook her a French dinner and lay out her garden, which is really his, entirely to her fancy, even to the cultivation of blue lilies. The husband is removed at exactly the proper moment, and in the most exemplary manner, with an "angelic smile" bequeathing her to the fate which she would have chosen, whilst a pale-faced curate relieves her of her daughter. Meantime, Mrs. Bedford's experiences and some of her sentiments, though ill expressed, are amusing, especially when she does not attempt to moralize in too high a tone.

*The Man from Glengarry.* By Ralph Connor. (Hodder & Stoughton.)

IN his story of Western Canada Mr. Connor has succeeded very well in representing the mixture of races squabbling and yet contriving to exist well enough together in that part of the world—Scottish Highlanders, Irishmen, Frenchmen, English, and Americans. He writes well, with a breezy freshness that seems in keeping with his scenery, and all one could wish is that he would be a little less minute in revelling over the details of a fight. The same cheerful spirit with which he enters into a fight animates the simple episodes of the love-story which has to be introduced. The book is not great at analysis of emotion, but furnishes a pleasant contrast to the ordinary novel of complicated sentiment and disagreeable problem.

*Marion Manning.* By Edith Eustis. (Harper & Brothers.)

THIS is a long and carefully written story, beginning with the courtship and marriage of a sentimental, idealizing girl of Virginian birth and upbringing, and ending with the honeymoon tour of her second marriage. The greater part of the story is laid in Washington, and the male characters are mostly politicians. The book is redolent of American "culture"—as the phrase goes—and earnest self-improvement. We are among ladies who are members of Browning societies, "Greek drama" clubs, and "women's auxiliaries," whilst the men, as has been indicated, affect Congress, the "machine," and "platforms." They are all in deadly earnest, and either excessively bad or intolerably good. The book is written grammatically, and has passages which are not without grace; but it is not lightened by a single gleam of humour upon any of its pages. The story hinges upon a young wife's sudden realization of the fact that she has married an imperfect, ambitious man, and not, as she appeared to suppose, a god in human form. Her initial error rose from her lack of humour and of the discrimination which a sense of humour supplies. Owing to the same gap in her mental composition she is crushed by her awakening, and two hundred closely printed pages are required to bring her to an attitude of tolerance toward the realities of life. In the meantime her unfortunate husband has further demonstrated his merely mortal

origin by dying of typhoid fever, and thus providing a fellow Congressman with a wife who, though still lacking in humour, has mellowed somewhat from her first wearing intenseness. It is a polite, but not amusing narrative.

*The Catholic.* (Lane.)

THOUGH the anonymous author of this "tale of contemporary society" disclaims in his preface any bias for or against the Church of Rome, his sympathies seem to tend in the former direction. Yet a Protestant would scarcely have emphasized more the appeal of accessories in the Catholic faith. Surely it is the essential simplicity rather than the ceremonial that really makes the "magnetic influence" and accounts for most of the converts. It is the root-principle of obedience underneath the processions and incense and vestments and ornaments that attracts, without which they were merely that "vain observance" which Catholics condemn. The members of the "Anti-Papal League" and their methods seem scarcely burlesqued, in view of the depths to which the rabid opponent of "Romanism" can descend. The cleverly contrasted priests of "St. Peter's" are lifelike and sympathetic enough, whilst under the guise of Cardinal Grimsby we have a pleasingly graphic and probably authentic sketch of Cardinal Manning. The other characters that overcrowd the canvas, including the fair and fervent Lady Eva Fitzgower, with whose conversion to Catholicism we are mainly concerned, are less convincing—some, indeed, are the merest puppets. The tale, which is written with a great air of verisimilitude, is poorly constructed, lacking in concentration, and of no artistic importance. It shows, however, a certain amount of acumen, some of its scenes being well observed.

*Something in the City.* By Florence Warden. (Long.)

TWO characters stand out in this most circumstantial and sensational story. The veteran novel-reader is not at a loss to attribute to the amiable and plausible American gentleman, with the firm mouth and the iron grip, and to the feline adventuress, with her mature but elegant beauty and her foreign title, the leading parts in the systematic campaign of co-operative fraud which forms the rather sordid material of the plot presented to us. The long-suffering wife and the two innocent young nephews, who have to play a kind of "knock-about" part for the benefit of the arch-conspirator and his subordinate agents in colossal jewel robberies, seem somewhat impossible in their confiding submission to the schemes in which they are involuntary partakers. There is considerable skill and fertility of invention in the book, but in spite of the realism of one or two figures, notably of the typical London handmaid, unscrupulous and spirited, not to say impudent, we find the atmosphere of mean crime not a little depressing.

*Pour arriver au Bonheur.* By Georges Sauvin. (Paris, Plon-Nourrit & Cie.)

'POUR ARRIVER AU BONHEUR' is a well-written conventional Parisian novel of the fairly decent type.



## THEOLOGICAL LITERATURE.

*The Progress of Dogma*, by Prof. Orr (Hodder & Stoughton), shows wide scholarship, lucidity in the presentation of ideas, and intellectual ingenuity. "I believe," says the author,

"that, so far from the history of dogma being the fatuous, illusory thing that many people suppose, there is a true law and logic underlying its progress, a true divine purpose and leading in its developments, a deeper and more complete understanding of Christianity in its many-sided relations being wrought out by its labours."

He asserts that theology is a science, and that within its sphere definite results are possible, from which advance can be made. He declines, however, "with the rationalist, to submit everything to the rule of natural reason." Whatever natural reason may be, it may be pointed out that the apologist of a science does not object to submit to the fullest examination of reason. It is further stated that "whatever has no place in Scripture, or cannot be legitimately deduced from it, is no part of the truth of revelation." There is much virtue in "legitimately." Prof. Orr, of course, knows Newman's 'Development of Christian Doctrine,' but he does not set forth the canons by which we are to recognize legitimate deduction; and yet these canons are not unneeded in determining the relation of Protestant doctrine to Scripture. In a foot-note he says that the Church can never make a dogma of universalism, since this doctrine is at least not plainly taught in Scripture. Yet some may assert, and many believe, that such a dogma could be legitimately deduced from the New Testament doctrine of the Fatherhood of God. A remarkable admission is made:—

"We are more dependent on the past than we think even in our interpretation of Scripture; and it would be as futile for any man to attempt to draw his system of doctrine at first hand from Scripture, as it would be for a man of science to draw his scientific knowledge direct from nature, unaided by text-books, or the laborious researches of the myriad workers in the same field."

Niebuhr went straight to the sources of Roman history, and did not find much help from the old faith of his day. Darwin went to nature without much consideration of text-books; and somehow there is a general impression that men of science draw their knowledge direct from nature, and accept nothing from other workers which has not been established, by all possible tests or experiments, as a law. Prof. Orr should inquire of present-day Platonists and Aristotelians if they go direct to their scriptures, or if they hamper themselves with the interpretations of predecessors, especially of predecessors who lived in the very ages when the dogma of the Church was formulated from ideas furnished by the exegetes of the Bible. The most noteworthy of Prof. Orr's statements had best be quoted in his own words:—

"Has it ever struck you, then—you will not find it noticed in the ordinary books, but I am sure your attention cannot be drawn to it without your perceiving that there must be more underlying it than meets the eye—what a singular *parallel* there is between the historical course of dogma, on the one hand, and the scientific order of the text-books on systematic theology on the other? The history of dogma, as you speedily discover, is simply the system of theology spread out through the centuries—theology, as Plato would say, 'writ large'—and this not only as regards its general subject-matter, but even as respects the definite succession of its parts. The temporal and the logical order correspond."

The order, in historical sequence, is theology, the doctrine of God; anthropology, the doctrine of man, including sin; Christology, the doctrine of the person of Christ; soteriology (objective), the doctrine of the work of Christ, especially the atonement; subjective soteriology, the doctrine of the application of redemption; eschatology, the doctrine of the last things. This sequence, we are asked to believe, is the logical order. It may be argued that the logical order is theology, anthropology, Christology, since Christ must be set forth as God and man; but

it may be argued with equal force that in the logical order Christology should precede anthropology, since theology as the doctrine of the Trinity is not exhausted till the full import of the idea of the Second Person, of the Son, is explained. Again, it is possible to maintain that eschatology should logically precede soteriology. The means of salvation owes its importance to the significance of man's destiny, and that destiny must be understood before the Saviour's work can be appreciated. Eschatology is less discussed than any of the other doctrines or dogmas, and it is not easy to discover whether in Protestantism the doctrine of the last things has passed into a dogma. "Eschatology," Prof. Orr says,

"enters on what may be called its mythological phase in the Middle Ages. The invisible world is divided into Heaven, Hell, and Purgatory, and imagination revels in descriptions of the topography, arrangements, and experiences of each region. The Reformation swept away these creations of terror and fancy, and reverted to the severe antithesis of Heaven and Hell."

In spite of his statement regarding the sweeping away of these creations, Prof. Orr goes on to say that the liberties which the holiest of men—Jonathan Edwards is named—permitted themselves in picturing the torments of the lost were very awful. The mythological phase evidently did not end with the Reformation. The complexity and difficulty of the eschatological problem are admitted, and the statement is made that Scripture divides men at the Judgment and leaves them divided, and there is reference to the term *aiōnios*. The complexity of the problem may certainly be admitted, when, on the one hand, the writer piously reflects that we should see that "we do not ourselves fail to enter into the rest of God through unbelief," and when, on the other hand, we remember that in the most detailed parable regarding the Judgment there is not a word regarding belief or unbelief. The conclusion of the whole book seems to be that there has been progress in dogma in the past; that there may be, and perhaps must be, progress of eschatology from doctrine to dogma; and that when this progress is finished the work of theology as a science will be complete.

*The Atonement and Intercession of Christ*, by the late Principal David Charles Davies, Trevecca (Edinburgh, T. & T. Clark), is edited by Mr. D. E. Jenkins, who contributes an interesting and appreciative biographical note regarding the author. The articles which form this book were written month by month, from 1862 to 1864, for a little penny periodical, and were produced after a special study of the doctrine, in connexion with the reading of Dr. Lewis Edwards's 'Doctrine of the Atonement,' for Bible-class purposes. The book will doubtless be welcomed by the friends of the author; and while it cannot be said to be an exhaustive or learned theological treatise, it gives us a sight of Calvinism as expounded in the last generation. It would be unbecoming to criticize the teaching of a man who died so recently as 1891, and who in his life did not apparently intend that the articles should be reproduced. The style and thought, however, of the writer may be illustrated. An important question and a direct answer are thus stated: "If it is again asked, Did God purpose the salvation of all? The Calvinist's reply is, No, only of those that are invited to Jesus." It would be difficult, it may safely be said, to find a New Testament warrant for the doctrine contained in this passage:—

"Who in the court above makes it compulsory for Christ to plead, so that a believing sinner may obtain forgiveness? Not conscience, for that is within the sinner's own breast. Not Satan, for he has been cast out from heaven. It must then be the Law, or 'Moses' (to use our Lord's term) 'that accuseth you.' Christ, therefore, pleads for forgiveness for the sinner against the accusations of Moses; and all the concern that the Law has in him is a matter of justice. But the Advocate is as righteous as the Law itself."

While Moses doth accuse me,  
I give to Christ my plea,  
He's righteous, I unrighteous,  
And He has died for me.

The doctrine of propitiation is thus crudely stated:—

"Money payment, in a business transaction, secures possession, on the mere score of justice, to the one who pays, of all he pays for. Similarly, the pardon of Christ, as the propitiation, guarantees, on the ground of justice to Him, 'that whosoever believeth on him should not perish, but have eternal life.'"

*Handbooks for the Clergy: Patristic Study.* By Henry Barclay Swete, D.D., Litt.D., Regius Professor of Divinity in the University of Cambridge. (Longmans & Co.)—This is a most excellent manual. It contains within a limited space a large amount of pertinent and valuable information. It omits nothing that might be fairly expected in such a book. The notices of the various authors are fair and will stimulate to study. Prof. Swete shows great judgment and skill in briefly characterizing the merits of the books discussed, and the work is written with grace and elegance. It is designed for the young clergy of the English Church. It is therefore natural that great prominence should be given to the opinions of men who have been the ornaments of that Church in recent times, such as Lightfoot, Westcott, and Hort. But it is curious to see St. Irenæus and St. Hippolytus described as "representative Churchmen." At the same time, Prof. Swete is eminently just to those who are outside his own Church.

*Addresses on the Revised Version of Holy Scripture.* By C. J. Ellicott, D.D., Bishop of Gloucester. (S.P.C.K.)—The Bishop of Gloucester delivered these addresses in order to persuade the clergy of his diocese to use the Revised Version at the lectern in the public service of the Church, and his arguments would lead to the regular employment of that version in all worship. The line which he follows is to show that there was much need of revision; that the men who were selected for this task were eminently qualified for it; that they devoted themselves with great earnestness to do the work effectively; and that, in fact, they achieved complete success. The bishop in adopting this method narrates fully the history of the whole undertaking in an interesting manner, and his own personal and intimate acquaintance with all the details is guarantee that the history is trustworthy. It would be difficult to gainsay the conclusion to which he comes, that the Revised Version is in many points much more accurate and faithful than the Authorized, and that "the English Bible in its most correct form can never be rightly withheld from our public ministrations." But we doubt if the bishop is correct in thinking that the revisers achieved a complete success. In fact, his own remarks suggest that no revision can be final and that the revisers did not take that modern view of the nature of the language of the New Testament which now prevails among scholars, though he endeavours to prove that they did. Moreover, he does not deal with the objection which many have made to the public use of the version—namely, that owing to the harshness of the rhythm, as compared with that of the Authorized Version, it is less pleasing to the ear and more difficult to read. Possibly this might still be amended. And there can be no doubt that the churches should hear the Bible read in the version in which the rendering is most accurate and trustworthy. The bishop advises his clergy to explain the matter fully to their congregations before introducing the Revised Version, and he requests them to study for this purpose Westcott's 'Lessons of the Revised Version of the New Testament.' But Westcott's work appeals mainly to scholars. There ought to be a tractate containing a popular proof of the superiority of the one version over the other. The form which the bishop's remarks took did not allow of this, for he



could not present the various passages beside each other, and the reader has to take his word for it that the Revised Version is the better.

*Monasticism, its Ideals and History; and The Confessions of St. Augustine.* Two Lectures by Adolf Harnack. Translated into English by E. E. Kellett and F. H. Marseille, Ph.D. (Williams & Norgate.)—The first of the two lectures of which this book consists was delivered in Darmstadt twenty years ago, and is described by its author as a youthful production. It takes a rapid survey of the great epochs in Church history, when monachism played an important part, and exhibits the changing nature of asceticism in the different periods. It is a thoughtful, interesting, and suggestive sketch. The lecture has reached a fifth improved edition. Prof. Harnack states that he has not removed the traces of its youthfulness, but has taken care that no opinion remains in it which he does not now hold. The second lecture first appeared in 1888, and was reprinted almost without change in 1895. It is an account of Augustine as seen in his 'Confessions.' Prof. Harnack seems to us inclined to take a too lenient view of the vices described in the book, and to form too high an estimate of the mental capacity of the great Father. But the tractate well repays perusal and stimulates reflection. The translators have done their work well. The renderings are accurate, clear, and graceful.

*St. Paul and the Roman Law, and other Studies on the Origin of the Form of Doctrine.* By W. E. Ball, LL.D. (Edinburgh, T. & T. Clark.)—This book presents us with the results of five incursions of a lawyer into the regions of theology. In the first three he is occupied with the effect of Roman law on St. Paul, on the formularies of the Church, and on ante-Nicene theology. In the other two he examines the connexion between Philo Judæus and St. John and the New Testament quotation of uncanonical Scripture. The papers are fresh, interesting, and instructive. They are well written, lay out their subjects clearly, and are calculated to encourage thought. The writer is apt to do harm to himself by depreciating what others have done. Thus he says:—

"Modern advanced criticism on the Fourth Gospel seems to take too little account of the influence of Alexandria, not merely as the intellectual centre of the world, but also as a great—perhaps the greatest—centre of the Jewish race during the first century."

This is an extraordinary statement to make at a time when the commentaries on St. John's Gospel are full of discussions on the relation of the Gospel to Philo. Again, he says:—

"A study of the intellectual environment of the writers of the New Testament, and of the early Fathers, is necessary to a comprehension of the development of Christian theology. The following pages are designed to contribute in some small measure to this study, which has been too much neglected in the past, and is only beginning to receive the attention it deserves."

Possibly Dr. Ball refers only to the theologians of this country, but even if this be the case, his statement is not strictly correct. His article on Roman law in ante-Nicene theology treats principally of Tertullian. He does not seem to know that the opinions which he has propounded have been discussed in many of the monographs which have appeared on that Father within the last twenty years. Dr. Ball is not very successful as an exponent of Scripture. Thus he says of Galatians iv. 7, quoting it from the Authorized Version, "an heir of God through Christ": "The Revised Version, however, has adopted a supposed emendation of the Greek text, and in it the passage reads: 'and if a son, an heir through God.'" The reading "an heir through God" is not an emendation, but is guaranteed by the best MSS. and by patristic evidence, and has been adopted by the best editors. Dr. Ball is, therefore, rather unfortunate in his remark on it: "The phrase 'an heir through God' seems meaning-

less in any juridical sense, and cannot, I think, have been used by Paul." He finds a similar difficulty in Ephesians i. 13, 14; but perhaps his difficulty might have been lessened if he had carefully attended to the translation of the Revised Version. This translation is, "In whom, having also believed, ye were sealed with the Holy Spirit of promise, which is an earnest of our inheritance, unto the redemption of God's own possession, unto the praise of his glory." Dr. Ball quotes this with a large number of inaccuracies, which we mark in italics: "In whom having also believed, ye were sealed with the Holy Ghost of promise, which is the earnest of our inheritance, *until* the redemption of the purchased possession, to the praise of His glory." Dr. Ball says in regard to these verses: "As translated, it is difficult, if not impossible, to assign any precise meaning to this passage," and then he supplies a translation of his own. If he had noticed that "until" (*eis*) of the Authorized Version is corrected into "unto" with the same meaning as the *eis* in "unto the praise of his glory," he would not have fallen into the mistakes he has made in his new translation. But Greek is not his strong point. He assigns, for instance, a new meaning to *στιχος*, "the stichos being an artificial division somewhat corresponding to the 'folio' in English legal documents." In the first five chapters Dr. Ball treats very nearly the same subjects as Mr. Buss in his 'Roman Law and History in the New Testament.' But, on the whole, the divine is more accurate in his exposition of Roman law than the lawyer. Thus Dr. Ball's statement in regard to "betrothal" is too general. "Either party," he says, "might break off the engagement, subject to liability to an action for breach of promise." But a passage in Aulus Gellius renders it likely that such action was legal only in Latium and not in Rome, and that even in Latium it disappeared with the extension of the citizenship to that region by the *lex Julia*. Inaccuracies of a like nature occur throughout the book; but they are insignificant. The work deserves high praise, and especial commendation is due to the chapters which deal with New Testament quotation of uncanonical Scripture. They are conceived in a liberal spirit, and worked out with a single desire to attain the truth.

*The Coming Unity: the Problem of the Churches.* By the Rev. Alfred J. Harvey. (Elliot Stock.)—This little book of sixty-eight pages, which Mr. Harvey modestly calls "an essay," gives evidence of much care and research. In his brief historical sketch he refers to the "widespread unspirituality and inefficiency" in the Church of England from the middle of the eighteenth to the middle of the nineteenth century, and gives two special instances of this—one the absence of lay workers, the other that public prayer of any sort was illegal except in church or a licensed Dissenting chapel, so that even the Church Missionary Society for the first thirty years of its existence had to open and close its public meetings without prayer. The aim of the book is to show that brotherliness in its fullest extent may exist among all Christian denominations, although the ecclesiastical systems may differ. The author does not seek for any attempt at uniformity, as "diversity will always exist—diversity based on the differences of men's minds and manners, but the residual diversity will in no way mar the perfect unity of the Church." A letter Creighton wrote to Dr. Guinness Rogers in the last year of his life is quoted as showing that he entertained the same views:—

"I can conceive of a Christian Commonwealth consisting of bodies of believers, each with opinions of their own, even about matters of organization, understanding one another and respecting one another, yet conscious of a common purpose which transcends all human methods."

Mr. Harvey makes reference to the loyalty of the Evangelical Free Churches to the

essential verities of the Christian faith, and to the fact that certain works of theology written by members of these churches rank as textbooks in some of the Church of England colleges and the universities. Mention is made of the extraordinary growth of the Free Churches: in 1896 their places of worship supplied a larger number of sittings than those belonging to the Church of England, while the estimated number of communicants is equal to the estimated number in the English Church. Mr. Harvey desires that both ministers and people should avail themselves of every opportunity of brotherly intercourse and co-operation; in this way

"the bitterness, and rivalries, and envyings, which are an inheritance from former times, will steadily be abolished, and at length will be but a strange and sad memory of the past."

Mr. Harvey does not touch upon the education question. We have always considered that the best solution for this is that the education in the Board schools should be entirely secular, and that the buildings should be open at convenient times for teachers of the various denominations to give religious instruction as the parents may desire.

*The Ancient Catholic Church.* By R. Rainy, D.D. (Edinburgh, T. & T. Clark.)—We welcome this fresh and original contribution to the literature of early Church history. Dr. Rainy's learning and accuracy are beyond praise. Church history is so often the happy hunting-ground of the rhetorical ecclesiastic that it is pleasant to come across a work distinguished by severe lucidity and unmoving intellectual serenity. The writer condemns or approves without passion. It would not be true to say that Dr. Rainy has no prejudices; the Presbyterian bias is undoubtedly noticeable here and there, and the accounts of the development of the Church's system, never sympathetic, become less than adequate when he is dealing with such a subject as monasticism. But, on the whole, the judicial character of the work is only less prominent than its intellectual force. For it is this latter quality that strikes us most on a careful reading. The facts are, of course, not new. The presentment of them is never quite attractive. But the unceasing commentary is always real thinking, always suggestive and stimulating. The gradual development, whether of Church institutions or theology or heresy, is also extremely well brought out. Every effort is made to give each factor its due importance, and to suggest a rational account of the whole. The student cannot possibly fail to gain a great deal by careful study of this book, which is quite unlike the ordinary Church history of "commerce." But it will not, we fear, be of service to the general public. As a commentary it is useful. As a statement of the case as it presents itself to a mind singularly keen, judicial, and active, it is of great interest, and, indeed, ought to remain a standard expression of the mental characteristics it embodies. As a storehouse of facts it is accurate. As a guide to the literature of the subject it is well informed, although we miss any references to Bishop Westcott's interesting essays on Tertullian and Origen, to Mr. Burkitt's lecture on 'Early Christianity outside the Roman Empire,' and to Boissier's 'La Fin du Paganisme.' But the great defect of the book lies in its narrative. Dr. Rainy seems to have no power whatever to tell a story, and none of the dramatic insight without which true history never has been and never will be written. It is not that his interest is obviously in the development of ideas rather than in that of external organization, but that his matter is always dead to him, the subject for dissection. Even of the personalities who do interest him he supplies but meagre and jejune accounts; and the book as a whole could never give an adequate picture to any one who was previously ignorant of the subject. From beginning to end one can hardly say that a single man is made to live for the reader,



certainly not Athanasius or Cyril or Basil. In the pages of Newman, whatever his defects—and they are great—the Arian controversy lives again, and even Prof. Gwatkin awakens the sympathy or antipathy of his reader. But Principal Rainy provides a cold, if correct analysis of forces which is no more real history than an abstract of a chapter of Stubbs on the 'Constitution.' His attitude of aloofness and superiority, pleasant as a change from the ecclesiastical hysteria of partisans, is yet far removed from that combination of sympathy with knowledge which is so markedly characteristic of another recent work in the same field, the Bishop of Salisbury's 'Ministry of Grace.' Thus Dr. Rainy will always be suggestive and valuable to the reflecting mind, but he has not supplied an adequate presentment of the origins and early activity of what is at once the most original and the most conventional, the most attractive and the most repellent, the noblest and the meanest of all human institutions—the Catholic Church.

#### SHORT STORIES.

*North, South, and Over the Sea.* By M. E. Francis. ("The Country Life Library" and Newnes.)—This unusually substantial and well-turned-out volume contains fifteen stories of rural life by Mrs. Francis Blundell, which have previously appeared in *Country Life* and in *Longman's* and the *Cornhill* magazines. Five of them are concerned with Lancashire villagers, five with South-Country rustics, and five with the affairs of Irish peasants. One, 'Sentiment and Feelin', is no story at all, but an amusing little magazine sketch of North-Country manners and customs; and several others, such as 'Heather in Holborn' (an admirable little word-picture, instinct with genuine pathos), are so slight in plot that one might call them descriptive essays rather than narratives. Altogether the volume has a most pleasing and wholesome atmosphere, and is better worth reading and keeping than are most collections of short stories. They are really concerned with country life and country folk, and are not a mere literary exploitation of a fashionable topic, as are so many of the professedly rural stories. Mrs. Blundell's rustics deliver themselves of no elaborate prose poems in praise of snails or daffodils or sunsets, and are never consciously picturesque. They are too real for that, and their slow humour, when shown at all, is genuine and ponderous, and provocative of leisurely and delightful chuckles from the discerning reader. "Tis just what you do say, Mrs. Domesy—it be a reg'lar romance," says one of the author's Dorset cottagers of the history of Brother John's exceedingly unromantic matrimonial affairs, a history more delectable by half than most "reg'lar romances," because unaffectedly humorous. Mrs. Blundell, despite the soundness of her observation, is not always consistent or accurate in her use of rural dialects, but her sketches can well stand alone; they do not depend for their interest upon any technical quality, but upon their truth, their simplicity, their real humour and pathos, and their close relation to real flesh-and-blood rustic life. These are not common merits, and are worthy respectful consideration.

*The Passing of the Flapship, and other Stories.* By Major W. P. Drury. (Bullen.)—More than any other writer of the day, with perhaps one exception, Major Drury has the art, or rather the gift, of so telling a story that the characters live, and the incidents, however impossible, become for the time actual verities. We may know that Pringle never could have made his very remarkable Progress, but as we read the account of it we feel sure that he did, and that all would have gone well if the jib-sheet had not jammed; we know that the whole thing is a ghastly imagining, but with the spell upon us we do not doubt that the Man at the Window watched the sunset and

wrote a name on the glass with a dying effort. So we welcome a new volume by their creator, and though there is not in it anything quite up to the same level of fun or of power, the stories—ten in number—are, none the less, exceptionally good. In four of them our old friend the retired private of marines, now landlord of the Coach and Horses on Dartmoor, displays his admirable powers of invention; and his account of the way in which a missionary trouble at I-chang on the Yang-tse was put to rest by him and Jannaway, the marine officer, and Ah-Fat, the Chinese cook of the river gunboat Sneeze—"a round-sterned, pot-bellied, twin-screw, third-class bug-trap," which "rolled like a dyin' 'umming-top, steered like a makee-learn's bicycle, and was as chockful o' cockroaches as a ripe Gorgonzola is o' mites"—is a really exquisite piece of fooling. On the other hand, the story of the Lady Daphne's death, told without the intervention of Mr. Paget, is as fine in its grim tragedy as that of the Boer—who has happily nothing to do with the war—put under the pump for pretending to speak Zulu is in its farcical comedy. We can do with more of Major Drury's stories as soon as he likes to let us have them.

*Zike Mouldom.* By Orme Agnus. (Ward, Lock & Co.)—Orme Agnus, as he explains to us in his preface to these short stories, is anxious to convey a better impression of his friend the navy than is likely to be conveyed by the brutal manners and language of the individual who represents the class. It is difficult to avoid sentiment in the task of whitewashing a notorious black sheep, but in the chapters collected under the title of 'The Navigators' the author has steered his course with some success. Whilst preserving the coarseness of his tongue and not a few of his bad ways, the Lancashire navy, as portrayed in these pages, entirely convinces us that under his moleskins he possesses a heart of gold and a saving sense of humour, not to speak of considerable heroism and power of self-sacrifice for his friends. There are one or two forcible situations in these chapters, but the tragedy is more lightly handled than in the history of Zike Mouldom, a strong study of character, but a little overstrained. The last two stories in the book are delightfully humorous, but it is not easy in these days for any chronicler of Dorset rustic life to be entirely original.

*The Handsome Quaker, and other Stories.* By Katharine Tynan (Mrs. Hinkson). (Bullen.)—'The Handsome Quaker' gives its name to a volume containing eighteen of Miss Tynan's short stories. They are mostly slight sketches of Irish life and manners, and have much of the author's well-known power of revealing beauty and pathos in unexpected places and circumstances. Some of them seem very familiar to us, though we fancy they have not been published elsewhere, for there is no mention of any such appearance.

#### TRAVEL.

MESSRS. MACMILLAN & Co. publish *The Web of Empire: a Diary of the Imperial Tour* of the present Prince and Princess of Wales, by Sir Donald Mackenzie Wallace, who was officially attached to the Duke of Cornwall during the journey. The illustrations are from the pencil of the Chevalier de Martino. The authorized account is, on the whole, better than the other volumes that we have read upon the same subject, although they were excellent. It has been an advantage in some respects to Sir D. M. Wallace to have had the best sources of information. On the other hand, he has doubtless been under disabilities as to the use which he could reasonably make of all that he has been privileged to see and hear. But this restraint] has also operated in the

case of those less strictly bound, and there are no indiscretions in any of the volumes. Indiscretions are sometimes the salt of such narratives, which may be dull without them. No one of the books is dull, and, although no one of them is in a literary sense important, they all may play a worthy part, and this one above others.

The most weighty chapter is one upon colonial patriotism and Imperial Federation, in which Sir D. M. Wallace pumps cold water on the hopes not only of those rash persons who wish to give the colonies a representation in the Imperial Parliament for which they do not ask, but even of those who, with less indiscretion, only call on the colonies to pay their share of the cost of the British fleet. He begins by making larger admissions than were perhaps necessary to those to whose views the colonial opinions which ultimately he has to state are opposed. He says that only a few years ago most of the larger colonies were not at all indisposed to detach themselves gradually from the mother country, and that this is now so changed that even on their side there is a desire that the bonds of union should be strengthened. It is not possible to discover, even a few years ago, representative colonial utterances tending directly to separation. Many distinguished colonial politicians of all ages at one time or other in their career have used language which pointed towards separation, but in no case that we remember has there been any authoritative expression of public desire to that effect in any leading colony. On the other hand, we do not believe that in Australia there has been a recent movement in the opposite direction, or that either the Commonwealth Parliament or any legislature of any one of the Australian states is in favour of anything which can be properly called a strengthening of "the bonds of union." The matter is one of considerable importance, and it is one as to which public opinion here is being misled by men who ought to know the danger of exaggeration on the subject. We agree with our chronicler so far as the Dominion of Canada is concerned. We think that in New Zealand matters have remained as they were, with some recent strengthening of the sentimental tie, and that in Australia there has been little change. Of the separate colonies Victoria was for many years in favour of some strengthening of the bonds of union. New South Wales was, on the whole, fiercely against it; and the Commonwealth Parliament is against it. Sir D. M. Wallace, in believing, as he evidently does, that Australia has drawn and is drawing closer to us, points to the desire of France and Germany to acquire fresh territories beyond the sea as a standing danger to Australia, recognized by Australia to the extent of a belief that under the domination of Germany its freedom would be lost. No representative Australian—certainly no Australian Parliament—really believes that Australia stands in the slightest danger from Germany in any circumstances. The author rightly tells us that the action of Germany in New Guinea and in Samoa, and of France in the New Hebrides, alarmed Australia, which is true; but underneath the alarm lay not fear of conquest, but fear of more markets being closed against the Sydney trade, and more convicts being sent to the neighbourhood of Australia. Sir D. M. Wallace names New Caledonia; but so far from fearing conquest from New Caledonia, the Australians expect, in the event of war with France, to be able without much difficulty to help themselves to the outlying dominions of the French Republic. Of course, Australians are glad to have the assistance in such matters of the British Foreign Office and of the British fleet. He goes on to suggest that even the Australians aspire to closer union with the mother country; but he has



received very influential warning, which he thinks it right to impress upon the British public, that the colonies—and here he writes generally—look with profound distrust on any proposal tending to restrict the large measure of independence which they enjoy, and that they would not at all like the idea of being brought under the authority of any body outside their own limits, even if they should have a voice in its deliberations. We ourselves should have thought that New Zealand would, on the whole, accept the necessary conditions of this “closer union.” But undoubtedly Australia would refuse; and to gain New Zealand would be the very way to lose Australia. So far as representation either in Parliament or in any Imperial Council is concerned, we agree with our author that we must be content to let well alone. We had, however, hoped that it might be possible to obtain contribution from the colonies towards the fleet. Sir D. M. Wallace quotes an influential member of the present Canadian Government as telling him that Canada could not be induced to furnish an annual fixed subsidy for Imperial purposes, and he quotes the opinion to the same effect of the great leader of the other party—the late Sir J. Macdonald. We should have thought that Canada would be willing to furnish a fixed subsidy, but that it could, perhaps, only be obtained by buying it by preferential trade advantages which, by raising the price of many necessities both of life and manufacture, would cost us dear—probably too dear to make the operation defensible. But if it is the case that Australia—preferential trade or no preferential trade—will refuse a general contribution, then we agree that it is useless to propose it.

In a very different part of the book the author briefly describes the Gibraltar controversy, and we are inclined to regret that he did not point out the necessity of the construction of docks at Gibraltar, even given the fact that they are under possible fire from the Spanish shore. His words as they stand may perhaps add to the popular feeling that a mistake was made, whereas the fact is that there are no new circumstances, and that when the pressure was applied by Parliament to cause the construction of the docks, both those who applied it and the Government were perfectly aware of the range of guns and the difficulty of hitting them, and had to build the docks for perfectly sound reasons all the same. The full discussion of the subject involves the contemplation of hypotheses with regard to our own action and that of other powers which are of a disagreeable nature and best avoided in time of peace as being calculated to provoke irritation and in the long run war.

Of the lighter portions of the book, the descriptions of pageants are admirable, and there are even a few good, but rather unofficial and “wicked,” stories. The great Victorian march past of the friendly societies and trade unions included some Irish bodies. They had come among themselves to a compromise with regard to their attitude, which no doubt they thought logically sound. It had evidently been decided that, while some Nationalists were prepared to take part in a demonstration which might be called one in favour of “British Royalty,” and even to allow their hands to play the National Anthem, on the ground no doubt that in Australia they were loyal because they were “free,” yet, on the other hand, being disloyal because “not free” at home, they must continue at the same time to point this out. So they carried their flags representing British tyranny in Ireland. Sir D. M. Wallace duly chronicles the appearance of the great banner in which weeping Ireland mourned her martyr patriots at the very head of this cheering demonstration. He does not clearly tell us whether the Sons of Erin and the Irish National Foresters were separated by

any more steady-going item of the procession from the Orangemen who came behind, and, indeed, he says “immediately behind them.” It would have been painful if just in front of the Royal guests the Orange trumpeter and beef-eaters had trodden on the heels of the Sons of Erin, with the usual characteristically Irish or even Belfast-like results.

*Across Many Seas*, by Mr. Alfred Kinnear (Bristol, Arrowsmith; London, Simpkin, Marshall & Co.), is a general reminiscence of events in the life of a well-known Lobby correspondent. His picture of early London is an interesting one, although we doubt the exact accuracy to date of some of the facts, and note that he describes as a “hooded dog-cart” the “cab” of the exquisites of the fifties. The peg-top trouser was, we thought, a little before the general fame of Poole; but here it is possible that Mr. Kinnear is right. Poole was famous with a select class before he was known to a larger public. Mr. Kinnear is wrong, we think, in suggesting that in the early sixties New York was “twelve or fourteen days” from us, in the sense in which it is now “six days.” The Scotia, we fancy, was a ship of the time Mr. Kinnear names, and that large paddle-steamer regularly accomplished the trip in eight days and some hours. He perhaps exaggerates the close nature of London society, when he says that forty years ago it was impenetrable to a man of trade. He has just been naming the financiers, and we cannot forget the rapid attainment of social position by Hudson, who had nothing but finance to recommend him. Mr. Kinnear also is inclined to exaggerate the recent falling-off in our carrying trade. Forty years ago, he says, we possessed the carrying trade of the world, and he contrasts in this respect that period with the present day. We should be inclined to think that, although there has been some relative decline in the last three years, we still possess, even at the present moment, a larger share of the carrying trade of the world than we did in 1860, which is the year that Mr. Kinnear seems to have in mind. Among the most interesting reminiscences in the volume are many which concern blockade-running to the Southern States, and we read Mr. Kinnear’s account of one of the captains with the impression that his Gordon might possibly have been the well-known Cambridge rowing man who was heir to the earldom of Aberdeen. We fancy, however, that the surmise with which the chapter ends is true, and that Mr. Kinnear’s Gordon was Hobart Pasha. His book will be found of considerable interest by the general public, and the fact that holes may be picked in it upon small points does not affect that interest. “Vodkar” should be relieved in a subsequent edition of its unnecessary *r*. The name “Mackonochie” is wrong, though its holder is, in fact, a member of Parliament, doubtless well known to Mr. Kinnear. The summer of 1886 is the wrong date for the conception of the Home Rule Bill, described as being before the scheme was circulated by a news agency. The date should be 1885. The County Council has no control over the Green Park, as might be imagined from one reference in the volume. All these, however, are mere trifles, and the book will please its public. In the account of the Tower of Cape Coast Castle, haunted by the ghost of “L. E. L.,” there is nothing to show that Mr. Kinnear is acquainted with the story of that poetess. Even if this be so, we hardly wonder; for L. E. Landon’s poems are, perhaps, forgotten by all except the curious.

#### OUR LIBRARY TABLE.

THE poetry of the troubadours is not only remarkable in itself for vigour of thought and expression, for sonority of language, and for a variety and music of metre such as has never

been matched since; it also holds a most important place in the development of the Southern Romance languages and their literature. No student of early Italian poetry can afford to neglect it; indeed, without some knowledge of it a good deal of Dante himself is hardly intelligible. Yet there has hitherto been no book in English which could be recommended to the beginner as containing, in a handy form, some instruction in the grammar and formation of the language, together with specimens of the literature sufficient in number and variety to afford adequate practice in reading it, and a stimulus to pursue the study. Commendation is therefore due to Mr. H. J. Chaytor, or his publishers, the Clarendon Press, or both, for a little book entitled *The Troubadours of Dante*, wherein are specimens of the poetry of the seven troubadours whom Dante mentions, and one, Bernard de Ventadour, whom he does not, but from whom he may plausibly be supposed to have taken some hints. This requirement of being, so to say, on Dante’s visiting list, as a condition of inclusion in the volume, of course interferes with its completeness as a collection of samples of troubadour poetry; one misses famous people like Guillem de Cabestanh, Peire Cardenal, Marcabrun, Raimbaut de Vaqueiras (who might claim admission as the author of the earliest extant verses in vernacular Italian), and a score of other not less famous names. But, at any rate, it is a beginning, and the student who has worked through Mr. Chaytor’s book conscientiously will be in a position to grapple with most of the perplexities of the *trobar clus*. Provençal is a language that takes a good deal of learning, and the beginner must not fancy that Italian or French will be of much help to him. The former, indeed, is likely to be a hindrance. Provençal words have an abominable habit of taking the shape of Italian words of quite another origin and signification. The reader who sees *cabal*, and jumps at the meaning “horse,” will find himself “badly left”; and before resigning himself to the conviction that in the words *era cor* the first is an adverb, the second a verb, he will probably have got the sense of the passage into a hopeless tangle by trying to take them as in Italian. No European language, again, can compare with Provençal in the number of words which with an identical appearance have different, sometimes several different, significations: a fact which was not without its effect, and not a wholly beneficent effect, on poetical practice. Notes and glossaries are therefore especially needed by the beginner in this language; and Mr. Chaytor has done well to furnish his little chrestomathy pretty copiously with these. He has also given a sketch of the philology and the grammar. Under the former head a word or two might perhaps have been added with advantage to set the student pondering on the curious position of Provençal, as a kind of sample-room of the phonetic changes shown by the Romance languages generally. Looking at some of these, one hardly wonders at the old theory which made it the parent, under Latin, of them all. Thus, if one group of Provençal dialects turns *fact-* into *fach*, while another evolves from it *fait*, is not this what we find in the two great groups of the Iberian peninsula? At other times we see strong affinities with the Romance tongues of the Eastern Alps. A word on this aspect of the subject would have added interest. Talking of philology, we cannot accept the view which Mr. Chaytor seems to favour, that *trobar*, in the sense of “to write poetry,” is the primitive, whence comes the general meaning of “find.” Has Mr. Chaytor looked up the word in his Diez? The poems selected are good typical specimens of the writers, and of course those cited by Dante are included. A place might perhaps have been found for Bertran de Born’s “Belh



m'es quan vei camjar lo senhoratge,' a fine exercise on the theme of "Age, I do abhor thee; Youth, I do adore thee." The notes are useful, though we have marked one or two places where help that seems wanted is not supplied. In Giraut de Bornelh's 'Si m sentis fizels amics' there seems to be something wrong with the second stanza as given, a line being clearly deficient, and an important rhyme thereby lost. In line 16 of the same, *jorns ferials* is probably "ferial days": a very different thing from "holidays," as Mr. Chaytor will find if he consults a work on ritual. And we should render lines 27-30, "Listen: young nor old, when once it is in (runs into) his power, chooses of two evils the greater; King Lewis would not do it." What the last allusion may mean we know no more than Mr. Chaytor—it must be to some act of Lewis VII., who was not a wise man; but with reference to his note on line 28, we may observe that a possessive pronoun in Provençal is not, any more than in French or Italian, apt to follow the gender of the word which it represents; so that his reason for taking *sa* as referring to *amor* is hardly convincing. An index of first lines would have been a comfort. We have said, by the way, nothing of the introduction: a very sensible and suggestive sketch of the social conditions in Southern France during the troubadour period, with some discussion of the curious phenomenon of "courtly love" which has so deeply affected the course of European morals.

MR. GEORGE ALLEN publishes *A Pioneer of Imperial Federation in Canada*, by Sir Frederick Young, the somewhat ambiguous title of which means that Sir Frederick Young, who is an old advocate of Imperial Federation, has lately been travelling in Canada, and gives us his impressions, followed by a chapter and an appendix dealing with the subject of Imperial Federation. When we speak of a pioneer of a cause we generally imply that that cause has advanced on its march, but it can hardly be said that the project for the representation of the colonies in an Imperial Parliament has made way since 1885 or 1886. Indeed, it is hardly more advanced towards practical conclusion than it was when Franklin first treated of it before the days of the American revolution. Sir Frederick Young does not face any of the difficulties; for example, India is not named at all. Yet to give a large measure of control of the affairs of the Empire to ten millions of people in the colonies and refuse it to the Indian Empire, which pays more than one-third of the cost of the British army, is difficult; while how the voice of India could be expressed is a still more perplexing question. Moreover, there is no attempt to decide what are the affairs of the Empire. Difficulties with the United States might arise out of the position of Ireland. Both parties in most of the colonies are in favour of a measure of advanced Home Rule for Ireland. The colonial representatives in the Imperial Parliament would declare that such a measure must be granted. It would be difficult for a majority in the United Kingdom either to admit or to deny their claim to be heard upon the question. The volume before us causes those who do not already favourably know Sir Frederick Young to respect him as an individual, but it does not advance the solution of the question in which he is interested.

*The Pronoun "I" and the Interjection "O,"* By Clarence Newsome. (Belfast, McCaw, Stevenson & Orr.)—Mr. Clarence Newsome, whose reading strikes us as greater than his judgment, has observed that the English are alone in distinguishing the pronoun I and the interjection O by capital letters. He seems to be unaware that in Chaucer, Tindale, and Wyclif, for example, the *i* or *y* is frequently written without capitals to distinguish it, and that, on the other hand, the dropping of the capital letters for all substantives, except at

the beginning of a sentence, is quite a modern improvement in English writing and printing. However that may be, Mr. Newsome seizes on this characteristic, and describes it as arising solely from an instinctive respect for personality ("O," he explains, is most frequently used with the second person), and this "great metaphysical glory of the English language" is "the outward and visible sign, the tangible sacrament, of English freedom, and has its foundation deep in the nature of the English race." For the English race is the perfection of the Gothic, and the various Gothic races which unite and blend in this perfect stock represent all that is best and greatest, most generous, humane, and free. The Latin races, on the other hand, are the deadliest foes of freedom in any form. So far from respecting the principle of personality are they, that they worship what Mr. Newsome is pleased to call a Brahmin of the neuter gender—among the ancient Romans, that is, the authority of the State; among the modern Roman Catholics, the authority of the Church. And the conclusion of our author is that the English principle implies and requires no peace with Rome, because Rome, ancient or modern, will not admit any peace with freedom. We leave the rest of Mr. Newsome's theories to those of our readers who may care to study further this curious No Popery pamphlet in the guise of a philosophical system. For ourselves we dare offer no criticisms of his views or arguments, for he would doubtless stigmatize them as "inane almost to the extent of idiotey" (p. 279), or perhaps merely exclaim, as in Appendix B, "What a wonderful year has 1898 been!"

MESSRS. CONSTABLE & Co. publish *The Commonwealth as Publican: an Examination of the Gothenburg System*, by Mr. John Walker. The volume is welcome in that the author adopts a scientific method in his examination of the temperance problem. The subject has been too often approached in a spirit of vague denunciation, and with a neglect of that careful study which should prevail in every branch of social science. Messrs. Rowntree and Sherwell's 'Temperance Problem and Social Reform' and this volume show a distinct advance in temperance literature. Mr. Walker criticizes adversely the Gothenburg system, and deprecates its adoption in this country. By means of carefully gathered statistics he seeks to prove that it has not caused a decrease in Gothenburg in the number of arrests for drunkenness, in the amount of liquor consumed per head, or in pauperism, and declares: "That the movement is retrograde, the arrests for drunkenness, the consumption of spirits, and the other data we have mentioned, all go to show" (p. 38). Mr. Walker thus differs from Messrs. Rowntree and Sherwell, and, indeed, criticizes their views. He holds that the "social and political menace" of the liquor trade would be greater if a system like that of Gothenburg were adopted in this country, and views with suspicion the recently formed trusts and companies for opening and maintaining model public-houses. Doubtless advocates of the Gothenburg system have answers to Mr. Walker's criticisms; nevertheless, his book should lead social reformers to pause before committing themselves to the belief that Norway and Sweden have solved the temperance problem. The weakest portion of Mr. Walker's book is the concluding chapter, with its suggested alternatives to the system. He seems to favour legislation somewhat on the lines of the present Licensing Bill of His Majesty's Government; he also urges temperance reformers not only to continue the work of moral suasion, but also to provide counter-attractions to the public-house. Notwithstanding the weakness noticed the volume may be commended.

*The Trial of the Sparrow that killed Cock Robin.* By E. Mason. With Illustrations by

Ethel Woolmer. (Dean & Son.)—A rhymed sequel to the life of the ill-fated Cock Robin should be a welcome addition to the legendary adventures that have gathered round the name of the celebrated biped. This is an engaging little volume in black and red colouring. Mr. Mason's verses are spirited, with daring rhymes and occasional *jeux de mots* to set off the nonsense. But Miss Ethel Woolmer's clever drawings are the head and front of the entertainment, and a worthy accompaniment to the matter. They testify to careful observation of the laws of line and curve, and a genial perception of the humours and idiosyncrasies of bird and beast.

UNDER the title of *Capo d'Anno* (Milan, Trèves) Signor De Amieis publishes a dozen articles or lectures on miscellaneous topics. The first, from which the book takes its name, purports to depict in a series of appropriate soliloquies the feelings with which a number of typical personages regard the arrival of a new year—in this case the year 1900. All, or nearly all, are curiously cynical—on the writer's part, that is. The only two characters with whom he appears to be in real sympathy are the sentry, who is looking forward to the coming year as that which will see him set free from his enforced service in "snowy, cloudy Italy" (he is a Sicilian), and the emigrant going to seek subsistence in a tropical country for himself and his family. Of the rest, some take a frankly gloomy view of the future, while those who look upon the new era as "a good time coming," either for themselves or the world at large, are meant plainly enough to be taken for sanguine fools. It is an age of disillusion. An article on 'Convivial Eloquence' gives one the impression that complimentary dinners, with their accompaniment of after-dinner speeches, are in Italy no less of an institution than they are here, and that the idiosyncrasies of speakers are much the same. These are depicted with a touch not quite so light as that of Theophrastus or La Bruyère. Of all the types presented to us we are most attracted by the gentleman who, having for once in his life consented to make a speech, prepared a little discourse that was "a miracle of wit and grace." His health having been duly drunk, a friend rose: "Having been requested by Giacinto Gallina to express to you what he feels....." The most pleasant piece in the book—the only one, to our thinking, in which the writer does justice to his admirable powers of description—is the last, 'Sul Moncenisio,' giving a lively account of life on that famous pass, which seems to be a favourite holiday resort of Italians. Of course the military element is predominant; and the genial fraternization of the forces who are supposed to be jealously watching each other is amusingly contrasted with the occasionally rather ferocious "patriotism" of the civilian visitors. One episode in the article reflects much honour on the late General Fanti.

*Marriage: the Partnership of Marriage.* By Roma. (Russell & Co.)—This little book contains some useful hints, and at the end are some poems signed "Anon." We quote the close of the one entitled 'Immortal Love':—

Oh! let us then remember that our lives  
Cease not with our inhabitation here.  
Spotless our shining garments, pure our thoughts,  
Let us retain, or wash away with tears  
Aught that befits not immortality.

MESSRS. EYRE & SPOTTISWOODE send us a *Common Prayer*, with the Coronation Service, portraits of the King and Queen, &c., in a bright red binding which strikes us as somewhat oppressive. Their *Hymns A. and M.* and *Common Prayer*, two little books in a neat case which is in the form of a crown, make better use of red effectively mingled with gold.

THE *Illustrated London News Record of the Coronation* is full of interest and a remark-



ably successful piece of colour-printing. The pictures of persons, such as the Archbishop of Canterbury, are excellent likenesses; we select as of special value among the liberal display of illustrations the colour designs of Westminster Abbey and the arms of the colonies. The 'Record' will be widely appreciated.

WE cannot have too many editions of *The Mill on the Floss*, which Messrs. Blackwood have just reissued in two tasteful little volumes which are just the thing for the tourist.—In their "thin-paper edition" Messrs. Newnes have issued *Shelley's Poems* and *Bacon's Works*, and in the Caxton series Irving's *Sketch-Book* (2 vols.). Both these issues are desirable and most handy.

WE have on our table *Dark Pages of English History*, by J. R. Willington (Art and Book Company).—*From Hearth to Cloister in the Reign of Charles II.*, by F. Jackson (Burns & Oates).—*The Oxford Point of View, May and June* (Simpkin).—*Livy, Book XXI.*, edited by A. H. Allcroft and B. J. Hayes (Clive).—*The Anabasis of Xenophon, Book II.*, edited by G. H. Nall (Blackie).—*An Arithmetic for Schools*, by J. P. Kirkman and A. E. Field (Arnold).—*Questions on Shakespeare's A Midsummer-Night's Dream*, compiled and arranged by G. Carter (Relfe Brothers).—*Cameos from Nature*, by Mrs. J. T. Gumersall (Partridge).—*Right Reading*, selected from the writings of ten famous authors (Chicago, McClurg).—*Company Training made Easy*, by Capt. H. C. Evans (Gale & Polden).—*Philippa: a Tale*, by Mary E. Shipley (Stock).—*The Poet and Penelope*, by L. P. Truscott (Fisher Unwin).—*The Dane's Daughter*, by W. Downe (Pearson).—*The Shadow of a Third*, by Ubeda (Treherne).—*Love's Mirage*, by D. H. Pryce (Greening).—*The Worlds of the Earth*, by Capt. John S. Hall (Digby & Long).—*Horæ Fugaces, Poems*, by W. A. Adams (Stock).—*The Last Muster, and other Poems*, by J. S. Arkwright (Grant Richards).—and *The Gospel according to St. Mark, with Introduction and Notes*, edited by A. E. Rubie (Methuen). Among New Editions we have *The Greater Glory*, by Maarten Maartens (Macmillan).—*Rudyard Kipling*, by G. F. Monkshood and G. Gamble (Greening).—and *Diet in Relation to Age and Activity*, by Sir Henry Thompson (Warne).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Church and Reform, cr. 8vo, 2/6  
Constructive Congregational Ideas, edited by D. Macfadyen, cr. 8vo, 6/  
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## SIR JOHN WARE EDGAR.

SIR JOHN WARE EDGAR, C.S.I., K.C.I.E., who died at Florence on June 4th in his sixty-third year, was one of the best examples of the old Anglo-Indian, showing brilliancy as an administrator united with wide intellectual culture and a rare knowledge of literature. Sir John had served with distinction through the various stages of the Bengal Civil Service, which he joined in 1862; he is mentioned as a specially good host in Lord Roberts's book, and had been through at least one serious crisis. After being one of the most important of the body of men who resisted and eventually defeated the Ilbert Bill, he became chief secretary to the Government of Bengal in 1884. On his retirement in 1892 he was knighted, and for some years had lived at the Villa Guicciardini, outside Florence, devoting his leisure to historical study. His house was the resort of many friends, old and young, who delighted in his brilliant and vivid conversation. He was one of those men who, in the midst of apparently overwhelming work, are able to read books which, even to students, are no light task. He had read the whole of Stubbs's 'Constitutional History,' and was so intimately acquainted with Italian history that he had made a list of minor inaccuracies in Creighton's great work. In Italian literature, from Dante to Leopardi, he was equally at home anywhere, and was, naturally, an especial admirer of Machiavelli. But it was as a friend and adviser, disinterested, sympathetic, and understanding, that he was best known. For his intellectual gifts, great as they were, were even less remarkable than his unaffected and untiring kindness. There was no trouble he would not take, and no amount of thoughtfulness was too great for him. Such men are rare, and their influence is always much wider than their recognition by the world.

## THE MARRIAGE OF THE DUKE OF CLARENCE WITH VIOLENTE VISCONTI.

## I.

IN the *Athenæum* of September 17th, 1898, I gave some reasons for supposing that Chaucer was present at the marriage of the Duke of Clarence, Edward III.'s second surviving son, to Violante, daughter of Galeazzo Visconti, Lord of Milan, in 1368. The event is, for several reasons, more important than English historians seem hitherto to have thought, judging by the short and incorrect notices they have generally given of it.

Corio, who wrote his 'Storia di Milano' at the beginning of the sixteenth century, is the authority generally quoted for the details of the wedding. He is not, however, a very accurate writer. It is necessary to verify his statements. He copied many of them carelessly from an older and anonymous writer whose MS. 'Annales Mediolanenses' was first edited by Muratori in vol. xvi. of the 'Rerum Italicarum Scriptores.' Corio, for instance (vol. ii. p. 226), gives June 15th as the date of the marriage: "Addi quindici giugno il prefato signor duca Lionello sposò Violante figlia," &c. It was in fact on the Monday after Trinity Sunday, June 5th, that the wedding took place. At p. 225 he says the duke entered Milan "nel diciassettesimo maggio ch'era la vigilia delle Pentecoste." The vigil of Pentecost did not fall on May 17th in 1368, but on the 27th. The writer of the 'Annals' (p. 738) correctly says, "Die xxvii. Maji in vigilia Pentecostes Dominus Galeaz exivit per portam Ticinensem Mediolani, eundo obviam prefato illustrissimo Domino Leonello," &c.; and with this date Muratori in his 'Annali d'Italia,' and Froissart, who was probably present, agree.

Galeazzo gave an immense dowry, in lands and money, with his daughter; Corio (p. 224) and many subsequent writers, including Mr. J. A. Symonds ('Renaissance in Italy,' i. 125) say two hundred thousand golden florins. Paolo Giovio, in his life of Galeazzo (p. 43 b), says "dugento mila ducati d'oro." Large amounts are apt to be exaggerated. It is to be regretted that the writer of the article 'Lionel' in the 'Dictionary of National Biography' so greatly errs in this respect, and names it "two million florins of gold," little thinking what 2,000,000 florins would mean. There are documents in Rymer's 'Fœdera' from which the exact amount may be discovered. The first, dated January 19th, 1367 (Rymer, R., iii. 817), contains the offer by Galeazzo of the city of Alba and other places in Piedmont and 50,000 florins; or, if the king and Lionel prefer it, 250,000 florins without Alba and the other places:—

"In casu verò quo prefatus dominus Rex et dominus Lionellus potius contentarentur recipere majorem sumam pecunie et dimittere terram..... offerimus pro dote.....ducenta quinquaginta milia florenorum," &c.

Then comes the treaty of marriage, May 15th, 1367 (Rymer, R., iii. 827), in which it is agreed that Galeazzo shall, besides the said places, pay the king 100,000 golden florins. The next document on the subject (Rymer, R., iii. 843) is dated March 1st, 1368, by which Sir Thomas de Dale and Walter de Bardes are appointed to receive 100,000 florins—

"Centum milia florenorum de Florentia"—from the noble Prince Galeazzo, Lord of Milan, as before mentioned, on account of the marriage of the Duke of Clarence and Violante, daughter of the said Galeazzo.

The real estate given with this large sum of money by Galeazzo included, besides the city of Alba, many other castles and lands: "Con molte terre e castella del Piemonte, il che fu," Corio adds, "l'ultima rovina del suo dominio." The preparations for the wedding were most costly. The Visconti were anxious to secure the support of the English king. Pope, Emperor, and many Italian states were in



league to break down their growing power. Bernabo, joint lord with Galeazzo of Milan, was in some difficulty from the quarrels constantly arising between the Germans in his pay and his Italian troops. The English companies, under Sir John Hawkwood, however unpopular they might be—"uomini crudeli e bestiali," Filippo Villani calls them (chap. lxviii. of his 'Annals')—were the strongest and most reliable allies the Visconti had. So Bernabo, busy as he was at that time against Mantua, came to be present at the marriage which he fondly hoped would give him greater aid from England. "Per assistere alle descritte nozze del duca di Chiarenza Bernabò Visconti," says Giulini ('Memorie di Milano,' v. 518), "aveva fatto una scorsa a Milano, interrompendo le azioni di una importantissima campagna." The Count of Savoy, uncle of the bride, conducted the bridegroom to Milan, where Galeazzo awaited him at the Ticinese Gate.

In the Amiens MS. of Froissart there is a fuller account of the progress of the duke through France and Savoy than that given in the usual editions and translations. The 'Grandes Chroniques de France' go still further into particulars of his reception by the French king. They are valuable as showing the desire of Charles V. to be, or to appear to be, very friendly to Edward III. :—

"L'an de grace mil trois cent soixante-huit, le dimanche jour de Quasimodo [i.e. Low Sunday] seiziesme jour d'avril.....messire Lyonnel.....entra à Paris et venoit d'Angleterre; et aloit à Milan espouser la fille messire Galiache, l'un des seigneurs de Milan; et alèrent jusques à Saint-Denis en France encontre ledit Lyonnel monseigneur Jehan, duc de Berry, et messire Phelippe, duc de Bourgogne, freres germains du roy de France. Et le menèrent descendre droit au Louvre où ledit roy estoit; et laiens [there] fu receu dudit roy moult honnorablement. Et ot laiens [had there] sa chambre moult bien parée et aournée; et disna celui jour et souppa au chasteil du Louvre avecques le roy de France, qui aussi y estoit lors logié. Et l'endemain, jour de lundi, ledit Lyonnel disna avecques la roïne en l'ostel du roy près de Saint-Pol, là où elle estoit logiée, et y fist-l'en tres grant feste. Et après dîner, quant l'en ot dancié et joué, ledit Lyonnel et lesdits deux freres du roy qui tous-jours le compaignoient, s'en retournèrent audit Louvre.....Et le mardi ensuivant.....lesdis ducs.....donnèrent à disner et à soupper audit Lyonnel et à ses chevaliers et autres gens.....en l'ostel d'Artois à Paris."

Then follows an account of the gifts given by the king to the duke and his suite, and the chronicle concludes :—

"Item, le jeudi ensuivant, ledit Lyonnel se partit de Paris, et le fist le roy convoier par le route de Tanquarville jusques à Sens, et par autres chevaliers jusques hors du royaume."—"Grandes Chroniques de France," tome vi. p. 251, Brit. Mus., sub-title 'Dionysius.'

From the entry into Savoy Froissart continues the journey. The learned editor of his 'Chronicles' published by the Société de l'Histoire de France, agreeing with many others, says Froissart was among the suite of the Duke of Clarence ('Chron. de Froissart,' tome i., sommaire xxvi.). Baron Kervyn de Lettenhove ('Œuvres de Froissart,' i. 161) goes further, and says he made the journey "au titre et aux coutages de la reine d'Angleterre." We certainly find him in the north of Italy a little later on in the year, and he writes of the whole journey as if he was describing that which he had seen :—

"Si rechupt li dis comtes à Cambery monsigneur Lion d'Engleterre e ses gens moult grandement, e les festia et honnoura durement, ensi que bien le savoit faire; puis s'empartirent et passerent outre en Lombardie, et estoient de bonne ville en bonne ville trop grandement festiet et honnoret. Si acompaignoit le dit monsigneur Lion li gentils comtes de Savoie et l'amena à Melans. Là fu il grandement festié de monsigneur Galeas et de monsigneur Bernabo. Si espousa la ditte damme, le lundi après le jour de la Trinité, l'an de grace mil trois cens et soissante huit, en la bonne cité de Melans."—Amiens MS., fo. 149 Ro., quoted by M. Siméon Luce in tome vii. 'Chron. de Froissart,' p. 303.

Giulini describes the splendid reception of the English prince and his retinue at Milan, and the costume of the lords, ladies, and judges ("i ragonati o ragonieri"), with all their attendants, who came out to meet him. The old Milanese annalist, who says of the dowry only that it was "maximum thesaurum," puts the number of the duke's followers at two thousand. This figure may not be very much exaggerated, for probably Sir John Hawkwood and his English companies, who were then in the service of the Visconti, or so many of them as could be spared from Bernabo's expedition, joined the duke's train and entered Milan with him. "Inter quos," he goes on, "erant multi cum arcubus e targhettis." Many of these were, we may assume, followers of Hawkwood, who is said to have been present at the marriage.

Mr. Symonds, in his 'Renaissance in Italy' (i. 125), says: "It must have been a strange experience for this brother of the Black Prince"—but why for the brother of the Black Prince more than for any one else does not appear—"leaving London, where the streets were still unpaved and the houses thatched .....and where wine was sold as a medicine, to pass into the luxurious palaces of Lombardy." An instance of loose historical reflection. Mr. Symonds must have been strangely ignorant of his London in the fourteenth century, however well he may have known his Italy, when he wrote these lines. London was a far more beautiful place then than now. Miniatures exist in manuscripts giving us representations of London with its picturesque streets, and fine domestic buildings and warehouses, built on colonnades opening on to the river, and well roofed. I may refer to one, among others, given as the frontispiece to M. Jusserand's 'Literary History of the English People,' as a picture of London in the fourteenth century. Milan at that time had no public buildings to be compared with Westminster Abbey, Westminster Hall, St. Bartholomew's, or St. Paul's; while as to wine, it was much more abundant in England then than now. It was the usual drink of the people in London, and was sold at twopence the quart. Besides the wine imported from Bordeaux a large quantity was grown in England. Thorold Rogers, in his 'History of Agricultural Prices' (vol. i. p. 505), gives from a document of 1331 the expenses of an Oxfordshire bailiff on his journey to buy millstones in London. Amongst the items in the accounts of his expenses he enters five gallons of wine "pro bevaria"—i.e., drunk by him and the merchant of millstones while they were making their bargain. Five gallons were equal to nearly thirty of our ordinary wine bottles, and the cost was two shillings and one penny. Even as late as James I.'s time, when Gascony had long been lost to England, in the celebrated Six Carpenters' case (8 Coke, 146 a) we find the carpenters at four o'clock in the afternoon in a tavern, where they call for a quart of wine, then for another, which with bread comes only to eight-pence.

The marriage was celebrated by the Bishop of Novara. By a curious custom Bernabo and the Count of Savoy held the finger of the bride on which the wedding-ring was to be placed—"la sposa porse il dito anellare, sostenuto secondo l' uso di quei tempi del signor Bernabò Visconte....e lo sposo vi pose l' anello" (Giulini, 'Mem. di M.,' v. 510). The two uncles seem to have stood on either side of the bride, holding her finger. The anonymous annalist says they were married

"supra Portam Majoris Ecclesie Mediolani, ubi aderant infiniti Religiosi et maxima multitudo magnatum, inter quos erat Dominus Bernabos.....qui tenuit digitum sponsæ unâ cum comite Sabaudie.....videlicet ambo a lateribus sponsæ."

The wedding-feast was held in the Piazzo del Arengo. The chroniclers are full of the

splendours of the banquet and the gifts Galeazzo gave to his guests during the feast. Gian Galeazzo, his son, with a number of the young Milanese nobility, served the high table. The writer of the article in the 'Dictionary of National Biography' already noticed makes Gian Galeazzo son of Bernabo, and Galeazzo lord, not of Milan, but of Pavia. Gian Galeazzo is generally credited with being the murderer of Bernabo, but even he has never before been accused of parricide. If the writer of the article in question had studied the authorities he cites, he would have avoided these and other mistakes which he contrives to include in one short article. Encyclopædias and other such works of reference are used chiefly by those who cannot consult the original authorities and documents; if, therefore, they are carelessly compiled they are worse than useless, they become misleading, yet the writers in them seem often merely to copy the errors of predecessors, and in turn to hand down the same and worse errors to successors. The article referred to, for instance, quotes Doyle's 'Official Baronage,' which in a few lines makes four misstatements in its account of the Duke of Clarence. Paolo Giovio ('Life of Galeazzo,' p. 43 b) says, after mentioning the number of dishes, "i quali Giovan Galeazzo capo d'una eletta gioventù portandogli alla tavola gli presentò a Leonato." "And so great," he adds, "was the provision for the banquet that the viands taken away from the table sufficed abundantly for ten thousand men." Sir Edward de la Dispenser, whose name appears in Rymer among those of the duke's suite who received letters "de generali attornati," also waited on the greater guests. "At the first table," says the annalist, "were the Duke, the Count of Savoy, the Bishop of Novara, and a certain other bishop, Marco and Ludovico, sons of Bernabo, Dominus Franciscus Petrarch, and others—Et istis serviebat Dominus Sere de la Dispensa et multi alii .....sibi dati ad serviendum."

CHARLES HAMILTON BROMBY.

#### SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold last week the following important books and MSS.: Forster's Life of Dickens, with 142 autograph letters of contemporaries, 3 vols. 8vo, 1872-4, 46l. Matthew Arnold's Alaric at Rome, 1840, 50l. Bacon's Essays, second edition, 1598 (with Essays of Cornwallis and Johnson), 96l. Blake's Songs of Innocence and Songs of Experience, first edition, 1789-94, 216l. Bunyan's Holy War, first edition, 1682, 149l. Antiphonarium Romanum, MS. on vellum, Sæc. XIV., with illuminated miniatures, 67l. Dickens's Pickwick Papers, first edition, presentation copy to W. H. Ainsworth, 52l. Evelyn's Sculptura, 1662, presentation copy to Sir Thos. Browne, 69l. Goldsmith's Vicar of Wakefield, first edition, 2 vols., Salisbury, 1766, 100l.; Deserted Village, first edition, thick paper, 1770, 100l. Four Original Drawings by Sir E. Burne-Jones, 266l. Chaucer's Works, 1542, 40l. Clutterbuck's Hertfordshire, author's own copy, extra illustrations, 3 vols. fol., 1815-27, 60l. John Fewterer, The Mirror or Glasse of Christian Passion, R. Redman, 1534, 120l. John Keats, Two Original MS. Poems, 69l.; Lamia, &c., first edition, uncut, 1820, 71l.; Endymion, 1818, uncut, 69l. Autograph Letters of Charles and Mary Lamb (24), 406l. 12s. Chas. Lamb, The King and Queen of Hearts, first issue, 1806, 240l.; Essays of Elia, 2 vols., first issue, 1823-33, 59l. Lever's Works, complete set, all first editions, 55 vols., 101l. Milton's Poems, first edition, 1645, 85l. Gawin Douglas, Palis of Honore, Copland, 1553, 91l. Famous Victories of Henry V., 1617, 197l. Le Fevre, Recuyles of the Hystories of Troye, Wynkyn de Worde, 1503, 171l. Pope's Pastorals, original MS., 71l.; Rape of the Lock, original uncut



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#### GOURJEAN BAY.

WITH reference to Prof. Laughton's inquiry in the *Athenæum* for May 31st, a Provençal friend assures me that "Goujouan" (Gou' Jouan) is the old dialect form of "Golfe Jouan." It would follow that "Gourjean" is a corruption of "Goujouan"; while the addition of the word "bay" would be an instance of tautology on the part of Englishmen who did not know that "bay" or "gulf" was already implied by the prefix "gou."

However, the chief harbour of the so-called gulf—which harbour (formerly near the remains of the Roman station locally called Crotons) was long ago choked by sand—was also known as Goujouan, which name its site has retained even among the French of our time. For instance, a reference to *l'ancien port de Goujouan* will be found in Joanne ('Itinéraire de la France: Auvergne, Provence, Alpes Maritimes,' &c., 1865, p. 382, col. 2), and perhaps also in later editions of the same work. An Englishman may well have surmised that "Goujouan" was the name of the harbour or locality only, and have thought the addition of the word "bay" essential to designate the stretch of sea in front of it.

ERNEST A. VIZETELY.

#### EXHIBITION OF UNKNOWN BOOKS.

MR. VOYNICH'S luck in discovering unknown or unrecorded books can only be described as amazing. One begins to wonder, indeed, at what he will not discover. His exhibition of about 150 unknown and lost books at 1, Soho Square, is certainly unique in the annals of bibliography, and no one at all interested in the study of rare books should omit to pay a visit to this well-arranged series. There are not, it is true, many books here which can be described as of general interest or of a very high order of importance, but every edition of a book has its place in the science of bibliography. The whole exhibition is an incontrovertible argument in proof of the theory that there is no finality in bibliography. Mr. Voynich is modest in his triumph, for he does not claim to have done what no one else could do: fortified with a working knowledge of nearly thirty languages and dialects, and with a retentive memory which he cultivated in Russian political prisons and in exile, he has certainly been armed with advantages which are not common property. But so far as the recovery of these lost books is concerned Mr. Voynich has only done what other people have omitted to do, and this is the secret of his well-deserved success.

Which, it may be naturally asked, is the most interesting of Mr. Voynich's 150 newly discovered treasures? I think that the most generally attractive of all is the Papal Bull of Leo X., a folio broadside of seventy-two lines issued about 1515, the object of which was to induce the public to give donations for the building of the Basilica of St. Peter; this, with the arms of Leo X., the Papal tiara, and St. Peter's keys, hand-painted in black and red, was evidently used as a placard, for the perforations of the nails are still seen. Every conceivable sin is condoned at a price, save

and except the one deadly wickedness of priest-beating! From a purely English point of view, perhaps the most attractive item is No. 3184, a fragment in sixteen leaves of 'La Guida Romana,' published at Rome in 1562, signed "Schakerlay Inglese," which shows that the Englishman's passion for sight-seeing and for recording his impressions is by no means a modern growth. Of "Schakerlay" himself Mr. Voynich has discovered nothing; it is, I think, more than probable that he was one of the Shakerleys of Shakerley, Hulme, and Somerford, Cheshire, mentioned in Ormerod's 'History' of that county.

There are two interesting London-printed books: an edition of Aphtonius of Antioch, 'Aphthonii Sophistæ Progymnasmata, partim a Rodolpho Agricola,' &c., from the press of Henry Middleton, 1572, of which the earliest hitherto recorded English edition is 1583, printed by Thomas Marsh, whom, by the way, Mr. Voynich calls "Marsch"; and the Liturgy of Calvin, in Greek, printed by S. Thomson in 1655, which is also an unknown edition.

In addition to the Shakerley book above mentioned, there are five other unknown editions of books by English, Scottish, and Irish writers, printed abroad. Three of these are early sixteenth-century dictionaries of six languages, Latin, French, Spanish, Italian, English, and German; the earliest of these was printed at Venice after 1536, the second at the same place, 1541, and the third at Nuremberg, 1548, and both from a philological and bibliographical point of view they are of the highest interest, while their unconscious humour is frequent. Mr. Voynich's most important discovery in the domain of Italian literature—of which there are no fewer than seventeen unknown editions here—is an edition of Ariosto, 'Orlando Furioso,' Venice, 1553, from Valvassore's press, a year earlier than the previously recorded first edition. There are three unrecorded editions of Giacomo Sannazaro: two Venice editions of the 'Arcadia,' 1548 and 1559, and the 'Sonetti e Canzoni,' 1548. Mr. Voynich has made eight additions to liturgical bibliography, including an edition of the Psalter for the use of the Franciscans from the press of Francisco del Canto, 1561, who is not hitherto known to have printed any edition of the Psalter; and a beautiful copy of the 'Psalmi et Cantica,' "impressum Venetijs per Jacobum pentium de Leuco," 1527, on fine glazed paper. The more important of the two books printed on vellum is an Italian translation of the Psalms, printed at Paris, 1562, of which no edition, on either vellum or paper, is recorded. Especially interesting, also, are the edition of Ferdinandus Velasus, 1484, which contains what is believed to be the earliest printed reference to the discovery of the Azores, and an edition of Æsop, printed at Bologna, with the date 1482, which embodies three puzzles—the date, the colophon, and the type—points which need not be discussed here, but which are of considerable bibliographical interest.

It is to be hoped that Mr. Voynich's remarkable collection of unknown books will be purchased *en bloc* by or for some public library—preferably the British Museum. Indeed, I understand that public institutions will have the preference over private collectors, and that it will only be sold as a whole. The price is not excessive, in view of the rarity of all and the interest of many of the books.

W. ROBERTS.

#### THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

IT is intended to issue at an early date lists of the chief *errata* in the 'Dictionary of National Biography.' Some error is inevitable in an undertaking of such magnitude, and although the mistakes that have hitherto been brought to the editor's notice are neither

numerous nor important, yet the well-established reputation of the dictionary requires that, as far as practicable, errors affecting fact or date, however inconspicuous, should be removed. The lists of *errata* will deal exclusively with matters of fact and date, and will not supply new information. But it is desirable that the work of correction as far as facts and dates are concerned should be done fully and thoroughly. The publishers and myself would, therefore, feel greatly obliged if readers of the dictionary who have not already forwarded to us particulars of mistakes that have come under their observation would send them to us now.

All communications should be addressed to the editor of the 'Dictionary of National Biography,' 15, Waterloo Place, S.W.

SIDNEY LEE.

KEATS'S MANUSCRIPT OF 'THE CAP AND BELLS.'  
45, Marlborough Hill, St. John's Wood, June 10th, 1902.

HAVING inspected Keats's manuscript of 'The Cap and Bells' sold at Messrs. Hodgson's Rooms on the 5th inst., I find that, although it is unquestionably the same holograph that I examined a few years ago with the result shown in the third volume of the "Complete Edition" of Keats's 'Works,' it has been further dismembered since that time. The sheet containing the latter part of stanza 45 and also stanzas 46-51 no longer forms a portion of it, as it did when I collated it with the text and noted all the variations set forth at pp. 206 to 209 of the volume mentioned. I think it was on that leaf that the pathetic fragment,

This living hand, now warm and capable,  
printed at p. 223 of the same volume, was written in the margin.

H. BUNTON FORMAN.

#### Literary Gossip.

THE publication of 'The Wings of the Dove,' Mr. Henry James's new book, has been postponed for some months, on account of the author's illness.

MR. H. C. BAILEY, author of 'My Lady of Orange,' has written a tale of the Thirty Years' War, which will begin running as a serial in *Longman's Magazine* in July.

THE *English Illustrated Magazine* for July will open with an authorized translation of the article on 'The Holy Shroud of Turin' by M. Paul Vignon. MR. G. S. Street has an important paper on 'Stewart Women,' and Mrs. Mary E. Mann contributes a dialogue. MR. J. J. Ward writes in popular style on 'Mayflies and their Neighbours,' and there is the usual literary *causerie* by Mr. Pett Ridge. MR. Louis Becke's 'Strange Adventures of James Shervinton' is continued, and among the other contents is the first of a series of Indian stories.

THE June number of *Folk-Lore* will contain an article by the Rev. Dr. Gaster upon the apocalyptic document addressed in 1134 to Clement III. and known as the Letter of Toledo; and an account by Mr. W. W. Skeat of Malay spiritualism. MR. Andrew Lang also discusses the sources of some ballads in the 'Border Minstrelsy.'

MESSRS. HOUGHTON, MIFFLIN & Co., of Boston, are about to bring out a limited edition in three folio volumes of Florio's version of Montaigne's 'Essays.' Special features of the issue will be the type, modelled upon that of a fifteenth-century French engraver; frontispiece portraits in each volume, the one chosen for the first



being after Fiquet; and a bibliography, with facsimile reproductions of title-pages.

MESSRS. A. & C. BLACK have just published a sixpenny edition of Mr. Douglas Sladen's popular book 'A Japanese Marriage.' Messrs. Sands & Co. will issue before the Coronation another work by Mr. Sladen, entitled 'Sladen's London and its Leaders,' which will be distinct from 'Who's Who,' edited by Mr. Sladen in 1897, 1898, and 1899. In addition to lists of the nobility, M.P.s, leading soldiers, sailors, authors, actors, and so on, it will give a table of the leading London hostesses with their addresses, leading Americans in London, leading shops, hotels, restaurants, tea-rooms, places of interest and entertainment, and will be well illustrated, though sold at a very modest price.

NOT content with his immense Shakespearean labours, Dr. Horace Howard Furness has caught the largest recorded tarpon (246 lb.), landing his fish in thirty minutes, and returning it, like a sportsman, to the water as being inedible. Dr. Furness has so many friends that one might almost suppose that a

diver  
Did hang a salt-fish on his hook, which he  
With fervency drew up.

But we do not doubt his skill as an angler, and the voracity (or rather veracity) of the catch.

THE death of the Master of Trinity Hall has deprived Cambridge of one of its oldest and most popular residents. Born in 1821, he took his degree as a Trinity man in the Mathematical Tripos so long ago as 1845, and two years afterwards he became Tutor of Trinity Hall. The college was not then prosperous. The Master was non-resident, the discipline was lax, the undergraduates were few. The energy of the new Tutor rapidly retrieved the situation. He raised the numbers and improved the quality of his undergraduates; encouraged rowing, being one of the first Tutors to do so; and, when the Commission founded entrance scholarships, he was fortunate enough to secure as his first scholars the present Lord Justice Romer and the late Mr. Walker, so that early in the sixties the college became Head of the River and produced a Senior Wrangler and a Double First, and Mr. Latham was recognized as one of the most successful Tutors in the University. In those days Mr. Leslie Stephen was the Assistant-Tutor. In 1877 the Mastership of the college became vacant, and the votes of the electors were equally divided between Mr. Latham and Prof. Fawcett. As the supporters of neither would give way, the matter was compromised by the choice of Sir H. Maine; but on the death of the latter in 1888 Mr. Latham obtained the reward of his great services to the college. In his old age the Master surprised his friends by publishing a volume of striking theology called 'Pastor Pastorum' (1890), and following it up by two other books which, like it, had a favourable reception. His experience as a Tutor led him to publish in 1877 a brochure 'On the Action of Examinations.' After he was seventy he still rowed and was the most stalwart figure in the crew of mature dons known as "The Ancient Mariners."

MR. MARKHEIM will give at the Taylorian Institution, Oxford, next Saturday, a public lecture on 'French Literature in Connection with the Military Education of the Young.'

PROF. GEORGE KRIEHN, who has devoted many years to the study of "the Social Revolt in 1381," commonly called Wat Tyler's rebellion, has arrived at some rather startling conclusions, which he has set forth in two articles in consecutive numbers of the *American Historical Review*. The picturesque account of Richard II.'s interviews with the rebels he shows to rest entirely upon the authority of Froissart, who did not write, as has been supposed, from the testimony of an eyewitness, but was misled in several matters of fact and idealized the chivalrous bearing of the young king at Smithfield. The truth is, according to Prof. Kriehn, that Tyler, after his demands had been granted by the king, was slain by treachery, having been provoked by insults from a young Kentish nobleman to draw his dagger in the king's presence; that his followers did not see him fall, but were deluded by a false report that he was knighted, and obeyed a summons to meet the king in St. John's Fields, where the new knight would join them, while the mayor brought round the City musters to overawe the crowd. Such appears to be the result of an investigation of the most recent evidences, contained partly in a fragmentary chronicle published a few years ago by Mr. Trevelyan in the *English Historical Review*, and partly in the King's Bench indictments published by M. Réville in his 'Soulèvement en 1381.'

NEWSVENDORS have lost a good friend by the death of Sir Richmond Cotton, Chamberlain of London. He became president of their Benevolent Institution thirty years ago, and presided at the festivals of 1872 and 1876. Altogether the Institution is indebted to his influence for considerably over 2,000*l.*, and it was owing to his advocacy that the pensions for men were raised to 20*l.* and for women to 15*l.* In his earlier years he sought recreation from the cares of busy City life by writing verse, and in 1850 a volume from his pen was issued by Messrs. Chapman & Hall, entitled 'Imagination.' A popular edition of this he dedicated to his friend Thomas Carlyle, who had stood godfather at St. Paul's to a grandson of his, born during his mayoralty. The portrait in the Art Gallery of Sir Edward Banks is his gift.

IN Messrs. Sotheby's sale of MSS. on the 23rd of this month will be included a collection of twenty-five letters from Edward Fitzgerald to Joseph Fletcher, his fishing captain, *alias* "Posh." They were discovered, we believe, in a loft in "Posh's" box. They are very interesting and characteristic. Some of them are on business matters; in others Fitzgerald, as a wise and affectionate friend, warns his skipper faithfully and tenderly against one of the temptations of his trade.

A PROJECT which will be of interest to the learned world is contemplated by the department of Comparative Literature at Columbia University in New York. It has decided to publish a *Journal of Comparative Literature*, which, it is hoped, will serve as a common bond between students in every

country. The expenses of this periodical for the first year have been guaranteed by friends of the department. The *Journal* itself will appear quarterly, and will be devoted to all questions of literary interest. Its work will naturally be restricted largely to studies into which a comparative element enters, or which deal with the general course of European literature; but all literary problems of international interest, and such as are connected with critical theory, may be treated. Besides the leading articles, which will be the work of the most distinguished authorities in their respective fields, the *Journal* will contain reviews of all the important works of scholarship published in Europe and America, and extensive abstracts of the most significant periodical literature. The *Journal* has already received promises of co-operation from many of the best-known European scholars, including Prof. Alois Brandl, of Berlin; Prof. Gustave Lanson, of Paris; Prof. G. Gregory Smith, of Edinburgh; Prof. Pio Rajna, of Florence; Prof. L. P. Betz, of Zurich; Prof. P. Toldo, of Turin; Prof. von Waldberg, of Heidelberg, and others. The first number will probably appear in December or January.

THE friends of the late Charles Kent will be glad to hear that it is proposed to establish a fund for the benefit of his widow. Mr. Kent had for many years suffered so much from ill health that he was unable to do serious literary work. Subscriptions may be sent to Mr. William Evill, 43, Gloucester Gardens, Hyde Park.

AT Newnham College, Cambridge, a Fellowship has been awarded to Miss A. C. Paves, who is engaged in work on English translations of the Bible in the fourteenth century. Election will again be made to a Fellowship in June, 1903. Applications from former students of the college should be sent on or before May 1st in that year.

MESSRS. DENNY send us their list of sixpenny books for 1902, which contains the titles of over five hundred novels published within the last few years. An interesting experiment during the season will be the issuing of sixpenny editions of works of a heavier character. Will the public favour these? To judge by the sale of 'Huxley's Lectures and Essays' and 'Cobden's Life,' their success seems assured.

THE celebration of the tercentenary of the opening of Bodley will be held at Oxford on the 8th and 9th of October.

WE are glad to learn that the Foreign Office has at last issued a regulation making a knowledge of Mang'anja (Chinyanja) indispensable for promotion in the Government service of the British Central Africa Protectorate. The importance of such a step need scarcely be pointed out to any one acquainted with the conditions prevailing in that territory.

THE Gutenberg Society has resolved to present its members annually with exact reproductions of works issued by Gutenberg's press. This year the recently discovered calendar of 1448 will be the publication offered.

REVOLUTIONARY poets do not as a rule live long, so that Eugène Chatelain, who died a few days ago in Paris, at the age of seventy-three, must have been a minor patriarch in his sphere. He differed also



from the generality of poets in that he practised what he preached, for he took an active part in the Revolution of 1848, and also in the Communist movement in 1870; he escaped to England, and lived here until the amnesty was declared. He started several short-lived journals, and appears to have been a man of an unusually vigorous personality—for a revolutionist.

GUSTAV FREYTAG is to have a public monument in Breslau, the city where he lived for so many years, and the scene also of his famous novel 'Soll und Haben.' The commission for the Freytag-Denkmal has been given to Ernst Seeger. The sculptor has prepared two models, which are now being exhibited in the Breslau Kunstgewerbe Museum.

PROF. WALDEMAR RIBBECK, whose death in his seventy-third year is announced from Berlin, was a distinguished lecturer on philosophy and the author of a number of well-known school-books, among which are a Greek grammar and a work entitled 'Homerische Formenlehre.'

AMONG the most interesting Parliamentary Papers recently published is the Report on the Education and Training of Officers of the Army, for which the late Capt. Cairnes is largely responsible, published on Saturday last at the price of 1s. 3d., there being issued at the same time the Minutes of Evidence (2s. 9d.).

## SCIENCE

### GEOGRAPHICAL LITERATURE.

MR. F. C. BOON'S *Commercial Geography of Foreign Nations* (Methuen) is obviously the work of a teacher and writer with but little experience. It has some good points, suggesting that the author may some day do better than in this disappointing book, which ought to have been thoroughly revised before it was published. It reveals not merely an inadequate grasp of principles, but also carelessness in composition and a number of inaccuracies. Thus, for example, Le Creusot is described under the St. Étienne coalfield. The climate of Germany is said to be "cold for its latitude." "The rainfall of Siberia only averages 10 inches (cf. with the 600 in parts of the Punjab)." The Pacific coast of the United States "has no fine harbour but San Francisco." Such misstatements are far too common, and there is too much of this sort of thing: "The United States are, however, now making an effort to promote shipbuilding on their own coasts, chiefly at Philadelphia. They lack the centuries of experience."

Tarr and McMurry's *Geographies* are works of a very different quality. The authors are the Professor of Physical Geography at Cornell University and the Professor of the Theory and Practice of Teaching in Columbia University. Their collaboration has been most fruitful, and English teachers may profit greatly by a study of these books, even although they are specially written for American schoolchildren. The first volume, on 'Home Geography and the Earth as a Whole,' appeared some time ago. The other two volumes of the series, 'North America' and 'Europe and Other Continents, with a Review of North America,' have just been issued by Messrs. Macmillan. The dry lists of facts which still characterize many of our geographical text-books are absent, and the books are planned with some regard to educational as well as geographical principles. Revision of ideas previously gained, supplemented by the introduction of more complex ideas, the con-

stant reference to what has been already mastered, the elimination, as far as possible, of isolated facts, the fuller treatment of typical phenomena, and the presentation of sequences of ideas in a natural order, are features in the series which will commend it to all good teachers. The books are illustrated by carefully selected photographs and numerous maps, in line, in photo-relief, and in colour. The coloured maps are better than those usually found in American books, but not very satisfactory. A few slips occur in the section relating to the British Isles. The authors convey the impression that the inhabitants of Britain before the Roman invasion were homogeneous, that Ireland remained an independent kingdom until 1801, that salmon are confined to "northern Great Britain," and that Bradford lies west of the Pennines. Newcastle-on-Tyne is too important to be omitted even in a book for American children. England can scarcely be said to have produced the Cabots, and it is hardly accurate to assert that it is largely the trade with the colonies which makes British foreign trade nearly twice that of any other nation. These are the points which should be improved in a future edition.

### THE ROYAL OBSERVATORY, GREENWICH.

WE have before us the Report of the Astronomer Royal to the Board of Visitors of the Royal Observatory, presented at the meeting last Saturday, Sir William Huggins, President of the Royal Society, being in the chair. For several years we have had to record important changes in the buildings, but that is not the case on the present occasion, only a few minor alterations and improvements having been effected. The instruments, all of which are in satisfactory working order, also remain nearly the same as at the date of the last Report; some new arrangements have been made in the library. As regards the objects for meridian observation, the sun, moon, large planets, and fundamental stars have been systematically followed as usual; the special stellar observations were of the reference stars for the astrographic catalogue, which it is expected will be completed in 1907, so as to include the results in the next ten-year catalogue. Very satisfactory progress has been made with the re-reduction of Groombridge's observations, and use of the portion completed has already been made by Dr. Auwers in the preparation of his fundamental catalogue. The new altazimuth is now applied to observations of the sun, planets, and stars (especially Eros reference stars), as well as of the moon; advantage was taken of a fracture of the spider-lines to insert others of narrower span. Observations with the reflex zenith tube have been resumed in consequence of the interesting discovery by Dr. Chandler that previous results were erroneously supposed to be anomalous, because they were affected by the variation of latitude; they will afford, therefore, a valuable means of determining the amount of this, as well as that of the constant of aberration, for which purpose other stars which pass near the zenith of Greenwich have been observed, it having been found that, though these are much fainter than  $\gamma$  Draconis, it was possible to obtain good definition by a suitable modification of the illumination and by mounting the eyepiece on a slide. The smaller equatorials have been used for casual phenomena, whilst a large number of micrometric measurements of double stars have been obtained with the 28-inch equatorial. Photographic observations of Nova Persei and its surrounding nebula, of the large planets (including Neptune and his satellite), and of some interesting star-fields were made with the Thompson equatorial. The work for the Greenwich section of the great international astrographic survey is approaching completion, and appears now only to need revision in certain parts. There is no occasion to allude again

to the observations by parties from Greenwich of the total eclipse of the sun on May 15th, 1901, as they have already been described in the *Athenæum*. Spectroscopic work was carried on during part of the year, photographs of the spectra of some of the brighter stars being obtained. The photo-heliograph was in regular use throughout, and, by combining the results with photographs obtained in India and Mauritius, sun-pictures were available on 359 days out of the 365 in 1901. All these have been measured and reduced. The magnetic and meteorological observations (under the immediate charge of Mr. Nash) have been continued with the usual regularity. The magnetic disturbances in 1901 were small and few in number; the mean magnetic declination for the year was  $16^{\circ} 26' 0$  west.

Of the meteorological items we select the following. The mean temperature for the year 1901 was  $49^{\circ} 3$ , being  $0^{\circ} 2$  below the average for the fifty years 1841-90. The highest shade temperature during the twelve months ending April 30th, 1902, was  $87^{\circ} 9$  on July 19th; the lowest in the air was  $14^{\circ} 3$  on February 16th, which is the lowest recorded in February since 1895. The mean daily horizontal movement of the air for the same period was 270 miles, which is 11 below the average of the preceding 34 years. The greatest recorded daily movement was 819 miles on February 1st, and the least 51 miles on November 5th. The greatest pressure of the wind was 27.3 lb. on the square foot on April 27th, and the greatest hourly velocity 43 miles on November 12th and February 1st. The number of hours of bright sunshine during the above twelve months was 1,519 out of the 4,457 hours during which the sun was above the horizon, or 0.341 of the possible amount. The rainfall in the same period was 17.89 inches, being 6.65 below the average of 50 years; the fall has, in fact, been less than the average in each year since 1894, and the total deficiency for the seven years ending 1901, December 31st, amounts to 23.70 inches. All the work connected with the distribution of time and care of chronometers has been carried on as usual. It is hoped that the operations for the new determination of the difference of longitude between Greenwich and Paris will be completed in the autumn. The personal staff remains nearly as before, Messrs. Dyson and Cowell being chief assistants, Mr. Maunder having charge of the heliographic photography, Mr. Lewis of the great equatorial, and Mr. Hollis of the astrographic work.

Great regret was felt by the visitors at the ill health of the Astronomer Royal, who could only be present for a short time at the Board. Interesting photographs, especially of the total eclipse last year, were exhibited.

### SOCIETIES.

GEOLOGICAL.—May 28.—Prof. C. Lapworth, President, in the chair.—Mr. Cecil Wray was elected a Fellow.—The President reported that, in consonance with the resolution passed at the previous meeting, he and Sir Archibald Geikie had forwarded a letter to the French Minister of the Colonies and H.M. Secretary of State for the Colonies, expressive of the sympathy of the Geological Society with the sufferers from the volcanic catastrophes in Martinique and St. Vincent.—The Secretary read a letter from Mr. D. Morris, of the Imperial Agricultural Department for the West Indies, Barbados, regarding the recent fall of volcanic ash in Barbados.—Prof. W. Boyd Dawkins exhibited a series of photographs and specimens of sandworn pebbles, collected by Lady Constance Knox in New Zealand. The district in which the specimens occur is near the coast of North Island, in the neighbourhood of the River Waitotara, from a tableland about 250 feet above sea-level.—The following communications were read: 'The Red Sandstone Rocks of Peel, Isle of Man,' and 'The Carboniferous, Permian, and Triassic Rocks under the Glacial Drift in the North of the Isle of Man,' by Prof. W. Boyd Dawkins, and 'Note on a Preliminary Examination of the Ash that fell on Barbados, after the Eruption at St. Vincent,' by Dr. J. Smith Flett, with an analysis of the dust by Dr. W. Pollard.



**SOCIETY OF ANTIQUARIES.**—June 5.—Viscount Dillon, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—Mr. W. G. Thorpe exhibited an original charter of inquisimus granted to the borough of Portsmouth by Edward II. in 1312-3.—The following gentlemen were elected Fellows: the Hon. and Rev. J. W. Leigh, Dean of Hereford, Sir J. Stirling Maxwell, Capt. W. Hawley, and Messrs. G. B. Longstaff, Emery Walker, M. H. Spielmann, R. S. Faber, Ernest Law, J. K. Pyne, and E. H. W. Dunkin.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—June 4.—Dr. W. de Gray Birch, Hon. Treasurer, in the chair.—The Rev. C. H. Evelyn-White exhibited antiquities, and said that the ancient Aldreth bridge that formerly spanned the old West River, connecting Cambridgeshire with the Isle of Ely, is being rebuilt after a period of long decay which led to ultimate extinction. The excavations have brought to light the piles upon which the original bridge was probably built, with ponderous pieces of undressed timber and two immense oak beams upon which the structure was mainly carried. The much-corroded blade of a short iron sword (certainly not later than Norman date), an adze, and other like implements have been found 4 or 5 ft. below the surface of the river bank by the site of the bridge. Mr. Evelyn-White exhibited oxidized portions of a dagger, with part of the wood handle adhering; what appears to be an awl or "pricker" encased in iron (which may belong to the Anglo-Saxon period); and two horseshoes (Norman), one fancifully scalloped, the shoes being considerably narrower on the one side than on the other. Fragments of ironwork used in the construction of an early bridge were also shown. Of the animal remains that have been found, Mr. Evelyn-White exhibited some remarkably fine specimens, including the tusk of a boar, and teeth, possibly of some extinct species, so blackened by contact with the fen peat as to resemble jet. Some examples of extinct freshwater shells, which were found in abundance, were also shown, together with some interesting fragments of Romano-British and later pottery. The Aldreth bridge is famed in history by Hereward's resistance to the Conqueror and by the passage of King Stephen, who resisted the Bishop of Ely when he espoused the cause of Matilda.—The Rev. H. J. D. Astley exhibited some flint chipmings and pieces of bone, hollowed out, from the caves of La Madeleine, France; also some good specimens of the crown and half-crown pieces of William III. and a book dated 1723, 'Memoirs of the Antiquities of Great Britain,' with interesting engravings. Mr. Astley also contributed a paper on 'Tree Worship: its Ancient Rites and Modern Survivals, particularly in the British Islands.' The writer co-ordinated the various branches of the subject, and from customs still surviving within our islands, although in a mutilated form, endeavoured to deduce the origin and meaning of "tree worship" in the past. The researches of Mannhardt, Böttcher, Prof. Tylor, Mr. Arthur Evans, Dr. Pené, and others whose writings were referred to, have produced a vast store of facts from all parts of the world to prove the universal prevalence of "tree worship" amongst primitive peoples in all ages. In Ireland sacred trees are met with in many localities, and are of a variety of species. The mountain ash is in that country popularly supposed to possess a peculiar virtue against the attacks of fairies, witches, or other malign influences; while to cut down a white-thorn tree is considered exceedingly unlucky, and "Don't tamper with the lone bush" is a rustic warning common everywhere in remote parts of Ireland to-day. Mr. Astley concluded an interesting paper with an earnest plea for the establishment of an "Arbor Day" as an annual festival, national and universal, for the planting of trees, and suggested that the day of the coronation of King Edward VII. would be a most suitable date, and he commended the idea to the already existing Arbor Day Society. Trees are no longer worshipped, and we do not want the pagan associations which seem to be revived in the new national festival, of similar character, in Italy; but it is certainly necessary to do something to prevent further denudation of our woods and forests.—In the discussion which followed the paper, Mr. Gould, Mr. Compton, the Rev. C. H. Evelyn-White, Mr. Williams, Mr. C. R. B. Barrett, Mr. Lyttelton, and others took part.—Mr. Worsfold mentioned that trees were worshipped in Brittany as late as the seventeenth century, and now in Devonshire the people invoke blessings upon the apple trees.

**ARCHÆOLOGICAL INSTITUTE.**—June 4.—Sir H. H. Howorth, President, in the chair.—Mr. Kennard exhibited two bone implements found lately at London Wall, and designed possibly for polishing bronze needles.—Mr. J. T. Robins exhibited a Roman urn made of marble, of unknown origin,

bearing the following inscription: DIS· MANIBVS· QVINTI· FABI· FELIC· CONS.—Mrs. Hale-Hilton brought for exhibition a small flint implement picked up in the Isle of Wight.—Mr. Herbert Jones showed a quantity of pottery, &c., from Greenwich Park. He explained that, traces of Roman occupation having been discovered in Greenwich Park early in the present year, the permission of the Commissioners of Works and Public Buildings was obtained to make a further search. A good deal of work has been done there during the last three months, resulting in the discovery of the remains of a building, unfortunately in a very imperfect state. Parts of three concrete floors were unearthed at a depth of about 2 ft. under the surface, but only one block of walling. This is built of ragstone, set with wide joints in white mortar. Only the first of the floors found had any tesserae remaining; the upper surface of the others was quite destroyed, but was probably of *opus signinum*. Many antiquities were discovered, including about 400 coins (one of Mark Antony, the remainder ranging from Claudius to Honorius, one of Constantine being of great rarity); the right arm of a statue, probably of a female, in oolite; some fragments of marble with inscribed letters on them, certainly of two and probably of three dates; the head of a small ivory figurine holding a shield aloft; mouldings in oolite and sandstone, besides large masses of roofing materials, wall plaster, floor concrete, and the usual Roman *débri*, including oyster shells. The excavations are for the present suspended, but everything found *in situ* is left open (railed round) for public inspection, and it is intended to recommence excavations in the autumn.—Dr. Munro drew attention to the morphological evolution of the horse, especially with regard to the bones of the foot. The object of the remarkable specialization of the middle toe, as manifested in Equidae of the present day, was to secure greater speed and safety; but when the limits in this direction were reached the horse family began to succumb to the more resourceful methods of their enemies. Since the days of the Hipparion, which was widely represented both in the Old and New World during the Pliocene period, the line of evolution was the only outlet by which higher efficiency could be attained. He went on to consider fully the prehistoric records of the horse and the problems of its domestication.—Dr. Garson, Mr. Green, and Mr. Hilton took part in the discussions during the meeting.

**ZOOLOGICAL.**—June 3.—Dr. H. Woodward, V.P., in the chair.—Mr. W. Sclater made some remarks on the condition and prospects of the zoological museums of South Africa, altogether eight in number, most of which he had recently visited.—Mr. Lydekker exhibited the mounted head of a male Siberian wapiti, and made remarks on the various forms of the wapiti met with in Northern Asia.—Mr. G. A. Boulenger exhibited a strap made of the skin of the okapi (*Okapia johnstoni*), which had been received in Belgium from the Mangbetta country (lat. 30° N., long. 28° E.) in December, 1899, a year previous to the arrival in this country of the two bandoliers upon which the name *Egus johnstoni* had been founded.—Dr. Forsyth Major exhibited a reduced photograph of the skin of a female okapi, recently received by the Congo State Museum at Brussels, together with the skeleton of a male. Dr. Forsyth Major also made some remarks on this material, which had been handed over to him for publication.—Mr. E. J. Bles exhibited and made remarks upon some living tadpoles of the Cape clawed frog (*Xenopus laevis*). This species had bred in the Society's gardens, and the event had formed the subject of a paper in the Society's *Proceedings* by Mr. F. E. Beddard (cf. *P.Z.S.*, 1894, p. 101), but Mr. Bles was able to supply some additional particulars.—Mr. Lydekker described the head and skin of a wild sheep from the Thian Shan, recently presented by Mr. St. George Littledale to the British Museum, as belonging to a new subspecies, which he proposed to call *Oris sairensis littledalei*. He also exhibited and described a specimen of the sheep named by Severtzoff *Oris borealis*, which had been brought home by Mr. Talbot Clifton from the Yana Valley.—A communication was read from Dr. R. Broom containing an account of the differences exhibited in the skulls of dicynodonts from the karroo deposits of South Africa. The author was of opinion that these differences, in many cases, were not specific, but were due to sex, and consequently that many of the specimens which had received specific rank really belonged to the same form.—Mr. F. E. Beddard read a paper on the gonad ducts and nephridia of the annelid worm *Eudrilus*, in which supplementary facts concerning these organs were adduced.—Dr. Forsyth Major read a paper on the pigmy hippopotamus from the Pleistocene of Cyprus, in which he described the fossil remains of *Hippopotamus minutus*, Blainv., exhibited by the author at the meeting of the Society on April 15th. The

characteristic features of this primitive hippopotamus were pointed out; and reasons were given for the assumption that the type specimens of the species, Cuvier's "Petit hippopotame fossile," supposed to have been found near Dax in the Landes, had been brought over from Cyprus.—Mr. Hamilton H. Druce contributed a paper on several species of butterflies of the family Lycaenidae from Australia, especially in reference to those described by Herr Semper. He also read descriptions of several apparently new species of the same family from the Eastern Islands and from Africa.—Mr. R. I. Pocock read a paper dealing with the habits of the littoral spiders belonging to the genus *Desis*. The seven known species were enumerated, and one of them was described as new, under the name *Desis kenyone*.—Mr. H. R. Hogg contributed a paper containing additional information concerning the Australian spiders of the suborder Mygalomorphae. Out of a collection of forty specimens (comprising examples of eleven species and nine genera) received by the author nine species and five genera had proved to be new, and were described in this paper.

**ARISTOTELIAN.**—June 2.—Mr. S. H. Hodgson, V.P., in the chair.—Mrs. G. D. Hicks was elected a Member.—The annual report and financial statement were received and adopted.—The officers for the ensuing session were elected as follows: *President*, Dr. G. F. Stout; *Vice-Presidents*, Dr. G. Dawes Hicks, Mr. G. E. Moore, and Mr. A. F. Shand; *Treasurer*, Mr. A. Boutwood; *Hon. Secretary*, Mr. H. W. Carr.—A paper was read by Mr. Carr on 'Mr. Bradley's Theory of Appearance,' and a discussion followed in which Mr. Hodgson, Mr. Shand, Mr. Benecke, Dr. Hicks, and others took part.

#### MEETINGS NEXT WEEK.

- MON. Geographical, 8½.—Geographical and Archæological Explorations in Chinese Turkestan, Dr. M. A. Stein.
- TUES. Zoological, 8½.—Certain Habits of Animals traced in the Arrangement of their Hair, Dr. W. Kidd; 'The Carpal Organ in the Female *Haplopus griseus*,' Mr. F. E. Beddard; 'Some Points in the Anatomy of the Alimentary and Nervous Systems of the Pedipalp,' Mr. B. L. Pocock.
- WED. Meteorological, 4½.—English Climatology, 1891-1900, Mr. F. Campbell Bayard; 'Earth Temperatures recorded in Upper India,' Mr. W. L. Dallas.
- Chemical, 5½.—Elimination of a Nitro-Group on Diazotization: Dinitro-anisidine, Messrs. R. Meldrum and J. V. Eyrre; 'A New Type of Substituted Nitrogen Chlorides,' Mr. F. D. Chattaway; 'The Colour-Changes exhibited by the Chlorides of Cobalt and some other Metals,' Messrs. F. G. Donnan and H. Basset, jun.; 'An Accurate Method of determining the Compressibility of Vapours,' Mr. B. D. Steele; 'The Molecular Condition of Borax in Solution,' Mr. H. S. Shelton; 'Preliminary Notice of some New Derivatives of Pinene and other Terpenes,' Messrs. W. A. Tilden and H. Burrows; 'The Preparation of Pure Chlorine and its Behaviour towards Hydrogen,' Messrs. W. Mellor and E. J. Russell.
- Geological, 8.—The Great St. Lawrence-Champlain-Appalachian Fault of America, and some of the Geological Problems connected with it, Dr. H. M. Ami; 'The Jurassic Strata cut through by the Great Western Railway Relief Line between Euton and Woodton Bassett,' Prof. S. H. Reynolds and Mr. A. Vaughan; 'The Pointe de Galle Group (Ceylon): Wollastonite-Scapolite Gneisses,' Mr. A. K. Coomaraswamy.
- Microscopical, 8.—The Genus *Syncheta*, Mr. C. F. Rousset.
- THURS. Royal, 4½.
- Historical, 5.—The State Papers of the Early Stuart Period, Mrs. Lomas.
- Linnean, 8.—Obesella, a New Genus of Copepoda, Dr. W. G. Ridewood; 'Modern Methods in Mycology,' Mr. G. Massee; 'Further Observations on the Owls, especially their Skeleton,' Mr. W. F. Eysarth.
- Society of Antiquaries, 8½.—Further Discoveries at Abbey Dore, Mr. Roland Paul; 'Notes on the Road Screen in Tacolneston Church, Norfolk,' Mr. E. F. Strange.
- FRI. Folk-lore, 8.—'Berkshire Folk-lore,' Miss Salmon; 'The Modern Commercial Aspect of Ancient Superstition,' Mr. E. Lovett.

#### Science Gossip.

DR. FORSYTH MAJOR has had the opportunity of studying adult okapi skeletons. He finds that in both sexes there is a pair of horns, that the neck is shorter than in the stuffed specimen at South Kensington, and that the hind limbs are of about the same length as the fore. The new genus from the Congo seems to be intermediate between *Samotherium* and *Giraffa*, and to have no special affinities to *Helladotherium*.

A TWELFTH volume of the Royal Society's *Catalogue of Scientific Papers* recently appeared, but it does not carry the list any further down, being in fact supplementary to the preceding eleven volumes, and containing all the most important papers that had appeared from 1880 to 1883 in periodicals not hitherto indexed. Many of these are by no means easy of access, and a list of them is prefixed, thanks being given to the authorities of the British Museum and of other libraries. The labour involved has, of course, been great, and acknowledgments are due to Mr. G. Griffith, the editor, as well as to those who have assisted, particularly Miss Chambers and Miss Bremner. The continuation of the Catalogue from 1884 to 1900, and



the classified index to the twelve volumes up to 1883, of which the present issue is the last, are in hand, and considerable progress has been made with the index. This will close the work for which the Royal Society undertook undivided responsibility, the task of cataloguing scientific literature from the year 1901 onwards having been taken in hand by an international organization established on the initiation of the Society, so that various countries will co-operate in the preparation of an International Catalogue of Scientific Literature, to be published by the Royal Society, acting on behalf of an international council.

A NEW variable star of the Algol type (to be called Var. 10, 1902, Cygni) has been discovered at the Harvard College Observatory under very interesting circumstances. Whilst examining a photographic plate taken with the 8-inch Draper telescope on April 3rd, with the view (not successful) of perhaps finding depicted on it the comet ( $\alpha$ , 1902) which was discovered eleven days afterwards by Dr. Brooks, Mrs. Fleming noticed the star in question, which is near the boundary of the constellation Lacerta, and not far from the remarkable variable SS Cygni, discovered at Harvard in 1896, and ordinarily faint, but becoming suddenly bright at intervals which do not appear to be regular. The new variable continues of full brightness for twenty-eight days, and its whole period amounts to about thirty-one and a half days.

PROF. BRÉDIKHINE, of the St. Petersburg Imperial Academy of Sciences, formerly Director of the Moscow Observatory, has instituted a prize in honour of his deceased wife (*née* Bologovskaia), to be called the Anna Brédikhine Prize, which is to be given in alternate years, commencing with 1904. The subject is to be a continuation of the professor's work on the development of cometary formations considered from a rigorously mechanical point of view, commencing with comets appearing in the year 1902 or afterwards; and the value of each prize (open to scientists of all nationalities) will be about 1,000 francs, arising from the interest of the capital sum, 6,020 roubles, deposited at the State Bank in perpetuity. The competing essays are to be sent in on September 10th (the day of Madame Brédikhine's death) of each odd year, and the adjudication is to be made on the same day of the following year, the first being, as before stated, 1904. If for any reason these biennial prizes are not awarded, their value is to accumulate until it amounts to five times the value of each (*i.e.*, about 5,000 francs), and to be devoted to a great prize for a treatise on all the works of Prof. Brédikhine relative to the development of cometary formations, as well as those of other authors who have obtained the biennial prizes previously awarded in conformity with the above rules. The only deductions are for a silver medal to be given to the judge of the biennial prize and a gold one for the awardee of the great prize.

WE have received the fourth number of vol. xxxi. of the *Memorie della Società degli Spettroscopisti Italiani*. It contains a continuation, from 12<sup>th</sup> to 18<sup>th</sup>, of the catalogue (commenced in the preceding volume) of places of reference stars for the astro-photographic zone 46° to 55° north declination, with notes by Signor Boccardi, and other tabular matter; also an obituary notice, with portrait, of M. Cornu, who was an associate of the Society.

WE have also received the report of Mr. John Tebbutt, F.R.A.S., respecting his observatory at Windsor, N.S.W., for the year 1901, which supplies a record of a considerable amount of good work on small planets, double stars, and the great comet of last year, of which the southern hemisphere had almost a monopoly. It is remarked that this exceeds that accomplished in the preceding year, but the author fears (let us hope this will not be realized) that he will not

be able to do nearly so much in the present, on account of his advancing years.

## FINE ARTS

### DRAWINGS AND SCULPTURE AT MESSRS. CARFAX'S.

In this small exhibition is to be seen the work of two men both typical of the tendencies of the more serious artists of the day. In both Mr. Steer's drawings and Mr. J. H. Furse's sculpture the conflicting claims of nature and style are apparent. In neither, perhaps, are they perfectly adjusted, though we think that Mr. Steer has come much nearer to a solution. To some extent the two artists have met from opposite directions. Mr. Steer was once in intention a convinced naturalist. Year by year the sincerity of his study and the delicate instinct for beauty which controlled his work, even from the first, more than he seemed willing to allow, have forced him to take account of design, of the balance and disposition of masses, of all that architecture of the pictorial structure which, as it is a purely human element in the work of art, is the chief material of artistic tradition. Once Mr. Steer's work had a superficial resemblance to that of M. Monet; the drawings here exhibited have a superficial resemblance to those of Alexander Cozens and Gainsborough, and yet so gradually has the change come about, so perfectly at every stage has Mr. Steer really assimilated and made his own the ideas which were suggested to him, that we are conscious in all his works of the same personality. He has changed his mode of expression, has, we think, immensely increased its range and power, but the attitude, the personal note, remains unchanged. At the Wolverhampton Exhibition, where a number of his oil paintings were hung together, this was strikingly apparent. Taking these in conjunction with the drawings in Ryder Street, we can observe the growth of new ideas in Mr. Steer's work. We can see how little of a theorist he is, how cautiously and tentatively he has accepted what was destined to change his mode of expression, continually retracing his steps and harking back to earlier motives, as though to make sure of himself at each point, resisting innovation until it forced itself upon him by the unconscious growth within him of his own powers. It was many years ago that Mr. Steer first exhibited a picture called 'The Vista,' which we saw again the other day at Wolverhampton. It was painted while Mr. Steer still affected those spotted and broken surfaces which were intended to convey an idea of the vibration of the atmosphere, and yet already in that there was evident a feeling for a more formal mode of composition, a more deliberate design, such as we find in these drawings carried to a further pitch, and expressed in suaver and more shapely brushwork. Mr. Steer's development has in the main followed a course the inverse of that of most artists. He began with an exaggerated freedom of handling and an extreme looseness of design. Gradually his discrete touches have drawn together, and form and design have asserted themselves. That this has been so may be attributed rather to the chaotic and traditionless state of modern art than to any particular predisposition on the artist's part. In Mr. Steer's student days the artistic idea which seemed to possess most vitality was that of the *vibristes*, and the research for atmospheric colour was to open up a new field. Mr. Steer followed what seemed the most promising lead, and did so with incomparably more success than any of his competitors. It was only after some years that these artists began to realize how limited the field was, and how slight a leverage upon the emotions it afforded as compared with those other modes of expression which it compelled them to abandon. These accidental circum-

stances of Mr. Steer's training have, nevertheless, affected his art, and, we think, unfortunately. Had he had, together with his exceptional endowments, the good fortune of our great landscape painters of the eighteenth and early nineteenth centuries; had he, that is, acquired at the outset of his career a stock of definite designs appropriately symbolical of natural forms, he would, by this time, have expressed himself with greater intensity; his intention would have permeated every part of his work, and inspired every stroke of his brush more certainly than it does now. As it is, there are passages in his drawings where the want of form, or the confusion of many forms which occur in nature, makes itself felt. Take, for instance, the splendid drawing of *Ludlow* (No. 12). There are whole passages in the left hand of the picture where Mr. Steer has, apparently, been unable to discover any form. Had his hand been trained so as to be incapable of making shapeless or insignificant strokes, such passages, however strongly subordinated to the more central motives, would have been, at least, pleasant in themselves. The shorthand in which Mr. Steer describes his vision would have been at once more expressive and more calligraphic. But in spite of this, how much Mr. Steer has accomplished! How rare a feeling for beauty and for the mood of landscape these drawings display! Indeed, our difference with those who hold that in Mr. Steer we have more than a rival, a superior, to Constable lies in our estimate rather of his artistic circumstances than of his innate gifts.

So far as the general conception and the main setting out of the composition go, these drawings carry on the finest traditions of English landscape, and are fairly comparable to its greatest productions.

Mr. J. H. M. Furse is a sculptor whose work is not seen very frequently in the larger exhibitions, and this is the first opportunity we have had for getting a clear idea of his position and aims. That his work is very much above the average, both in power and in its scholarly refinement, is obvious. And yet it does not altogether satisfy us. Somehow it seems to lack the authoritative stamp of a distinct and self-contained personality. The same conflict between naturalism and style which is apparent in Mr. Steer's work does not seem to be resolving into the same harmonious accord. It would be impossible to deny the keenness of Mr. Furse's observation of animal forms, while at the same time it is evident that he studies very carefully the decorative elements of his art, the balancing of contours and the rhythmical sequence of planes. But he has not, we think, quite attained to the rare achievement of fusing the two elements of his design into an immediately convincing and vital whole. His animals, in spite of their dramatic poses and vigorous action, are not wholly alive, while they are too naturalistic to please us by their abstract beauty. It seems to us that Mr. Furse is a stylist who has tried to put more observation of natural forms into his schemes than he can manage. Take, for instance, the lioness and cubs, one of the most successful of all his statuettes here. The main line of the long twisted and curled back, ending in the protruded head, is of admirable simplicity and a perfectly satisfactory plastic idea, but its full value is not brought out. The knots and ridges with which the planes of the body are marked arrest and disturb the eye. They are no doubt correct enough as records of the actual form, but they are not intimately related to the main idea. That demanded, we think, an almost Egyptian simplicity and smoothness of treatment—such a treatment as we remember to have seen in a statuette of a cat, an early work by Mr. Furse himself. We cannot help thinking that it is in such methods of design that Mr. Furse's talent would find its easiest and happiest expression. The amount of naturalism in a work of art must be strictly



proportioned to the capacity of the idea for carrying it. Mr. Furze seems to us to have overrated the capacity in this respect of his own ideas.

We may be wrong, however, in our attempt to explain a tantalizing sense of disappointment, a feeling that, in spite of qualities which we admired keenly, the general impression was that of an artist always on the verge of an achievement which just at the end eluded him.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 5th inst. the following engravings. From Turner's Liber Studiorum: Loch Fyne, Inverary Pier, 46*l.*; Procris and Cephalus (lot 46), 32*l.*; Solway Moss (lot 63), 31*l.*; Ben Arthur (lot 82), 69*l.*; ditto (lot 83), 32*l.*; Sheep-Washing, Windsor Castle (lot 88), 34*l.*; ditto (lot 89), 39*l.*; The Lost Sailor, 35*l.* After Reynolds: Hon. Anne Bingham, by Bartolozzi, 119*l.*; Countess of Harrington and Children, by the same, 65*l.*; Mrs. Hardinge, by T. Watson, 35*l.*; Duchess of Rutland, by V. Green (lot 146), 52*l.*; ditto (lot 164), 103*l.*; Lady Bampfylde, by T. Watson, 94*l.* After Romney: Mrs. Jordan as the Country Girl, by J. Ogborne, 63*l.*; Lady Hamilton (Nature), by H. Meyer, 388*l.*; Lady Hamilton as a Bacchante, by C. Knight, 220*l.*; Miss Cumberland, by J. R. Smith, 105*l.*; The Gower Family, by the same, 99*l.* After Wheatley: Cries of London—New Mackerel, by Schiavonetti, 39*l.*; Duke Cherries, by A. Cardon, 33*l.*; Turnips and Carrots, by T. Gauguin, 123*l.* After Hoppner: Lady Louisa Manners, by C. Turner, 52*l.* After Lawrence: Miss Farren, by Bartolozzi, 52*l.*

The collection of the late Sir T. Lucas was dispersed on the 7th and 9th inst. On the former date the following were sold. Drawings: O. Fielding, A View near the Coast, 267*l.* Birket Foster, A Landscape, with cottage, sheep, and ducks, 152*l.* L. Haghe, The King visiting Rubens's Studio, 84*l.* W. Hunt, Pineapple and Grapes, 58*l.* J. F. Lewis, The Halt in the Desert, 110*l.* S. Read, The Interior of St. Stephen's, Vienna, 120*l.* T. M. Richardson, On the Hills of Loch Laggan, 220*l.* Pictures, English School: T. S. Cooper, Sheep on the Mountains, 288*l.* T. S. Cooper and F. R. Lee, Cattle in a River, 236*l.* J. Crome, A View on the Yare, 273*l.* H. W. B. Davis, Twilight, Vallée de la Cluse, 131*l.* C. Fielding, Bolton Abbey, 1,260*l.* F. Holl, Ordered to the Front, 546*l.*; Returned from the Wars, 294*l.* G. Morland, Breaking the Ice, 441*l.*; The Interior of a Stable, 126*l.* P. Nasmyth, A River Scene, 367*l.* Sir J. Reynolds, Mrs. Fitzherbert, 241*l.* D. Roberts, The Houses of Parliament from the River, 131*l.*; Interior of a Cathedral, with Altar, 115*l.* C. Stanfield, Shipping on the Medway, 110*l.* Continental Schools: R. Bonheur, Ploughing, 430*l.* P. Delaroche, Marie Antoinette going to Execution, 262*l.* J. Israëls, A Girl and a Young Boy on the Seashore, sailing a Toy-Boat, 472*l.*; Two Children sailing a Toy-Boat by the Sea, 462*l.*

On the 9th the principal prices were: Rubens, The Wife of Philip IV., 283*l.*; Philip IV., 273*l.* After Reynolds: A Lady in White Dress, with large black hat, 168*l.*

## Fine-Art Gossip.

YESTERDAY was the private view of water-colours of Teneriffe by Mr. James Paterson at Messrs. Forbes & Paterson's, in Old Bond Street; of selected pictures by Mr. Grosvenor Thomas at 13, Bruton Street; and of a show at the Ryder Gallery of sculpture by the Countess Gleichen and Mr. F. M. Taubman, paintings by Prof. Legros and old masters. On the same day the press were invited to view the pictures and sketches of "The Langham" at Langham Chambers.

WE hear that Sir E. J. Poynter is determined to repeat again next winter the extraordinary success of this year's Exhibition of Old Masters at Burlington House, and that he hopes to get together a large number of works which have never been publicly exhibited before. The special collection of Claude's works is to be replaced next year by a selection of works of the early English school of landscape. Wilson in particular, it may be hoped, will at last receive a more complete recognition than heretofore. Certainly if Sir Edward Poynter manages to maintain the high standard he has already set himself lovers of art will feel a double indebtedness to him.

A PAINTING by Miss Evelyn de Morgan, which the artist has just completed in Florence, entitled 'Victory,' is now on view in Lord Leighton's large studio. The still larger work by the same artist exhibited last summer at the New Gallery, 'Life and Thought have gone away Side by Side,' has been bought for the Liverpool permanent collection in the Walker Art Galleries. It is hoped to secure later for exhibition at Leighton House other pictures by the same hand.

MESSRS. PHILLIPS BROTHERS will, early in July, open the Leicester Gallery, Leicester Square, with an exhibition of a series of water-colours by the well known author Mr. Augustus J. C. Hare, dealing with places of interest in Italy he has visited during his many wanderings in that country. This will be the first exhibition of his aquarelles in England, although readers of his works must be well acquainted with his pencil.

THE Loan Exhibition of Pottery and Porcelain which is now on view at the Fitzwilliam Museum, Cambridge, and well worth seeing, will, in all probability, remain open until Saturday, July 26th.

THE Munich "Secessionists" have lost one of their oldest members by the death of Emil Lugo, the landscape painter. Lugo was born at Stockach, near Constance, in 1840, and studied in the art school of Karlsruhe under Schirmer, whose idealizing direction he followed in the treatment of landscape. Lugo was one of the few landscape painters who have eagerly devoted their art to the service of monumental wall-decoration.

FAILURE to realize an ideal is scarcely a sufficient cause for suicide; but this seems to have been the reason which prompted M. François Captier, a sculptor of great ability, to throw himself into the Seine recently. Captier intended to have sent to this year's Salon a marble statue of 'Venus Anadyomene,' but the work apparently fell far short of his hopes, with the result as stated. He was born at Baugy on March 27th, 1842, and studied under Dumont and Bonnassiaux; in 1869 he obtained a second-class medal, and in 1900 a gold medal. Many of his works are in public galleries. One is at Orleans, another at Mâcon. He is also represented at the Luxembourg, and several of his statues have been purchased by the administration of the Beaux-Arts and by the Ville de Paris.—The death is also announced, at Gaillac, of M. C. Escot, a pastellist of great talent, at the age of sixty-eight.

THE directorate of the Universal Exposition, St. Louis, are offering a prize of \$2,000 (about 400*l.*) for an artistic design for a seal. The emblem or design must symbolize the history of the great Louisiana territory and its purchase by the United States from France in 1803. Colours, if used, are restricted to red, blue, yellow, and white, those of the banners of the three nations—Spain, France, and the United States—under whose sovereignty the territory has been during its history. A jury fully representative of Transatlantic art will judge the designs. Fuller information may be obtained from Mr. G. F. Parker, Sanctuary House, Tottenham Street, Westminster.

## MUSIC

## THE WEEK.

QUEEN'S HALL.—M. Sapellnikoff's Concert.  
ST. JAMES'S HALL.—M. Dohnányi's Recital.  
QUEEN'S HALL.—M. Raoul Pugno's Recitals.  
WESTMINSTER CATHEDRAL.—Musical Performance.  
ALBERT HALL.—Coronation Concert.

IT is indeed difficult to render justice to the many pianists who give recitals; they clash occasionally with each other, as was the case with Miss Gertrude Peppercorn and M. Sapellnikoff, or with other concerts which claim prior notice. The concluding Joachim Quartet concert and the performance of 'Manfred' at the first Strauss concert interfered with both of the Godowski recitals at the Bechstein Hall, but the remarkable technique and intellectual gifts of the pianist have already been recognized by us.

M. Sapellnikoff at the Queen's Hall last Friday week included three sonatas in his programme, Beethoven in c sharp minor (the so-called 'Moonlight') coming between two modern works. The pianist gave a fine rendering of the Tchaikowsky Sonata in g, which, we believe, he was originally the first to play in London. Each fresh hearing convinces one of the inequality of the music; yet, amid much that is comparatively dull or of virtuososo character, there are many moments in which the true tone-poet is revealed. The Liszt Sonata was interpreted with strength and *bravura*, but the tone was at times forced, while the technique—somewhat unusual with M. Sapellnikoff—was not always above reproach. The reading of the Beethoven Sonata was cold. As regards difficulty, the music is mere child's play by the side of the Liszt, but in our estimation it is a higher achievement to reveal the poetry of the one than to conquer the difficulties of the other.

M. Dohnányi, who gave a recital at St. James's Hall last Wednesday week, is a pianist who has not only fine command of the keyboard, but also plays with great intelligence, vividness, and warmth. His rendering of Beethoven's early Sonata in c (Op. 2, No. 3) was delightfully clear and crisp, while in three short pieces by Brahms he was heard to rare advantage. His playing of Chopin's Ballade in g minor was less successful; there were exaggerations both of tone and of style.

M. Raoul Pugno, the French pianist, has given two interesting recitals at Queen's Hall. One feels often inclined to criticize his *tempi*—as, for instance, in the Finales of the Bach 'Italian' Concerto and the Beethoven c sharp minor Sonata, or his readings of certain passages of Schubert's Fantasia in c which seemed to weaken the music. But, after all, it is a great thing to have a pianist who understands what he plays, and who interprets music as he feels it. M. Pugno is a particularly sympathetic exponent of Chopin; by means of his sensitive touch he gets colour out of the keyboard, and he plays the music with infinite charm and poetical feeling. A first movement of a Sonata in b minor of his own which he played on Tuesday, a happy blend of classicism and romanticism, proved him to be a composer of real merit.

A programme of music was performed on Wednesday afternoon at the new Westminster Cathedral, the special object being



to test the acoustic properties of the building. The vocal numbers sounded well, but in the Beethoven Symphony—out of keeping, by the way, with the rest of the music, and unnecessarily extending a programme of considerable length—the tone of the orchestra was somewhat smudgy; when the cathedral is finished and properly furnished the effect, however, may be very different. Wagner's early work, the 'Holy Supper of the Apostles,' for male voices and orchestra—a work containing a few flashes of genius, but many dull pages—was effectively rendered under the direction of Mr. R. R. Terry, musical director of the cathedral. A motet, 'Amavit Sapientiam,' by the late Thomas Wingham, displaying skill and religious fervour, closed the first part. The rest of the music was more interesting, for it included two splendid motets: Palestrina's noble 'Surge Illuminare,' for double choir, unaccompanied, and Dr. Blow's striking and unjustly neglected 'Salvator Mundi,' in five parts, with organ; two movements from a five-part Mass of Byrd's; and Purcell's 'Te Deum' in D—in fact, a feast of good things. The performances were impressive. In the Palestrina the united chorus of the cathedral and the Brompton Oratory joined forces. Mr. Arthur Barclay, musical director of the Oratory, conducted some of the numbers of the programme.

At the Coronation concert at the Albert Hall on Wednesday evening was performed Mrs. Alicia Adelaide Needham's March Song, 'The Seventh English Edward,' poem by Harold Begbie, to which was awarded the first prize of 100*l.* given by the Earl of Mar's committee. There is a satisfactory brightness in the tune, yet not commonplace music, and a rhythmic swing appropriate to a march song. It was played and sung with great spirit, and at the close the composer was twice recalled. Among the four other composers named by us last week were divided the second and third prizes; their march songs were all sung, but although they all possess good qualities—especially the 'Crowned and Throned' by Mr. Myles B. Foster, the last verse of which had to be repeated—the decision of the judges in favour of Mrs. Needham appeared to us just. Sir A. C. Mackenzie and Mr. Percy Godfrey each conducted his Coronation March, while the National Anthem was entrusted to Sir Walter Parratt. The Albert Hall choir, supported by massed military bands, sang with great spirit under the direction of Sir F. Bridge. The vocalists were Mesdames Melba, Blauvelt, and Clara Butt, and Messrs. Plançon and Ben Davies, who were all received with great enthusiasm. There was an immense audience, so that the King Edward's Hospital Fund, for which the concert was organized, will receive a substantial increase.

## CORONATION MUSIC.

*The Form and Order of the Service that is to be performed and of the Ceremonies that are to be observed in the Coronation of their Majesties King Edward VII. and Queen Alexandra.* Edited by Sir Frederick Bridge, Mus.D.Oxon. (Novello & Co.)—This official volume includes the music to be sung. Tallis, the "father of English cathedral music," is represented by his Litany, while of two masters of the seventeenth

century will be sung Orlando Gibbons's 'Three-fold Amen' from his anthem 'Great King of Gods,' of which the manuscript in the library of Christ Church, Oxford, records that it was "made for the King's being in Scotland," and an extract, adapted to English words, from Purcell's setting of Psalm cxi., 'Jehova, quam multi sunt hostes,' concerning which Mr. F. G. Edwards, the writer of the preface, justly remarks that "the shortness of the movement is in inverse ratio to its impressiveness." Handel and his 'Zadok the Priest' stand nobly for the eighteenth century. For the nineteenth we find the names of S. S. Wesley, John Stainer, and Prof. Stanford ('Te Deum Laudamus'). Special music has been written for the occasion by Sir F. Bridge, director of the music at the Coronation (Homage Anthem); Sir W. Parratt, Master of the King's Musick ('Be strong and play the man'), while Sir Hubert Parry contributes the opening anthem, 'I was glad.'

From the same firm we have the *Coronation March* by Frederic H. Cowen, arranged for pianoforte by the composer. The music is bright, stirring, and in the middle section highly melodious. It was performed under Dr. Cowen's direction at the fifth Philharmonic Concert, when it was enhanced by brilliant orchestration, of which art the composer is a master.—Mr. Percy Pitt's *Coronation March*, arranged by him for the pianoforte, is a fine piece of writing; it has rhythmic and harmonic strength, and, moreover, melody of dignified and, in the middle section, of soft character.

*Coronation March.* By C. Saint-Saëns. Op. 117. Full Score. (Augener & Co.)—The distinguished French composer in his book 'Portraits et Souvenirs' shows in what estimation he holds the British nation, and it is well known how highly many of his works are appreciated here. It is, therefore, not surprising that he should have written a march in commemoration of the King's coronation. Dr. Saint-Saëns's music is clear, direct, and, owing to the orchestration, brilliant in effect. In the middle section he makes use of an old melody attributed to Henry VIII. He has used a large orchestra, in which the brass is strongly represented, while of instruments of percussion there are three kettledrums, one big drum, cymbals, and bells.

*The King's Coronation Book*, containing Marches and Choral Pieces for the pianoforte, edited by Edmondstone Duncan, is issued by the same firm. Most of the numbers are familiar. Of the less known are the arrangements, 'The Marlborough March' and 'Rule, Britannia,' from Beethoven's 'Battle' Symphony; the March from Cherubini's 'Les Deux Journées,' not included in the German and English editions of the opera; a bold Coronation March from the incidental music to Schiller's 'Maid of Orleans,' by Bernard Anselm Weber, a contemporary of Carl Maria von Weber; Le Jeune's bright and melodious 'King Edward VII.'s Coronation March'; and an excellent 'Pageant March' by the editor, who, by the way, contributes an interesting preface.

## Musical Gossip.

MR. HENRY SUCH, an able and earnest violinist, gave a recital at St. James's Hall on Monday afternoon. His intelligent and virile rendering of Bach's Sonata in c major for violin alone was most praiseworthy. He afterwards played Paganini's rondo 'La Clochette,' displaying good command of the fingerboard, though with just that feeling of effort which detracts from the effect of music of this kind. Miss Dorothy Maggs has good fingers, but she might employ them to better purpose: Liszt's long 'Rhapsodie Espagnole' is a piece in which charming themes are spoilt by tawdry treatment.

MR. HEINRICH MEYN, baritone, from New York, gave a vocal recital at the Bechstein Hall on Monday afternoon. He has a voice of good quality and he sings with marked intelligence; moreover, his selection of songs by German, French, and American composers was most praiseworthy. The American songs by Chadwick, Sawyer, Clayton Johns, and Foote proved tasteful and pleasing.

WE congratulate Mr. Horatio W. Parker, the Yale Professor of Music, on his musical doctorate at Cambridge.

THE Liszt statue was unveiled at Weimar on May 31st in the presence of the Grand Duke, Herr Siegfried Wagner, Liszt's grandson, Dr. Camille Saint-Saëns (who was a personal friend of the composer, and whose 'Samson et Dalila' was produced at Weimar in 1877), Fräulein Adelheid v. Schorn (whose recently published 'Zwei Menschenalter, Erinnerungen u. Briefe,' contains many highly interesting references to Liszt, an intimate friend of her mother's), and other celebrities and representatives of many choral and instrumental societies. Herr Hans von Bronsart, president of the Liszt Memorial Committee, delivered a speech, in which Liszt's wonderful career as pianist, his bold and earnest aims as a composer, his early recognition of the genius of Wagner, his many kindnesses, direct and indirect, to rising artists—all characteristic features of one of the most remarkable musicians of the nineteenth century—were duly set forth. On the following Sunday two sections of Liszt's 'Christus' were performed in the Stadtkirche by the Leipzig Riedel-Verein under the direction of Herr Göhler, while the composer's Organ Fugue on the name of Bach was admirably performed by the gifted Leipzig organist Herr Paul Homeyer.

FOUR autograph letters by Bach have been discovered among the archives of the ancient Saxon town Sangerhausen. Little is known of the composer's third son, Johann Gottfried Bernhard Bach. He was carefully trained, like his two elder brothers, Friedemann and Carl Philipp Emanuel, by his father, on whose recommendation he was appointed organist at Mühlhausen in 1735. Of his doings from the time of his leaving that place in 1736 up to the time of his death in 1739 nothing was hitherto known. From these discovered letters it appears that Bach wrote in 1736 to Herr J. F. Klemm, member of the town council at Sangerhausen, to ask that his son might be accepted as one of the candidates for the post of organist vacant through the death of J. F. Rahm. Johann Gottfried was accepted, but he led a disorderly life, and soon left Sangerhausen to escape from his creditors. On learning how ill he had been requited for all he had done for this thoughtless, ungrateful son, Bach wrote a long, pathetic letter to Herr Klemm, also one to Frau Klemm. There is an article in Heft 9 (1902) of the *Zeitschrift der Internationalen Musikgesellschaft* from the pen of Friedrich Schmidt, who is preparing material for a 'Geschichte der Stadt Sangerhausen'; he gives the four letters, together with most interesting comments.

## PERFORMANCES NEXT WEEK.

- |        |  |
|--------|--|
| MON.   | Mr. David Bispham's Concert, 3, St. James's Hall.                    |
| —      | Nikisch Concert, 3, Queen's Hall.                                    |
| —      | Miss A. Sterling and Mr. MacKinnlay's Concert, 8.30, Bechstein Hall. |
| TUES.  | Royal Italian Opera, Covent Garden.                                  |
| —      | Mr. Harold Bauer's Pianoforte Recital, 3, St. James's Hall.          |
| —      | Mr. Philip Cathie's Violin Recital, 8, Bechstein Hall.               |
| —      | Royal Italian Opera, Covent Garden.                                  |
| WED.   | Fatti Concert, 3, Albert Hall.                                       |
| —      | Royal Italian Opera, Covent Garden.                                  |
| THURS. | Mlle. Adeline Fera's Concert, 3, St. James's Hall.                   |
| —      | Madame Giulia Ravogli's Orchestral Concert, 8.30, St. James's Hall.  |
| —      | Misses Griffith's Concert, 8.30, Salle Erard.                        |
| —      | Royal Italian Opera, Covent Garden.                                  |
| FRI.   | Miss Ellen Beach-Yaw's Vocal Recital, 3, St. James's Hall.           |
| —      | Nikisch Concert, 3, Queen's Hall.                                    |
| —      | Mr. Jan Mulder's Concert, 8, Salle Erard.                            |
| —      | Madame Jrema's Vocal Recital, 8.30, St. James's Hall.                |
| —      | Royal Italian Opera, Covent Garden.                                  |
| SAT.   | Madame Albani's Coronation Concert, 3, Royal Albert Hall.            |
| —      | Royal Italian Opera, Covent Garden.                                  |



# DRAMA

## THE WEEK.

GARRICK.—'Francesca da Rimini,' Drame en Cinq Actes, dont un Prologue, par Francis Marion Crawford. Traduit par Marcel Schwob.  
 IMPERIAL.—'La Robe Rouge,' Drame en Quatre Actes. Par Eugène Brieux.  
 GARRICK.—'The Bishop's Move,' a Comedy in Three Acts. By John Oliver Hobbes and Murray Carson.  
 HER MAJESTY'S.—'The Merry Wives of Windsor,' played in Three Acts.

WITHIN the present year three authors of varying degrees of reputation have dealt with the loves of Paolo and Francesca di Malatesta. This concurrence serves to show how much at a loss are our dramatists for fresh characters and subjects. It indicates also, we cannot but think, a certain disloyalty and want of reverence. When a theme has been perfectly treated it might well be left alone. In the case of the Greek dramatists the same subjects were chosen by almost all of them. They were, however, a portion of national mythology, appealed more than all others to Greek imagination and patriotism, and were in a full sense common property. We in England should look askance at any one seeking to tell afresh the story of Romeo and Juliet, a desecration not hitherto attempted. Equally sacred should be surely that of Paolo and Francesca. A few words of direct and divine inspiration have given these lovers immortality, and assigned their adultery, commonplace enough in itself, an eternity of sadness and beauty. With consummate art Dante has subordinated the crime to the punishment. Quite adequate to the misdeed is the penalty that sends these two phantoms shuddering and wailing through eternity, endlessly conjoined and inseparable in misery. Their place is beside Romeo and Juliet and Orpheus and Eurydice, and we are surprised that any inferior artist should dare to disturb them in their solitude. Of the three men who have dealt afresh with the story Mr. Marion Crawford shows the least reverence. Nothing is of less importance than historical accuracy in a story which is romantic in essence, and by its appearance in Dante may almost be held to belong to mythology. In pursuit of that will-o'-the-wisp Mr. Crawford has gone hopelessly astray. He has desentimentalized and de-poeticized his theme. In the marvellous treatment of Dante we forget the nature of the offence. Francesca and Paolo are two hapless lovers, whose complaints move us almost as they moved Dante:—

L'altro piangeva sì, che di pietade  
 Io venni men, così com' io morisse;  
 E caddi, come corpo morto cade.

We are now bidden to contemplate the adulterous loves, extending over fourteen or fifteen years, of a man married and with a family and his brother's wife, a woman with a daughter all but nubile. No element of baseness is spared, for the treason is committed in the husband's house, and the endearments of the pair are sufficiently indiscreet to attract the attention and comment of the daughter. When the wife of Paolo, maddened by desertion and neglect, comes to rebuke her husband, she is murdered by one of his servants, who in so doing thinks to obtain his master's gratitude. In the moment of her death Francesca, caught in the very arms of her lover, spits venom on him and menaces him, like a wronged matron, with the punishments subsequently invented

for him by Dante. We will not say that we have not in Francesca a conceivable study of femininity. What study of femininity is quite inconceivable? Such is, however, a poor and unworthy substitute for the Francesca whose "immemorial moan" echoes through the ages. Madame Bernhardt gives a powerful study of the new Francesca—infinitely caressing in her conduct with her lover and bitterly shrewish in that with her husband.

During Madame Réjane's engagement, which has now terminated, she was seen in but one novelty, 'La Robe Rouge' of M. Brieux, which, though promised for a year or two ago, was not produced in London until the present season. But little to the taste of the English public, unfamiliar with the processes of French justice, is the satire of the French magistrature, which constitutes the chief claim to consideration of M. Brieux's powerful piece. The principal attraction consisted in the portrayal by Madame Réjane of a Basque peasant, tortured by the persecution of a *juge d'instruction*, separated by his action from her husband and children, and driven to a revenge adequate to the provocation, since she stabs the offender to the heart. In this part, contrasting strangely with her presentations of frivolity or Bohemianism, the artist acted with exemplary power without quite abandoning her well-known artifices. Excellent support was afforded her, and the piece proved one of the most attractive that the season of French plays has afforded.

'The Bishop's Move,' produced on the closing night of Mr. Bouchier's season, is a pretty and idyllic piece, a suggestion for which might possibly be found in Scribe's 'Bataille de Dames.' Like that piece, it shows the combat for the love of a youth between a girl and a woman. That the girl succeeds is due to the intervention of a bland and benevolent old bishop, who succeeds in impressing the senior with the sublimity of self-sacrifice. The play is as thin as it is pretty, and is scarcely strong enough to constitute an evening's entertainment. It contains one delightful creation, however, in the French bishop, whose "move" wins the game. This was admirably played by Mr. Bouchier, whose performance in its genial urbanity awakens memories in the few of Lafontaine and in still fewer of Bouffé. Miss Violet Vanbrugh was also excellent in a comedy part.

It is one of the traditions of the stage that 'The Merry Wives of Windsor' shall be played as the broadest farce. This tradition is observed at Her Majesty's, and the fun when Falstaff chastises his men or Dr. Caius and Sir Hugh Evans fight their duel in the field near Frogmore is of reckless extravagance. There is no such element of poetry in 'The Merry Wives of Windsor' as in 'Twelfth Night' or 'A Midsummer Night's Dream,' though Windsor streets still retain the suggestion of "sweet Anne Page." Mrs. Kendal and Miss Ellen Terry, however, introduce a delightful vein of ripe and exuberant comedy as the two wives, who can never have found two such exponents since they were played in 1704 at Lincoln's Inn Fields by Mrs. Bracegirdle and Mrs. Barry. The reception of Miss Terry and Mrs. Kendal was overwhelming, and Mr. Tree's bold experiment is a complete

success. Mr. Tree's Falstaff retains its old features, and is indeed riper than before. Mrs. Tree reappears as Anne Page, Mr. Kemble as Dr. Caius, and Mr. Lionel Brough as the host. Mr. Courtice Pounds is now Sir Hugh Evans; Mr. Oscar Asche, Ford; and Miss Tilbury, Mrs. Quickly. The general cast is excellent, the *mise-en-scène* is beautiful, and the whole constitutes a mirthful and attractive entertainment.

## Dramatic Gossip.

FOR a few performances only, 'The Merchant of Venice' has been revived at the Lyceum. It served for the reappearance of Miss Terry as Portia, the most undisputedly successful of her Shakspearean rôles, and consequently attracted much attention. Sir Henry Irving repeated the character of Shylock, in which he has not recently been seen, and Mr. Laurence Irving was Antonio.

THE revival at Wyndham's Theatre of 'Mrs. Dane's Defence' was for a week only, and its interest is now over. Miss Lena Ashwell resumed her old part of Mrs. Dane, and Mr. Wyndham, Miss Mary Moore, and Mr. Alfred Bishop reappeared in their former rôles.

ON the closing night of the Garrick, at which the performances were for a benefit, Sir Squire Bancroft repeated the 'Ode to the Queen' of Mr. Owen Seaman, which appears in the current number of *Punch*.

THE one-hundredth performance of 'Paolo and Francesca' at the St. James's was commemorated by the presentation to each visitor of a bound copy of Mr. Phillips's book.

THE morality of 'Everyman' was transferred on Wednesday afternoon to the Imperial. Miss Gwynne Mathison has established in it a high reputation, and there is likely to be a competition for her on the regular stage.

AFTERNOON presentations of the 'Monna Vanna' of M. Maurice Maeterlinck, produced a few weeks ago at the Théâtre des Nouveautés, Paris, are to be given on the 19th, 20th, and 21st inst., at the Great Queen Street Theatre, by the staff of the Théâtre de l'Œuvre, headed by M. Lugné Poé and Madame Georgette Leblanc.

'AUNT JEANNIE' is the title of the new play of Mr. E. F. Benson, to be produced by Mrs. Campbell in America.

THE collection of theatrical portraits of noted English actors of the past by De Wilde has long been one of the features of the Garrick Club. The Fine-Art Society have, however, recently acquired one of scarcely less importance, the property of a gentleman who spent many years in collecting it. It numbers some 150, and includes portraits of Macklin, Emery, Kemble, Farren, Macready, Liston, Terry, Harley, Bannister, Miss Tree, Munden, Oxberry, &c. Many of them come from the collection of Charles Mathews, several being portraits of the elder Mathews. They will be exhibited for sale at the Fine-Art Society's galleries for a month from June 18th.

GERHART HAUPTMANN, according to the Berlin *Morgenpost*, is rewriting his 'Florian Geyer,' with the aim of rendering it more fit for the stage by abbreviations. Even the "shortened drama," however, will take the form of two plays, and it is expected that the first half (part i.) will be performed during the next theatrical season. He is also at work upon a new comedy in four acts which he hopes to finish in the course of the summer.

TO CORRESPONDENTS.—T. B. S.—F. J. B.—G. LE G. N.—A. S.—received.

H. B. F.—G. S.—Many thanks.

G. B.—Too large a subject to enter on now.

W. L.—Many thanks and regrets.

No notice can be taken of anonymous communications.



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Journal of English and Foreign Literature, Science,  
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Also—  
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SCIENCE:—Recent Publications; Societies; Meetings Next Week;  
Gossip.  
FINE ARTS:—France; Florentine Paintings at Messrs. Carfax's;  
Mezzotints at the Burlington Fine-Arts Club; English Masters at  
Messrs. Colnaghi's; French Paintings at Messrs. Obach's; Sales;  
Gossip.  
MUSIC:—Opera at Covent Garden; Posaert-Strauss Lyric Musical  
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DRAMA:—Madame Hading at the Coronet; Madame Rejane at the  
Imperial; Gossip.

The ATHENÆUM for May 31 contains Articles on  
MR. NORMAN on ALL the RUSSIAS.  
AN ONLOOKER'S NOTE-BOOK.  
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GENEALOGICAL LITERATURE.  
OUR LIBRARY TABLE:—The 'Times' History of the War; Sir  
Charles Warren and Spion Kop; Lord Milner and South Africa;  
Bibliography of Napoleon.  
LIST of NEW BOOKS.  
THE SONG of the FALCON; GOURJEAN BAY; LANDOR BIBLIO-  
GRAPHY.

Also—  
LITERARY GOSSIP.  
SCIENCE:—Astronomy and Natural History; Societies; Meetings  
Next Week; Gossip.  
FINE ARTS:—M. Beniamin Constant; The Farnley Hall Collection at  
Messrs. Laurie's; The Grafton Gallery; Sale; Gossip.  
MUSIC:—Opera at Covent Garden; Herr Pachmann's Pianoforte  
Recital; Richter Concert; Mr. Hofmann's Pianoforte Recital;  
Coronation Music; Gossip; Performances Next Week.  
DRAMA:—'Le Maître de Forges'; 'Zaza' at the Imperial and the Royalty;  
'Le Maître de Forges'; Gossip.

The ATHENÆUM for May 24 contains Articles on  
MR. MURRAY'S BYRON.  
CERVANTES'S EXEMPLARY NOVELS TRANSLATED.  
A BIOGRAPHY of WILLIAM BLACK.  
The LIFE of THOMAS CROMWELL.  
A MODERN CRITIQUE.  
NEW NOVELS:—The Keys of the House; The Champion; The Frown  
of Majesty; A Beautiful Rebel; The Siege of Lady Resolute; The  
Lovers of Yvonne; The Princess Inez; A Modern Miracle.  
THEOLOGICAL LITERATURE:—St. Luke the Prophet; Words of  
Faith and Hope; A Historic View of the New Testament; The Old  
Testament and the New Scholarship; The World before Abraham;  
A Short History of Christianity.  
AFRICAN PHILOLOGY.  
OUR LIBRARY TABLE:—The Epistles of Atkins; The Call to Arms;  
A Guide to the Transvaal; Owens College and its Jubilee; Major  
Cromwell on Napoleon; Some Eighteenth-Century Reminiscences;  
The Annual Register; Five Thousand Facts and Fancies; Reprints.  
LIST of NEW BOOKS.  
BRET HARTE; NOR 'BAM' NOR 'BITE'; HOBSON'S CHOICE;  
SALES.

Also—  
LITERARY GOSSIP.  
SCIENCE:—Two County Histories; Anthropological Notes; Societies;  
Meetings Next Week; Gossip.  
FINE ARTS:—The Royal Academy; Notes from Athens; Sales;  
Gossip.  
MUSIC:—The Oxford History of Music; Opera at Covent Garden;  
Phi harmonic Concert; Gossip; Performances Next Week.  
DRAMA:—Shakespeariana; Gossip.

The ATHENÆUM for May 17 contains Articles on  
The MASTERY of the PACIFIC.  
ENGLISH BOOK COLLECTORS.  
TRINITY COLLEGE, DUBLIN.  
The MAKING of BELGIUM.  
NEW NOVELS:—The Way of Escape; The Lion's Whelp; In the  
Fog; Love never Faleth; Lazarre; Sweetheart Manette; A Lord  
of the Soil; Love and the Heather.  
BOOKS on DANTE.  
SHORT STORIES.  
OUR LIBRARY TABLE:—Max O'Rell's Between Ourselves; The  
Naval Annual; Mr. Lucas on Elia; Lost England; American Com-  
munities; Japan and its Trade; A Hundred Years of Irish History;  
With the Naval Brigade; Old Indian Legends; Mr. Barry Pain's  
New Book; Reprints; Colonial Politics; Catalogues.  
LIST of NEW BOOKS.  
SCOTTISH HISTORY and SPANISH DOCUMENTS; The ASTROLOGY  
of CHAUCER; NAVAL EFFICIENCY; 'THE CALENDAR of  
SHEPHERDS'; ANTHROPOLOGICAL INACCURACY; SALE;  
THE FOUNTAIN LIBRARY.

Also—  
LITERARY GOSSIP.  
SCIENCE:—Britain and the British Seas; Anthropological Notes;  
Societies; Meetings Next Week; Gossip.  
FINE ARTS:—Books on Artists; The New Gallery; Mr. Conder's  
Fans; Notes from Rome; Isselt in Dublin; Sales; Gossip.  
MUSIC:—Opera at Covent Garden; The Joachim Quartet; Miss Fanny  
Davies's Sonata Concert; Gossip; Performances Next Week.  
DRAMA:—'The Finding of Nancy'; Gossip.

The ATHENÆUM for May 10 contains Articles on  
MR. LILLY on INDIA and its PROBLEMS.  
TWO BOOKS on IRELAND.  
The NEW PART of the ENCYCLOPEDIA BRITANNICA.  
MR. SPENCER'S FACTS and COMMENTS.  
CONTRIBUTIONS to the STUDY of ROMAN LAW.  
NEW NOVELS:—My Lord Winchenden; The Lie Circumspect; The  
Hunderers; The Bared Trail; The King's Counsel; Journeyman  
Love; Philip Longstreth; The Shears of Fate; L'Esape.  
LITERARY CRITICISM and HISTORY.  
ORIENTAL LITERATURE.  
MIDDLE-AGE LITERATURE.  
OUR LIBRARY TABLE:—History of Political Theories; Women's  
Suffrage; The Coronation Prayer Book; Reprints, Galloway  
Gossip; An Old Westminster Endowment; The French Military  
Secrets.  
LIST of NEW BOOKS.  
EXTANT COPIES of the FIRST FOLIO: A FRIEND of CHARLES  
LAMB; The GRADUATES MEMORIAL BUILDING in TRINITY  
COLLEGE, DUBLIN; 'ROBIN HOODE his DEATH'; SALES.

Also—  
LITERARY GOSSIP.  
SCIENCE:—Recent Publications; Societies; Meetings Next Week;  
Gossip.  
FINE ARTS:—France; Florentine Paintings at Messrs. Carfax's;  
Mezzotints at the Burlington Fine-Arts Club; English Masters at  
Messrs. Colnaghi's; French Paintings at Messrs. Obach's; Sales;  
Gossip.  
MUSIC:—Opera at Covent Garden; Posaert-Strauss Lyric Musical  
Festival; Gossip; Performances Next Week.  
DRAMA:—Madame Hading at the Coronet; Madame Rejane at the  
Imperial; Gossip.

The ATHENÆUM for May 3 contains Articles on  
MR. LILLY on INDIA and its PROBLEMS.  
TWO BOOKS on IRELAND.  
The NEW PART of the ENCYCLOPEDIA BRITANNICA.  
MR. SPENCER'S FACTS and COMMENTS.  
CONTRIBUTIONS to the STUDY of ROMAN LAW.  
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Hunderers; The Bared Trail; The King's Counsel; Journeyman  
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ORIENTAL LITERATURE.  
MIDDLE-AGE LITERATURE.  
OUR LIBRARY TABLE:—History of Political Theories; Women's  
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COLLEGE, DUBLIN; 'ROBIN HOODE his DEATH'; SALES.

Also—  
LITERARY GOSSIP.  
SCIENCE:—Recent Publications; Societies; Meetings Next Week;  
Gossip.  
FINE ARTS:—France; Florentine Paintings at Messrs. Carfax's;  
Mezzotints at the Burlington Fine-Arts Club; English Masters at  
Messrs. Colnaghi's; French Paintings at Messrs. Obach's; Sales;  
Gossip.  
MUSIC:—Opera at Covent Garden; Posaert-Strauss Lyric Musical  
Festival; Gossip; Performances Next Week.  
DRAMA:—Madame Hading at the Coronet; Madame Rejane at the  
Imperial; Gossip.

The ATHENÆUM for May 26 contains Articles on  
MR. LILLY on INDIA and its PROBLEMS.  
TWO BOOKS on IRELAND.  
The NEW PART of the ENCYCLOPEDIA BRITANNICA.  
MR. SPENCER'S FACTS and COMMENTS.  
CONTRIBUTIONS to the STUDY of ROMAN LAW.  
NEW NOVELS:—My Lord Winchenden; The Lie Circumspect; The  
Hunderers; The Bared Trail; The King's Counsel; Journeyman  
Love; Philip Longstreth; The Shears of Fate; L'Esape.  
LITERARY CRITICISM and HISTORY.  
ORIENTAL LITERATURE.  
MIDDLE-AGE LITERATURE.  
OUR LIBRARY TABLE:—History of Political Theories; Women's  
Suffrage; The Coronation Prayer Book; Reprints, Galloway  
Gossip; An Old Westminster Endowment; The French Military  
Secrets.  
LIST of NEW BOOKS.  
EXTANT COPIES of the FIRST FOLIO: A FRIEND of CHARLES  
LAMB; The GRADUATES MEMORIAL BUILDING in TRINITY  
COLLEGE, DUBLIN; 'ROBIN HOODE his DEATH'; SALES.

Also—  
LITERARY GOSSIP.  
SCIENCE:—Recent Publications; Societies; Meetings Next Week;  
Gossip.  
FINE ARTS:—France; Florentine Paintings at Messrs. Carfax's;  
Mezzotints at the Burlington Fine-Arts Club; English Masters at  
Messrs. Colnaghi's; French Paintings at Messrs. Obach's; Sales;  
Gossip.  
MUSIC:—Opera at Covent Garden; Posaert-Strauss Lyric Musical  
Festival; Gossip; Performances Next Week.  
DRAMA:—Madame Hading at the Coronet; Madame Rejane at the  
Imperial; Gossip.

The ATHENÆUM for May 19 contains Articles on  
MR. LILLY on INDIA and its PROBLEMS.  
TWO BOOKS on IRELAND.  
The NEW PART of the ENCYCLOPEDIA BRITANNICA.  
MR. SPENCER'S FACTS and COMMENTS.  
CONTRIBUTIONS to the STUDY of ROMAN LAW.  
NEW NOVELS:—My Lord Winchenden; The Lie Circumspect; The  
Hunderers; The Bared Trail; The King's Counsel; Journeyman  
Love; Philip Longstreth; The Shears of Fate; L'Esape.  
LITERARY CRITICISM and HISTORY.  
ORIENTAL LITERATURE.  
MIDDLE-AGE LITERATURE.  
OUR LIBRARY TABLE:—History of Political Theories; Women's  
Suffrage; The Coronation Prayer Book; Reprints, Galloway  
Gossip; An Old Westminster Endowment; The French Military  
Secrets.  
LIST of NEW BOOKS.  
EXTANT COPIES of the FIRST FOLIO: A FRIEND of CHARLES  
LAMB; The GRADUATES MEMORIAL BUILDING in TRINITY  
COLLEGE, DUBLIN; 'ROBIN HOODE his DEATH'; SALES.

Also—  
LITERARY GOSSIP.  
SCIENCE:—Recent Publications; Societies; Meetings Next Week;  
Gossip.  
FINE ARTS:—France; Florentine Paintings at Messrs. Carfax's;  
Mezzotints at the Burlington Fine-Arts Club; English Masters at  
Messrs. Colnaghi's; French Paintings at Messrs. Obach's; Sales;  
Gossip.  
MUSIC:—Opera at Covent Garden; Posaert-Strauss Lyric Musical  
Festival; Gossip; Performances Next Week.  
DRAMA:—Madame Hading at the Coronet; Madame Rejane at the  
Imperial; Gossip.

The ATHENÆUM for May 12 contains Articles on  
MR. LILLY on INDIA and its PROBLEMS.  
TWO BOOKS on IRELAND.  
The NEW PART of the ENCYCLOPEDIA BRITANNICA.  
MR. SPENCER'S FACTS and COMMENTS.  
CONTRIBUTIONS to the STUDY of ROMAN LAW.  
NEW NOVELS:—My Lord Winchenden; The Lie Circumspect; The  
Hunderers; The Bared Trail; The King's Counsel; Journeyman  
Love; Philip Longstreth; The Shears of Fate; L'Esape.  
LITERARY CRITICISM and HISTORY.  
ORIENTAL LITERATURE.  
MIDDLE-AGE LITERATURE.  
OUR LIBRARY TABLE:—History of Political Theories; Women's  
Suffrage; The Coronation Prayer Book; Reprints, Galloway  
Gossip; An Old Westminster Endowment; The French Military  
Secrets.  
LIST of NEW BOOKS.  
EXTANT COPIES of the FIRST FOLIO: A FRIEND of CHARLES  
LAMB; The GRADUATES MEMORIAL BUILDING in TRINITY  
COLLEGE, DUBLIN; 'ROBIN HOODE his DEATH'; SALES.

Also—  
LITERARY GOSSIP.  
SCIENCE:—Recent Publications; Societies; Meetings Next Week;  
Gossip.  
FINE ARTS:—France; Florentine Paintings at Messrs. Carfax's;  
Mezzotints at the Burlington Fine-Arts Club; English Masters at  
Messrs. Colnaghi's; French Paintings at Messrs. Obach's; Sales;  
Gossip.  
MUSIC:—Opera at Covent Garden; Posaert-Strauss Lyric Musical  
Festival; Gossip; Performances Next Week.  
DRAMA:—Madame Hading at the Coronet; Madame Rejane at the  
Imperial; Gossip.

The ATHENÆUM for May 5 contains Articles on  
MR. LILLY on INDIA and its PROBLEMS.  
TWO BOOKS on IRELAND.  
The NEW PART of the ENCYCLOPEDIA BRITANNICA.  
MR. SPENCER'S FACTS and COMMENTS.  
CONTRIBUTIONS to the STUDY of ROMAN LAW.  
NEW NOVELS:—My Lord Winchenden; The Lie Circumspect; The  
Hunderers; The Bared Trail; The King's Counsel; Journeyman  
Love; Philip Longstreth; The Shears of Fate; L'Esape.  
LITERARY CRITICISM and HISTORY.  
ORIENTAL LITERATURE.  
MIDDLE-AGE LITERATURE.  
OUR LIBRARY TABLE:—History of Political Theories; Women's  
Suffrage; The Coronation Prayer Book; Reprints, Galloway  
Gossip; An Old Westminster Endowment; The French Military  
Secrets.  
LIST of NEW BOOKS.  
EXTANT COPIES of the FIRST FOLIO: A FRIEND of CHARLES  
LAMB; The GRADUATES MEMORIAL BUILDING in TRINITY  
COLLEGE, DUBLIN; 'ROBIN HOODE his DEATH'; SALES.

Also—  
LITERARY GOSSIP.  
SCIENCE:—Recent Publications; Societies; Meetings Next Week;  
Gossip.  
FINE ARTS:—France; Florentine Paintings at Messrs. Carfax's;  
Mezzotints at the Burlington Fine-Arts Club; English Masters at  
Messrs. Colnaghi's; French Paintings at Messrs. Obach's; Sales;  
Gossip.  
MUSIC:—Opera at Covent Garden; Posaert-Strauss Lyric Musical  
Festival; Gossip; Performances Next Week.  
DRAMA:—Madame Hading at the Coronet; Madame Rejane at the  
Imperial; Gossip.

The ATHENÆUM for May 28 contains Articles on  
MR. LILLY on INDIA and its PROBLEMS.  
TWO BOOKS on IRELAND.  
The NEW PART of the ENCYCLOPEDIA BRITANNICA.  
MR. SPENCER'S FACTS and COMMENTS.  
CONTRIBUTIONS to the STUDY of ROMAN LAW.  
NEW NOVELS:—My Lord Winchenden; The Lie Circumspect; The  
Hunderers; The Bared Trail; The King's Counsel; Journeyman  
Love; Philip Longstreth; The Shears of Fate; L'Esape.  
LITERARY CRITICISM and HISTORY.  
ORIENTAL LITERATURE.  
MIDDLE-AGE LITERATURE.  
OUR LIBRARY TABLE:—History of Political Theories; Women's  
Suffrage; The Coronation Prayer Book; Reprints, Galloway  
Gossip; An Old Westminster Endowment; The French Military  
Secrets.  
LIST of NEW BOOKS.  
EXTANT COPIES of the FIRST FOLIO: A FRIEND of CHARLES  
LAMB; The GRADUATES MEMORIAL BUILDING in TRINITY  
COLLEGE, DUBLIN; 'ROBIN HOODE his DEATH'; SALES.

Also—  
LITERARY GOSSIP.  
SCIENCE:—Recent Publications; Societies; Meetings Next Week;  
Gossip.  
FINE ARTS:—France; Florentine Paintings at Messrs. Carfax's;  
Mezzotints at the Burlington Fine-Arts Club; English Masters at  
Messrs. Colnaghi's; French Paintings at Messrs. Obach's; Sales;  
Gossip.  
MUSIC:—Opera at Covent Garden; Posaert-Strauss Lyric Musical  
Festival; Gossip; Performances Next Week.  
DRAMA:—Madame Hading at the Coronet; Madame Rejane at the  
Imperial; Gossip.

The ATHENÆUM for May 21 contains Articles on  
MR. LILLY on INDIA and its PROBLEMS.  
TWO BOOKS on IRELAND.  
The NEW PART of the ENCYCLOPEDIA BRITANNICA.  
MR. SPENCER'S FACTS and COMMENTS.  
CONTRIBUTIONS to the STUDY of ROMAN LAW.  
NEW NOVELS:—My Lord Winchenden; The Lie Circumspect; The  
Hunderers; The Bared Trail; The King's Counsel; Journeyman  
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EXTANT COPIES of the FIRST FOLIO: A FRIEND of CHARLES  
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MUSIC:—Opera at Covent Garden; Posaert-Strauss Lyric Musical  
Festival; Gossip; Performances Next Week.  
DRAMA:—Madame Hading at the Coronet; Madame Rejane at the  
Imperial; Gossip.

## NOTES AND QUERIES.

(NINTH SERIES.)

THIS WEEK'S NUMBER contains:—

NOTES:—Defoe and the St. Vincent Eruption of 1718—St. Margaret's  
and Westminster Benefactors—Songstresses of Scotland—Death of  
Balacava Trumpet-Major—'Caribou'—New Business Hours of  
M.P.'s—Tidal wave—'Giraffine'—'Circular 103'—'Coptic'—  
'God has three chancellors'—The Iron Duke.

QUERIES:—Optic or Optical Glass—Dr. Johnson—'Hopeful'—'San-  
guine'—'Aix-la-Chapelle'—Quotation—T. Phœbe—Roman Catholic  
Chapel—Second Earl of Albemarle—Sir G. Pole—Lodge's 'Earls of  
Kildare'—Translator Wanted—Willoughby's 'Ornithology'—Ana-  
logous Book-Titles—'Knife'—Green Cary Smythies Cary—  
'Sweeping from my Study'—'Stemmata Chichelliana'—Alphabet-  
keeper—Eastgate—Ervin—Dervish Sects—Sir E. Coke.

REPLIES:—Bruce and Burns—Herrick's 'Hesperides'—Taylor, Short-  
hand Writer—Ships of War on Land—Church Furniture—Many  
Religions and One Sauce—'Grey city by the Northern Sea'—  
Arms of Continental Cities—Sir E. B. Godfrey—Coronation Item—  
'Buff Week'—'Flint-Glass Trade'—Gee Family—Surmises from  
Single Letters—'Say not that he did well'—Darley—Downie's  
Slaughter—Inquests—Portraits Wanted—Gothic Building—Greek  
Pronunciation—Eulogies of the Bible—'Lupo-mannaro'—'Week-  
end'—Rossini's 'Rugiero and Angelica'—Sweeney Todd—  
Passage in Thackeray—Yarrow Unvisited—'Away with'—Mono-  
syllables in Literary Composition—'Conservative'—W. T.  
Edwards—British Epitaphs—Herrick—Silver-pence—Gwyneth—  
Old Spoons.

NOTES ON BOOKS:—Madame van Muyden's 'Foreign View of Eng-  
land in the Reigns of George I. and George II.'—Yenn's Bio-  
graphical History of Gonville and Caius College.

Notices to Correspondents.

The NUMBER for JUNE contains:—

NOTES:—Archbishops of Cyprus—'Bucks' and 'Good Fellows' in  
1778—Stepmother—Mother-in-Law—Gender of Nouns in German  
and Russian—Evolution of a Nose—Gavarni and Balloons—  
'Hateful'—William IV.—'Upwards of'—Shortland in the Third  
Century—Sir George Duckett—'Artlandish'—Ladyday Day.

QUERIES:—Baptismal Fonts—Kindon—Latin Verses—Coat of Arms—  
Capt. Arnold—San Sebastian, Spain—Sir F. Wroughhead—Verses by  
O'Shaughnessy—Bishop Sanders—Descendants—Waldy Arms—  
'History of Mansell'—Major Macdonald—Corney Manor—Draper,  
M.P.—Terin—Spider Poison—Dixon and Atkins—'Stray Leaves'—  
Jacobite Lines—Shropshire Place-names—'Gulliver'; Early  
Editions—Deserter and a Spy—Sea Beggars—Habiton—Box Harry.

REPLIES:—'Aylwin'—Kourr and Spell—Whituesday—Boon for  
Bookworms—Osorio Family—English Gladiators—'England's  
darling'—Tennis—Autograph Cottage—Greek Epigram—Gordon  
Risks—Lady Nottingham—'Duke'—'Fieppie'—Anglo-Indian  
Slang—Bishop Kennett's Father—'Comically'—Pins and Pin-  
cushions—Rudyard—The West Borne—General Fawcett—  
'Paschal'—'Pascoe'—'Only too thankful'—Portraits of Early  
Lord Mayors—Brightwalton.

NOTES ON BOOKS:—Lady Gregory's 'Cuchulain'—Neilson's  
'Huchown'—Reviews and Magazines.

Notices to Correspondents.

The NUMBER for MAY 31 contains:—

NOTES:—Dibdin Bibliography—Bacon-Shakespeare Question—Praise  
of 'N. & Q.'—Rossetti's 'Ruggiero and Angelica'—Buckham—  
Toad Folk-lore—'Uneda' and Old Contributors to 'N. & Q.'—  
Hoyle on Backgammon—Ytingford—'Wisdom' in Ecclesiast-  
tics.

QUERIES:—Dawbarn's 'Builder's Price List'—'Sixes and sevens'—  
Ellis—Euston Road—Talboys Pedigree—Allison's Rectorial Address  
—'Cradel grass'—Marks on Table Linen—Overland Route to India  
—Curious Bequest—Castle Carewe, Pembroke—Aquamarine Cartoons  
—Eccleston—The Dirty Old Man—'The' as Part of Title—  
Cockade of George I.—Dr. Morse, of Barnet—Proscenium Doors  
at Drury Lane—Anchoress Eva.

REPLIES:—Unknown Fleetwood Pedigree—Ingils MSS. at Oxford—  
Genius and Insanity—Smallest Church in England—'In an in-  
teresting condition'—Gold—Portraits of Joanna Bailie—Source of  
the Seven Ages—'Five o'clock tea'—Huxley and Darwin's  
Eulogies of the Bible—Book-Titles Changed—'Brood'—Exuma-  
tion of Henry IV.—Annunciation—Tedula, a Bird—R. Smith's  
Library—Antwerp Cathedral—Dose Hall, Surrey—Duchy of Ber-  
wick—'Olive'—'Olivaceous'—Kenyon's Letters—Rene—Fashion  
in Language—History of Ayder Ali Khan—Rhodes's Ancestors—  
Greek Pronunciation—St. Bees—'Meresteads'—Houndsditch—  
Parentage of Caesar Borgia—Stamp Collecting.

NOTES ON BOOKS:—Vizetelly's 'Bluebeard'—Wheatley's 'How to  
Make an Index'—'The Owens College Jubilee'—'Scottish Art and  
Letters'.

Notices to Correspondents.

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C. T. HAGBERG WRIGHT, LL.D., *Secretary and Librarian.***TOSCANELLI AND COLUMBUS.**

By HENRY VIGNAUD,

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Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3895.

SATURDAY, JUNE 21, 1902.

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SATURDAY, JUNE 21, 1902.

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LITERATURE

*A Dictionary of the Bible, dealing with its Language, Literature, and Contents, including the Biblical Theology.* Edited by James Hastings, D.D., with the Assistance of J. A. Selbie, D.D.—Vol. IV. *Pleroma-Zuzim.* (Edinburgh, T. & T. Clark.)

By the appearance of the fourth volume of Dr. Hastings's 'Dictionary of the Bible' a great and laborious undertaking has been brought to a highly creditable conclusion. The relief which the editor of such a work must feel when the last sheet of proof has been passed for press can, indeed, only be fully realized by the few who happen to have been engaged in similar tasks, but authors and editors in general can form some idea of it by imagining a ten, or even twentyfold, intensification of the comfort felt by them at the final release from the labour and worry of a big and important literary effort. It is pleasant to add at once that in this case the editor's well-earned sense of relief is likely to be accompanied by the hearty applause of all who may have undertaken to review his work. We have, on our part, from the first expressed a highly favourable opinion of the dictionary, without, of course, being blind to its occasional shortcomings; and as volume succeeded volume our verdict remained virtually unaltered. The work as a whole reaches a very high level of scholarship, critical candour, and clearness of expression. Its standpoint is, in the main, that of tradition critically sifted, and a more sensible standpoint it would be impossible to imagine. The avowed task of criticism must be to search out that which is true and abiding in the beliefs of those into whose heritage we have entered. Mere destructiveness can do no good either to ourselves or to those who will have to take up our work after us. A publication, therefore, which, in the main, represents the

criticism of the age at its soundest and best, and is constructive at the same time, must of necessity be of great service to its generation; and we have no hesitation in affirming that Dr. Hastings's dictionary is, on the whole, a work of this kind. Many of its contributors are men of authority on the subjects on which they write; the rank and file of the editor's staff possess sound learning and good sense; and the right sense of reverence is but rarely allowed to guard itself by shunning the light of reason.

Some detailed remarks on the first three volumes will be found in the *Athenæum* for April 16th, 1898, September 9th, 1899, and September 15th, 1900; and we will now refer to some of the salient features in the present volume. We touch on the article 'Sirach' first, because the controversy regarding the authenticity of the Cairene Hebrew text of Ecclesiasticus has been one of the burning questions amongst Hebraists of late. Prof. Eberhard Nestle, of Maulbronn, takes a middle view of the subject. He shows that a certain number of verses appear in one of the four recently discovered Hebrew MSS. in a form which differs considerably from that of the other three codices. This fact would seem fatal to the theory of genuineness, if judged by "the rule laid down by Jerome on the Latin texts of the Gospels as compared with the Greek, *verum non esse quod variat.*" That, however, a canon of this kind may be subject to exceptions, no critic will deny; and after a careful scrutiny of the verses in question Prof. Nestle arrives at the conclusion that the Hebrew text of the MS. (C) which stands alone in its readings "is dependent—partially at least—on a glossed text of G (Greek version)." "This concession," he continues, "does not decide the question for the other MSS. A, B, D, nor even for the whole extent of C." But our critic immediately after declares that A, B, D, show on their part abundant traces of the influence of the Syriac version of Sirach's Hebrew, and the task before future editors of Ecclesiasticus will thus be the weeding-out of the unoriginal from the original portions of the Hebrew. According to Nestle, the weed is in such abundance that there is more of it than of all the rest. We cannot now say much more on this point, but we must add that closer adherents of the Hebrew text may consider that the different forms of a number of verses may—on the analogy of some verses in the book of Proverbs—be due to very early recensions of the Hebrew original, the Greek being dependent on one of these recensions and the Syriac on the other. Prof. Nestle's article is good and scholarly, but it only widens the question instead of solving it.

Another highly interesting subject on which much has been written lately concerns the exact meaning of the term "Son of Man," found a considerable number of times in the Gospels and once in the Acts of the Apostles. The name of Prof. Driver, who is the writer of this article, is alone sufficient to inspire confidence in its manner of treatment. As our Lord may be assumed to have used Aramaic as His ordinary and usual medium of expression, it becomes necessary to translate back

ὁ υἱὸς τοῦ ἀνθρώπου into that dialect; but when this is done, it is found that in the Aramaic term "the force of the 'son' has been so weakened by time as virtually to have disappeared, so that it practically means nothing more nor less than *man* (homo, Mensch—not *vir*)." The question then arises what meaning Christ may have attached to the apparently ordinary and usually colourless designation of "Son of Man," or, in reality, simply "man." The difficulty of answering this question satisfactorily has proved so great that some scholars of great repute have been driven to the conclusion that Christ never applied the term to Himself at all, but that it has crept into every one of the numerous passages in the Gospels by interpolation. Prof. Driver rightly, we think, rejects this theory. In his opinion Christ purposely chose to apply to Himself a term which, though suggesting His Messiahship by a reference to a well-known passage in Daniel, expressed primarily His relationship to humanity pure and simple. We doubt whether this theory of "veiling whilst not revealing" His great claim will satisfy many minds. The article is, however, most helpful and singularly exhaustive.

The part of the Bible falling within the range of this volume on which critics are as yet less agreed than probably on any other is the book of Psalms. Prof. W. T. Davison, of the Handsworth Theological College, Birmingham, appears to us very fair and moderate in his conclusions. The two great questions are, whether there are, on the one hand, any Psalms by David himself in the Psalter, and whether, on the other hand, compositions of the Maccabæan age are embodied in the collection. With regard to the question of Davidic Psalms, it is well known that Prof. Cheyne "hardly allows one to be pre-exilic." The largest number ascribed to David by a modern scholar is forty-four; others vary from three to seventeen! In Prof. Davison's view "ten to twenty Psalms—including 3, 4, 7, 8, 15, 18, 23, 24, 32, and perhaps 101 and 110—may have come down to us from David's pen," but the number "can hardly be greater and may be still less." The problem relating to Maccabæan Psalms is perhaps more intricate still. The conclusion—slightly too conservative, perhaps—reached in the article before us is that "the number of Maccabæan Psalms cannot be large," but that "the bare possibility that a few such Psalms were included in the Psalter before the Canon was closed should be left open," preference being given in case of a positive answer to Psalms 44, 74, 79, 83.

A singularly frank and refreshing treatment is that of the book of Revelation by Prof. F. C. Porter, of Yale University; the Epistle to the Romans is dealt with by Dr. Archibald Robertson, Principal of King's College, London; Mr. J. F. Stenning writes on 1 and 2 Samuel; the book of Proverbs is rather briefly treated by Prof. W. Nowack, of Strassburg; and among the other articles on Biblical books are those on the Epistles to the Thessalonians and to Timothy and Titus by Prof. W. Lock, of Oxford.

Among the important papers having a close bearing on the study and understanding of the Biblical books we would mention those on 'Prophecy and Prophets,' by the



late Prof. A. B. Davidson; 'Priests and Levites,' by Prof. Count Baudissin, of the University of Berlin; 'Text of the Old Testament,' by Prof. Strack, of Berlin; 'Text of the New Testament,' by Prof. Nestle; 'Septuagint,' by the same writer; 'Versions' in general, by Prof. Bebb, Principal of St. David's College, Lampeter; 'English Versions,' by the Rev. G. Milligan; 'Syriac Versions,' by Prof. Nestle; and 'Targum,' by Prof. T. Walker, of Belfast. The subjects of 'Sanhedrin' and 'Synagogue' have been properly assigned to the famous Jewish specialist Prof. Bacher, of Budapest. It would, perhaps, have been wiser to secure the assistance of Rabbinic specialists in connexion with some other subjects.

The present volume is pretty strong in theological articles. The value of the dictionary to preachers and teachers is, indeed, much enhanced by the doctrinal portions which it contains. The article on 'Predestination,' by Prof. B. B. Warfield, of Princeton University, will rejoice the heart of any Calvinistic reader who may happen to see it, but will be considered by many others to carry human logic somewhat too inexorably into a region lying altogether beyond the ken of our intellect. Other theological articles of much interest are those on 'Propitiation,' by Prof. Driver; 'Regeneration,' by Prof. Bartlet, of Mansfield College, Oxford; and 'Sacrifice,' by Prof. Paterson, of Aberdeen.

What has been said is sufficient to show the great value we attach to the dictionary, but it would be unfair to close our remarks without making special mention of the Rev. J. H. Moulton's article on 'Zoroastrianism,' Dr. F. G. Kenyon's illustrated paper on 'Writing,' Prof. W. H. Bennett's contribution on 'Pottery' (also illustrated), and Prof. Ramsay's accounts of Smyrna and a number of other localities.

*Ode on the Day of Coronation of King Edward VII.* By William Watson. (Lane.)

MR. WATSON'S ode is a fine piece of verse-writing, and can hardly fail to remind the reader of great poetry. It is constructed with care, it flows, it has gravity, an air of amplitude, many striking single lines, and its sentiments are unexceptionable. When we read such lines as these:—

All these, O King, from their seclusion dread,  
And guarded palace of eternity,  
Mix in thy pageant with phantasmal tread,  
Hear the long waves of acclamation roll,  
And with yet mightier silence marshal thee  
To the awful throne thou hast inherited—

we feel that this is at least workmanlike work, written by a man who has studied great masters, and who takes himself and his art seriously. There is not an undignified line in the whole poem, nor a break in the slow, deliberate movement. Mr. Watson has style, he is never facile or common. He has frequent felicities of phrase, but he subordinates separate effects to the effect of the whole, and he is almost the only living writer of verse of whom this could be said. His ode is excellently made, from every external point of view. Yet, after reading it over and over, with a full recognition of its technical qualities, we are unable to

accept it as genuine poetry, as the equal of the thing which it resembles.

Great poetry is not often written for official occasions, but that it can be so written we need only turn to Marvell's 'Horatian Ode upon Cromwell's Return from Ireland' to realize. Mr. Watson looks instinctively to public events for his inspiration, and there is something in his temper of mind and of style which seems to set him naturally apart as a commentator upon the destinies of nations. He has never put any vital part of himself into his work; he has told us nothing of what he is when he is not a writer. All his utterances have been themselves official, the guarded statement of just so much of his own thoughts and feelings as he cares to betray to the public. His mind is rather critical than creative, and it was by his epigrams that he first attracted attention. His technique is so accomplished that he seems, very often, to be thinking only of what he is saying, when it is evident, on a closer examination, that he is thinking much more of how he is saying it. For the poet who concerns himself with public events this might seem to be a useful part of his poetic equipment. Court ceremonies demand court dress. Undoubtedly, but the art of the courtier requires him to forget that he is dressed for an occasion, to forget everything but the occasion. Throughout the whole of his Coronation ode Mr. Watson never forgets that he is celebrating an important ceremony. His costume is perfectly adjusted, he wears it with grace and dignity; his elocution, as he delivers his lines, is a model of clearness and discreet emphasis. Everything that he says is perfectly appropriate; good taste can go no further. But the occasion itself, the meaning, the emotion, of the occasion? That does not come into the poem; the poem tells us all about it.

Now look at Marvell's ode, and forget for the moment that it is a masterpiece of poetry. What a passion fires the hard, convincing thought! How the mere logic holds the attention! Every word lives, and the cadences (creating a new form for themselves) do but follow the motions of the writer's bright, controlling energy. It is impossible to read the lines aloud without a feeling of exultation. In Mr. Watson's ode there is not a breath of life; what is said—admirable and sensible, and at times poetically conceived, as it is—comes with no impetus from the mind that has conceived it coldly. And it is to be noted that, though thought and expression are fitted together with great skill and precision, the expression is always rather above the pitch of the thought. Take these lines:—

O doom of overlordships! to decay  
First at the heart, the eye scarce dimmed at all;  
Or perish of much cumber and array,  
The burdening robe of empire, and its pall;  
Or, of voluptuous hours the wanton prey,  
Die of the poisons that most sweetly slay;  
Or, from insensate height,  
With prodigies, with light  
Of trailing angers on the monstrous night,  
Magnificently fall.

There we find expression strained to a point to which the thought has not attained. In other words, we find rhetoric. Weight and resonance of verse do but drag down and deafen that which they should

uplift and sound abroad, when, instead of being attendants upon greatness, they attempt to replace it.

*Tiberius the Tyrant.* By J. C. Tarver. (Constable & Co.)

NEITHER the book nor the author supplies what one would expect. Instead of proving that Tiberius was a tyrant, the one is a direct vindication of the emperor from that charge, and the other, hitherto known to us as an able and independent critic of modern education, suddenly comes before us as an accomplished historical scholar. His thesis is not new, for many learned men, both at home and abroad, have undertaken within the last twenty years to free Tiberius from the calumnies and misrepresentations of Tacitus. Yet the present book does it all with perfect independence, and with a personal knowledge of all the documents. It is, indeed, seldom that we have found a more agreeable, a more searching, a more reasonable piece of criticism. Mr. Tarver knows that it is the style of Tacitus which has done the mischief. That great master of innuendo under the guise of moral severity has so occupied and fascinated the pedants who teach our youth that his brilliancy as a writer makes him to them a high authority regarding historical facts. Possibly our author goes a little too far in the opposite direction. He thinks, like other recent critics, that Tacitus represents the sullen indignation of the senatorial order, deprived by the imperial dynasty of the privilege of robbing the provinces and of dominating the city. He thinks that Caligula and Nero were already so black in public estimation that they wanted no further painting, but to blacken Tiberius, the real author of the imperial system—to make him out the prototype of Domitian, the latest tyrant—this was the congenial task which Tacitus undertook in the interest of his superseded order. But is it not possible that Tacitus has "taken in" even Mr. Tarver with his assumed seriousness, his mask of indignation? For he was essentially a rhetorician, to whom a brilliant point, a pungent epigram, was far more important than the statement of the truth. If, then, Tacitus found in the memoirs of the younger Agrippina materials for dark suspicions, for moral indignation, for burning phrases which ordinary annals of historic truth would not afford, was he not perfectly capable of choosing the more striking instead of the better reason? The domination of style over matter was growing rapidly. To be thought brilliant was far more in those days than to be thought veracious, a thing we can easily understand to-day.

The causes of Tiberius's unpopularity are plain enough. With all his ability, with all his diligence, with all his devotion to the public good, he was lacking in genius, and in that fascination which always radiates from genius. Julius Cæsar had this divine gift in ample measure; Augustus, perhaps, had it not, but his tact, and his gradual introduction of despotism under constitutional forms, disarmed public criticism. Tiberius was obliged to make clear what Augustus had left vague; this ungrateful task was in itself enough to damage his popularity.



As to the particular charges of cruelty or immorality brought by Tacitus, Mr. Tarver has little trouble in showing in each case that there is not only insufficient evidence, but that each accusation conflicts with large and well-established facts about the emperor's life. Such, however, is the perennial freshness of the style of Tacitus that it is not likely any new generation of students will be brought up free from the bonds he weaves with his consummate art. Iago does not spin his plots more fatally about Othello than Tacitus does his epigrams about our schoolmasters and their pupils. He wakes up their suspicions and feeds them till they grow into moral convictions.

So much for the main positions of this fascinating book. What greatly increases its interest is the admirable use of modern analogies to give life and meaning to the events of this long-past history. The many likenesses between the frontier wars of Rome in Germany and the frontier wars of England in India are brought out with full appreciation of the differences. The analogy is never overstrained. So also the comparison between the working classes in England and the slave population in Rome is most suggestive. In both cases the voluntary standing army seems insufficient for the needs of a vast frontier, peopled with jealous and often hostile neighbours. As regards the whole system of slavery, which disarmed so great a portion of the empire, Mr. Tarver expresses perfectly sound, though not popular views. He states carefully the case against it, but he is not led away with the crowd. Here is his conclusion:—

"The institution of slavery did not demoralize the ancients in the same way that negro slavery is said to have demoralized the Americans, or coloured slavery in general to demoralize white men; it was a totally different institution. In this, as in all other details of ancient history, the memory of the bad, the sensational, the exceptional, is preserved; the normal conditions are forgotten; and as it is much easier to declaim than to inquire, the essential but unobtrusive features of any particular institution escape notice. On the whole, the action of slavery in ancient times was beneficial to civilization, and the eventual dismemberment of the empire was not due chiefly to the existence of slavery. The races who broke up the empire themselves recognized slavery, and it was long before agricultural slavery disappeared even from England."

This weighty judgment will make the average critic of antiquity stare, but it is based upon solid reasons. Discounting, then, slavery from the causes of weakness in the society of the empire, Mr. Tarver more than makes up the deficiency by the importance he attaches to the court intrigues of the ladies who infested the life of Augustus and Tiberius. In this, too, these remarkable men showed want of genius. They allowed their Livias, and Julias, and Agrippinas an amount of influence most dangerous to their own lives and most detrimental to the State. One grows weary of the author's repetition of "the tigress Fulvia." The carnivora at the Zoo would have afforded him equally suitable epithets for all the rest—the she-bear Agrippina, &c. Julius Cæsar kept at Rome a siren more dangerous than the whole posse of them, but, despite the courtly alarms of Horace, there is no evidence that Cleopatra

was not confined to her sphere. For Cæsar was a great man who knew the proper proportions of things.

Before proceeding to criticize Mr. Tarver's style, we will cite a passage where we have him at his best:—

"A peculiar quality of the Roman Senate was the romantic affection with which it was regarded by its members and adherents; it was no mere house of representatives; it was a dynasty. Men not only in Rome, but in the provinces, tolerated the scandalous misgovernment after the Third Punic War, as men have tolerated the government of a bad king without losing their faith in monarchy and their affection for the institution. Hard-headed politicians may see in the suicide of Cato at Utica nothing but contemptible weakness; to them the Roman Senate is only one of many political organizations. But Cato's act was otherwise regarded in antiquity. To find a parallel we have to search among those adherents of the Stewart dynasty in England and Scotland, to whom the cause for which they fought was not merely a political cause, but a religion."

Such is the method by which our author is constantly endeavouring, and with no small success, to place us in the ancient point of view, and dispel the modern mists that impede the breadth and clearness of our historical vision. The presentation of his views is always clear, often very effective, but not without qualities which the critic can hardly praise. Yet his defects are individually so trifling that it is only our jealousy for the maintenance of the purity of literary English which tempts us to reproach him with laxity. The first quality of style is to be clear, and the second to convey the individuality of the man who writes; the third, perhaps, to be grammatically accurate; the fourth to be elegant. A rich imagination, which does all this spontaneously, or with little labour, is a gift which only appears among men once or twice in a century. Our author speaks of the somewhat liberal jokes of Augustus, using "liberal" for *free*; "his grandfather was his most intimate friend," where "his" refers to a different person in each case; he speaks of a person being "beaten upon." He says Tacitus tried to "annihilate" Tiberius, which is nonsense, except in the slang sense. In defending the practical solution of a dynasty as against elective rulers, he says that "the intrigues, &c., of aspirants are far more dangerous to the State than the incompetence of the temporary ruler," by which he means the occasional incompetence of the ruler, or the incompetence of the ruler for the time being—certainly not that the ruler is temporary in the ordinary sense. This kind of laxity does, indeed, seldom obscure our author's meaning, but it is nevertheless to be reprehended in a book of high merit, which demands a high standard of criticism.

We rarely find anything to refute in his views, such as the notion that Alexander learnt from Aristotle the broader ideas of governing his empire on non-Hellenic principles, nor do we believe, as he does, in any special pruriency of imagination having infected the Italian mind in the first century. The material remains of Pompeii, surprised by ashes without a moment's notice or preparation, show, as a whole, less of that side of human nature than any equal section of London or Paris

would show if surprised in the same way. If the society that enjoyed Martial was bad, the society that enjoyed Virgil must have been really refined. The household of Nero may have outraged all decency, but it was surely an exception, just as the ladies of rank who appear in our Divorce Court are a very small minority in a great society.

There is yet one feature to note in Mr. Tarver's book. He eschews footnotes. There is but one in the whole book. In this he appears to us perfectly right. The many passages he cites from Horace and other contemporary witnesses in English are either familiar to the scholar and easily found, or they are read by the non-scholar as citations which he does not want to verify. The habit of quoting chapter and verse for all such passages is a piece of pretentious accuracy which only encumbers a book without adding to its persuasiveness.

Whether Mr. Tarver will indeed convince the majority of his readers is doubtful. For he has to face that vague conviction in many minds that Suetonius and Tacitus cannot have been mere falsifiers, that where there is so much smoke there must be some flame. It may further be maintained that great public ability and efficiency are not wholly incompatible with great private vices—such a personage as Catherine II. of Russia shows this curious combination. But, on the other hand, there may be such a thing as deliberate and complete calumny. Public men have frequently been charged in common gossip with vices of which they were probably altogether innocent, and this usually by political opponents who thought that the public mischiefs done must have some counterpart in the private life of the doer. The case of Tiberius may have been of this nature. Political animosity may produce not only partial, but even total falsehoods. Of such things Tacitus may have been, Agrippina must have been capable. Yet though it is now clearly proven that Tiberius was a good ruler, even Mr. Tarver will not persuade the mass of his readers that he must, therefore, have been a good man.

*The Guardian of Marie Antoinette: Letters from the Comte de Mercy-Argenteau, Austrian Ambassador to the Court of Versailles, to Marie Thérèse, Empress of Austria, 1770-1780.* By Lillian C. Smythe. 2 vols. (Hutchinson & Co.)

THE historical student will probably prefer to this work the authoritative Von Arneth, from whom these pages have been compiled; but he, as well as the general reader, will find it of no slight interest, if only for the portraits and other illustrations which are now for the first time reproduced from originals at the Château d'Argenteau. The book has a finish, a completeness, an air of accuracy about it which do not characterize popular historical works. The method employed is to make selections from the letters and join them by a running commentary.

The first volume ranges over the last years of Louis XV., when Madame du Barry was in the ascendant—an epoch not inaptly commented on by Pope Benedict XIV. when he asked, "Does the existence



of Providence need any other proof than the fact that the kingdom of France prospered under Louis XV.?" Of course, it might be said with truth that the prosperity was more apparent than real; that Louis XVI. and Marie Antoinette reaped what their predecessors sowed. But that the frame of society and the State held together so long as it did was at least a wonderful proof of the force of acquired habit and custom, and of the immense inner resources of France. Soon after the young Dauphine arrived in France the Duc de Choiseul, the only statesman who had shown any great capacity, was dismissed, and the direction of affairs fell into the hands of the infamous D'Aiguillon, the adroit, but unscrupulous financier Abbé Terray, and last, but not least, Chancellor Maupeou. Louis XV., however, by the instrumentality of the Comte de Broglie, managed his own foreign affairs behind the backs of his ministers, and Mercy-Argenteau, in watching over the interests of the alliance with Austria, not only took care to instil into his young charge that she must conceal her dislike of the nominal Foreign Minister, and must, at all costs, accord a decent civility to the reigning mistress, but also found means to obtain access to the supposed "secret" correspondence of the king.

The greater part of the book concerns rather the personal position of Marie Antoinette than the immediate interests of the Hapsburg empire, though as time went on the two became more and more closely interwoven. The imperial ambassador is as much concerned in saving the young Dauphine from the influence of *Mesdames*, her husband's aunts, and the pretensions of her brothers-in-law, as in inducing her to keep on good terms with Du Barry and her ministers. In addition to this he never ceases urging her to exercise her attractions upon the old king, from which much was hoped, and to devote her attention to the development of that backward plant, his grandson. The latter was lectured on his immoderate addiction to hunting, and even taught to dance; but, though he was docile and not unamiable, his nature was too apathetic to be capable of much. When Louis XV. lay dying of smallpox, the ambassador wrote to Vienna that it was necessary, "for the safeguarding of her own happiness," that Marie Antoinette on her husband's succession should

"at once assume the authority that the Dauphin will never exercise except with vacillation; and considering the nature of the people who form this Court, considering also the spirit that moves and guides them, it would be the greatest danger to the State, and also to the whole system of government, if the power were assumed by the Dauphin or if he were led by any one but the Dauphine."

When the time came Mercy found that the difficulty was not so much to ensure that the queen should direct the king, as that he himself should continue to preserve his influence over her. After Marie Antoinette had been some three years on the throne he is constrained to admit that the only hold he now has over her rests upon her own belief that his attachment was so great as to preclude him from making unfavourable reports on her conduct to her imperial mother:—

"Her Majesty shows me her absolute confidence; she never resents anything, no matter how strongly worded, that I say to her; she never hesitates to agree with me that my arguments are based on sound reason; but, all the same, she never takes my advice."

And he has sorrowfully to report that the queen's chief occupations at present are "long and certainly very idle conversations with the Comtesse de Polignac," with gambling and the preparations for it. The cares of maternity and the war of the Bavarian succession for a time brought more seriousness into Marie Antoinette's life; but the effect lasted only a little longer than had that of the fraternal lectures of the Emperor Joseph, delivered in the course of his visit *incognito* to Paris in 1777.

Some of the illustrations given here of the state of contemporary society in France are amusing, such as the fad of pulling out gold threads:—

"This *parfilage* was one of the most amazing frenzies; every woman was absorbed in the unravelling of gold threads from lace or cords, &c.; and it was said its fascination lay in its similarity to the dissecting of reputations:—

Tandis que l'on déchire  
Et galons et rubans,  
L'on peut encore médire  
Et déchirer les gens."

Gambling debts were paid in this new currency, and presents made with it by lovers to their ladies. Madame du Barry's memoirs contain the most astonishing stories about this absurdity. Certain extreme extravagances in dress are also worthy of notice. When inoculation for smallpox was introduced into France, early in the reign of Louis XVI., a *coiffure à l'inoculation* came into vogue, which included, besides a figure of the king as the rising sun (he had undergone the operation), a serpent to represent medicine and a club indicating the blow dealt to disease. Other headaddresses called *pouffes de circonstances* expressed sentimental regret for the death of Louis XV. by a cypress and black crêpe marigold over the left ear, and joy at the accession of Louis XVI. by a sheaf of wheat and cornucopia over the right. "Ladies afflicted with *Anglomanie* carried upon their plastered heads an entire racecourse," including "a few five-barred gates" (implying some confusion between racing and hunting). But the greatest achievement in *coiffures* was that with which the Duchesse de Chartres astonished Joseph II.:—

"Fourteen yards of gauze covered the scaffolding of a tower upon her head, designed by the architect to exceed by two inches the height of the *coiffure à loge d'opéra* worn by the queen. From the summit of the tower waved feathers; and upon the building were two waxen figures, representing her son, the Duc de Valois (afterwards Louis Philippe), in the arms of his nurse. Besides these were a black boy, a parrot, a plate of cherries, and (worked in their own hair) the initials of her husband, Duc de Chartres, of her father, Duc de Penthièvre, and of her father-in-law, Duc d'Orléans."

The creator of this work of art, Léonard, was, it is said, appointed Inspector-General of Funerals, in answer to an application for the post of Director of the Opéra Comique!

We have noticed but few mistakes or mis-translations. In the table showing the Stewart descent of Louis XVI., however, the favourite sister of Charles II.

is called Henrietta Maria, instead of Henrietta Anne; and Pitt is said to have increased the subsidy to Austria in 1745, whereas he did not become Paymaster till well into the following year. The "Emperor Charles VII. of Bavaria" is a loose and incorrect expression; and in another place we read of *Henri IV.*, King of the Romans, and the Emperor *Henri III.* The French *Parlement* is, as usual (except in one instance), invariably translated by the unsynonymous "Parliament." "Isabella vows" is an expression which many readers may fail to understand without explanation. We are in doubt whether to be grateful or not for a somewhat inadequate index.

*A Sporting Trip through Abyssinia.* By P. H. G. Powell-Cotton. With Illustrations and Map. (Rowland Ward.)

WHEN a French aspirant to fortune had spent his last sou in getting a kinematograph to the Abyssinian capital, only to fail lamentably, because Menelik would not allow the inflammable films near his grass-thatched hall, the French consul sadly remarked to Col. Harrington, "Ah! you only have sportsmen or capitalists to present to the Emperor, while nearly all the Frenchmen who come here now are adventurers, showmen, or vagrants seeking a fortune." We can quite understand the Negus's preferring Mr. Powell-Cotton to the kinematographer, for, without flattery, we have seldom read a more manly, unassuming, and sportsmanlike record of an interesting and sometimes exciting experience. The author started from Zeila with some acquaintances, but at the capital the party separated, and Mr. Powell-Cotton continued his tour with only native attendants, and pushed his way north past Lake Tana to Gondar and Adua, finally emerging in Italian territory at Massawa. It was not an easy or safe adventure, for, though he was armed with unusually ample permits from the king, he found the local chiefs and officials obstructive and sometimes dangerous. After an unpleasant quarrel between his men and a deputy-governor named "Argaferry," he witnessed a curious scene. The deputy was convicted by the village elders of having struck the first blow, and fined:—

"On hearing this sentence, Argaferry Tobedgee himself came forward, and, addressing the court, admitted that he had lost his temper and was to blame; that he was sorry for his conduct, and now wished to perform the ceremony of reconciliation. All present then stood up, forming a circle round the culprit, at the side of whom stood one of the elders. Gabrechanis and Dostar, the two injured men, were then led forward, one at a time, while a new salt with the rush band still round it was produced. Argaferry held one end of this, while one of the wounded men held the other, whereupon, with a smart blow from a stick, the elder broke the salt in two. The aggressor then took both pieces in his hand and threw them violently on the ground, exclaiming: 'If I ever strike this man again, may God break me and cast me to the ground, as I do this salt.' Then stooping, he picked up one of the pieces and bit off a portion, crunching it with his teeth, and finally, spitting it at the injured man, said: 'May this quickly heal your wound.' The curious ceremony was then repeated with the other man, after which the aggressor embraced both the injured men in turn, taking them by the right



hand and kissing them, with the words: 'As we were friends before, so let us be now.' The whole proceeding was treated with the greatest solemnity, the oath being considered a most sacred one. I asked afterwards what was done with the broken salts, and was told they were given to the mules and donkeys, because they were bad for horses, and that if a man ate them his teeth would drop out."

Salt bars, it must be remembered, are the currency of Abyssinia, where King Menelik's new coins are in many parts regarded as curiosities. If one goes to the money-changers' quarter in the market at Adis Ababa, instead of coins or cowries, one sees stacks of *amolé*—

"bars of crystallized salt, some ten inches long by rather more than two inches square in the centre, with slightly tapering ends bound round by a band of rush. In the capital, four of them are equivalent to the dollar."

says Mr. Powell-Cotton; but "at Adua I obtained fifteen for a dollar." A pleasantly variable currency, it seems, and not always easily convertible, for if a bar be chipped or cracked it is indignantly rejected. This market at the metropolis—a queer, straggling capital, by the way, more like a group of villages, where you may walk two miles from the British Agency to the Court, and yet see stretches of half a mile with hardly a hut—is well worth a visit if one wishes to feel the commercial pulse of Abyssinia and understand the state of civilization and what is wanted in the way of trade.

"To the market place at Adis Ababa come grains and spices, peppers and condiments from every corner of the kingdom, coffee from Harrar and Lake Tana, cotton from the banks of the Blue Nile, gold from Beni Shongul, and civet from the Galla country, while salt from the far north of Tigré is the current change for a dollar. Fine cotton shammass, heavy burnouses of black blanket-like cloth, jewellery and arms, saddlery and ploughs, all are here..... Near the top of the hill one long alley is devoted to cotton goods from America, India, and Manchester. Lancashire, I regret to say, supplies by far the smallest quantity, for the English manufacturer will neither make the quality nor supply the lengths required in Abyssinia."

It is the old story of British commercial stiffneckedness, too familiar in Egypt, in Persia, and even in Corea; but it is some satisfaction to learn that the thrifty Indians

"are rapidly taking the trade from both French and Greeks, and are finding a ready sale for articles for which it was thought there would be no demand. Instead of sending cash to the coast, they lay it out in ivory, civet, and gold, and so secure a double profit."

In the market Mr. Powell-Cotton picked up some good swords, one that Marchand had brought from the White Nile, and another "from a soldier of Leontieff's, who was boasting of the men and women he had cut down with it." This is not the only reference to the barbarities of the Russian expedition towards Lake Rudolf. It was reported

"that Leontieff and his men boasted of having shot natives down at sight for the sake of the ornaments they wore, that they raided every village they came to for ivory, and that, if the natives did not fly at their approach, they poured volleys into them till they did."

By way of contrast, to ingratiate themselves with the Abyssinians, the Russians maintain, at a cost of about 7,000*l.* a year, a

medical mission at Adis Ababa, where five Russian doctors, "in gorgeous but dingy uniforms," ablaze with Abyssinian orders, dwell in miserable huts in an untidy compound, and give surgical aid to the natives. Col. Harrington, though he makes much less display than the other agents, is decidedly *persona grata* with the Emperor, of whom Mr. Powell-Cotton gives an appreciative picture, both as regards his good nature and his shrewd intelligence. Even the details of a big feast—when the Emperor entertained 12,000 men on Christmas Day, and when servants held up shoulder-high great pieces of raw beef killed that morning, from which each officer cut slices, put the end in his mouth, and then cut the remainder off close to his lips—did not shock him:—

"I came away, having seen nothing to which the most sensitive spectator could object, and filled with wonder that such a vast number could be entertained with so little fuss and kept in such perfect order."

The book, however, is not mainly a record of native life and customs, though there is much of this kind that is both interesting and amusing. Mr. Powell-Cotton went out to shoot, and most of his pages are filled with his sport. He is, of course, a discriminating sportsman, and only shot to acquire specimens or to get food. He relates both his successes, which were often remarkable—for example, three hippopotami shot in twenty minutes, and all brought to land within the hour—and his failures with unflagging and cheerful vividness, and he kept an accurate record of the performances of his rifles. The results were notable indeed. The Hon. Walter Rothschild, who contributes an appendix on the mammals brought home, says that although it is a hunter's rather than a zoologist's choice, and the minor mammals, rodents and insectivora, are not adequately represented, it is, nevertheless, one of the finest collections ever brought from Abyssinia. It numbers thirty-five species, including the Guereza monkey, Mangabey, mantled baboon, black Gelada, Chacma and Arabian baboon, lion, leopard, serval, jackal, a variety of antelopes—Tora Hartbeest, Madoqua, Oribi, Klipspringer, Waterbuck, Reedbuck, Gazelle, Gerenuk, Beira, Baker's, Oryx Beisa, Bushbuck, greater and lesser Kudu—and, above all, the rare Wala or Abyssinian ibex, an excellent illustration of which forms the frontispiece to a volume which is rich in photographs of antelopes' skulls. Besides these there are hippopotamus, rhinoceros, bush pig, wart pig, porcupine, and bear, and the *Canis simensis*, variously classed as fox, wild dog, and wolf. Mr. Powell-Cotton also saw buffalo, hyena, and hyrax, but he came across no giraffe or bear. The specimens brought home, together with careful and minute notes, form a really valuable contribution to our knowledge of some of the rarer mammals. Apart from this, the author's graphic description of his sport and the habits of the game, the dealings with natives, and the exploration of unknown or little-known regions make the book excellent entertainment for varied classes of readers, and Mr. Rowland Ward has spared no pains to produce it and illustrate it in a worthy manner.

## NEW NOVELS.

*Godfrey Merivale: being a Portion of his History.* By H. B. Marriott Watson. (Wellby.)

THE "portion" of Godfrey Merivale's history here given takes him from infancy until he is some thirty and odd years of age, and then leaves him at an interesting, even critical, point of his career. We follow him from his childhood, as the only care of a provincial scholar-recluse, through various stages of journalism to a baronetcy and 50,000*l.* a year; through his calf-love for a young girl and his momentary passion (when ineligible) for the daughter of the moneyed M.P. to whom he has become private secretary, to his more sustained passion for a married lady, and his marriage with the "virginal" Barbara. The development of the man is well and consistently indicated, but we think that most readers will feel that the author has broken off too vaguely, unless it be his intention to write a further "portion" of Sir Godfrey's history. Coincidence is made to remove in a very few years the five lives which stood between the impecunious young journalist and the baronetcy, but the story is not of the sort which revels in such violent means, being well above the average in characterization, development, and interest. The Countess of Hayling seems but a re-presentation of Thackeray's Countess of Kew. Mr. Marriott Watson is a writer of considerable ability and deftness, but we often find here, as heretofore in his work, that air of artificiality which is due to straining after uncommon words to express simple facts. At times we are treated to such a phrase as might have been borrowed from verbose journalism—"his pulses throbbed before the manifestation of her muliebrity."

*An Inland Ferry.* By Susan Christian. (Smith, Elder & Co.)

MISS CHRISTIAN has yet to learn that what has been called "the doubt that lays hold on delay" has no just place in a work of fiction which should owe its fascination mainly to clearness and rapidity of movement. The whole of what is presumably her first novel is occupied with this same doubt and delay, and their effect upon the lives and characters respectively of Adrian Long and Josephine Hanning. It is not difficult to credit the manner in which these two clever and attractive figures failed to comprehend one another at the outset, nor is their subsequent conduct untrue to life, whilst the love scene at the end, if the prayer before the pincushion be omitted, is charming. But the waiting is too long drawn out and the action inadequate to a successful novel. The position of another character, Philip Elwes, is difficult to define, though he plays a prominent and somewhat meaningless part in the prologue and epilogue. In spite of its title, the story owes a certain charm to the genuine atmosphere of London, both east and west, with which it is permeated. It is well written, and if the author can acquire a better grasp of construction, and a little more lucidity, she ought, in her next venture, to produce some good work.



*John of Gerisau.* By John Oxenham.  
(Hurst & Blackett.)

A SMALL "German" state and the succession to its throne make the pivot of Mr. Oxenham's plot. Yet those on whom such familiar devices of fiction have long since begun to pall need not be put off on that account. 'John of Gerisau' is of brisker quality, and built on more human and less hackneyed lines, than the average boneless example of the *genre*. Its "politics" are not all internal. The scene is set on a stirring background of the Austro-Prussian and Franco-German campaigns. The pictures of battle are grimly graphic, and the author ably conveys the condition of the country under the shadow of war, the tone and temper of those who fought for the Fatherland. The story itself is, perhaps, of less merit, but the secret of the hero's parentage may take even the seasoned novel-reader by surprise—which speaks for Mr. Oxenham's skill.

*Dorothy Vernon of Haddon Hall.* By Charles Major. (Macmillan & Co.)

ONE of the most extraordinary of recent successes in America was a story entitled 'When Knighthood was in Flower.' In his new volume the author of that book takes us to Elizabethan England, and writes a romance round the lives of John Manners, second son of the Earl of Rutland, and Dorothy Vernon, his wife. Certain liberties are taken with biographical and historical data, and a goodly number of exciting adventures are invented to postpone the inevitable end through the requisite number of pages. Dorothy is shown as the most resourceful of young women, one who by lies, disguise, and other subterfuges succeeds in hoodwinking an obstinate, but affectionate parent so that she is able to marry the son of that parent's arch-enemy. Intrigues on behalf of Mary, Queen of Scots, form a part of the romance, the whole course of which passes within the neighbourhood of Haddon Hall and Rutland. The story is not without anachronisms and Americanisms. Dorothy had a mare named Dolcy—"The two D's, we call them. But Dorothy says we must be careful not to put a—dash between them," she said with a laugh and a blush." Surely a most strikingly Elizabethan jest!

*A Slow Awakening.* By E. G. Wheelwright. (Chatto & Windus.)

WE are fain to wish that the awakening in this story had been a speedier process. The author unfolds a tedious tale, mostly about music and morals, and is careful and troubled concerning many very obvious matters. A good deal of padding is the result. Here, too, is a rather aggravated case of broken English, unlike anything in real life we have come across.

*A Man, a Woman, and a Million.* By Adolphe Danziger. (Sands & Co.)

THE masterful wooer is one of the grateful characters of fiction, and seldom fails to excite a fair share of sympathy and interest. He appears in this novel as one Curt Graffon, an inconsiderable merchant of Warsaw, who has fallen passionately in

love with a young lady of noble birth, luxurious tastes, and declining fortunes. Thereupon he sets himself to the acquisition of wealth and power, and devotes himself ardently to her service in the face of various obstacles. The history of his feelings and doings is drawn out to an immoderate length, but much of it is told with a kind of vigour and is decidedly readable. There is some effective contrast in the descriptions of Polish society, and one or two of the minor characters are cleverly sketched—notably the hero's clerk, Pierre Lisson, whose diary contains several fresh and original passages. The style of the book, like its setting, is markedly foreign; no doubt it serves its purpose well enough, but from the literary point of view it is not attractive.

*The Thrall of Leif the Lucky: a Story of Viking Days.* By Otilie A. Liljencrantz. (Chicago, McClurg & Co.)

IT is no less difficult to write convincing fiction about the Viking age than about the Homeric. The writer who endeavours artificially to reproduce the spirit of the Norwegian and Icelandic sagas, with their unsought simplicity and childlike faith, is almost doomed to failure, and it is equally out of place to introduce the subtleties and complications of modern life. In 'The Thrall of Leif the Lucky' the author has produced a story which, without being in any way specially brilliant or powerful, can yet be read with pleasure as an honest and unaffected piece of work; she has studied her sources with evident devotion, and writes with warm but not aggressive appreciation of her subject. The tale deals with the fortunes of a high-born English youth, who is taken captive by Danish pirates, brought to Norway, and sold into the service of Leif, one of the guardsmen of Olaf Trygvasson; the author wisely refrains from bringing that great king himself upon the scene. It is, perhaps, superfluous to remark that fighting and adventure of one kind or another are liberally provided throughout the book, and one is not greatly surprised to find that an expedition to Vinland occupies a prominent place in it.

*The Strange Adventures of John Smith.* By William Henry Hudson. (Sands & Co.)

THE critic will always find it an easy matter to condemn such a novel as this. Its claims to artistic excellence are small, it is indifferently written, and shows no great keenness of observation or perception of character. But a tolerably striking and well-sustained plot, formed out of apparently commonplace materials, arouses and keeps alive the reader's curiosity. The improbabilities of the early pages are sufficiently explained and justified in the end, and the book, though crude, and occasionally a trifle vulgar, is not unwholesome. Probably there is a considerable public to which it will appeal successfully, and it would be unreasonable for those who do not care for such fiction to regard the success as unmerited.

*La Belle Sabine.* By Marie Anne de Bovet. (Paris, Lemerre.)

THE French have frightened us out of the use of the word *shocking*, but as we had to

say that a most amusing novel by Madame de Boishébert, which was appearing in the *Vie Parisienne* about the same time that the one before us was appearing in a serious review, might be held to deserve that appellation, we ought to explain that 'La Belle Sabine' is of a different type. Though dealing with something of the same subject as 'Maitresse Royale,' and although not meant for girls, the book before us is of a more serious and less entertaining type. The principal personage is a well-drawn prince; but princes are apt to be somewhat colourless, and the more true to life the presentation, the less vivid and lasting is the impression made.

#### RECENT VERSE.

*The Collected Poems, Lyrical and Narrative, of Mary Robinson (Madame Duclaux)* (Fisher Unwin), have appeared, with a charming portrait and a spirited preface to recommend them. Such commendation is not needed with us, who have so often had occasion to speak of the author's delicate gift. The preface claims that the "Romantic Ballads" included have not been properly appreciated by "some persons of culture." For ourselves, we confess we do not like them so well as the lyrics, instinct with a spontaneous yet skilled grace, to repeat an old phrase of ours about Madame Duclaux's work, which distinguishes them from the elaborate mosaics which pass for lyricism nowadays. An occasion, a reminiscence, a birthday, are things that Madame Duclaux can make into perfect little verses. She is not so successful when she is dealing with themes like the 'Rhythm of Life' or cosmic issues, though she has made the best poem we have yet seen about the evolution which ends in man. The influence of Browning has been strong, we think, and led to occasional extravagances of language. Here is one of the new poems in the volume, which shows that Madame Duclaux has not lost her power to charm:—

#### THE GATE OF TEARS.

(TO G. A. S.)

Far upon the farther side  
Of the Gate of Tears  
Lies a country calm and wide;  
There is peace at eventide  
Far upon the farther side  
Of the Gate of Tears.

Never gale or tempest blows  
Thro' the Gate of Tears;  
That autumnal valley knows  
Neither nightingale nor rose;  
All the hills are crowned with snows  
Where the snowdrop peers.

There a broken heart may rest,  
Free from hopes or fears,  
Undesiring, undistress'd;  
While the sunset in the west  
Gilds the worst and greys the best,  
Through the Gate of Tears.

But most of all we desire to cherish the songs of spring, flowers, and trees here. These alone ought to keep the memory of this collection green, and these, on the whole, seem the author's happiest things to the present reviewer, though there is much else that is easily above the minor poet, that charms by virtue of scholarship and deft artistry.

*Pasiteles the Elder, and other Poems.* By Cosmo Monkhouse. With a Prefatory Note by Austin Dobson. (R. Brimley Johnson.)—The late Mr. Cosmo Monkhouse on two occasions during his lifetime—in 'The Dream of Idleness' of 1865, and in the 'Corn and Poppies' of 1890—endeavoured to win the suffrages of the critics as a poet. On neither occasion did he achieve, to be frank, more than a very modified success, although his 'Dead March' and one or two other pieces have deservedly secured a place in the anthologies. It is very difficult to draw a definite line and say, "On this side all is poetry, and on that side



nothing is poetry"; yet, if there be no frontier, there is at least a zone, and on the whole it is almost impossible to say that Monkhouse stood on the right side of it. That, at least, has hitherto been our impression, and perusal of his third and posthumous collection, which we approach with all the sympathy which his untimely death inspires, has not altogether altered our conviction.

There is much to commend in 'Pasiteles the Elder,' a narrative in *rime royal* which occupies more than half the volume. (Why Pasiteles is named "the Elder" is unexplained.) We suppose that the story, which is effective, was invented by Monkhouse himself. It deals with a certain sculptor, of the age of Pericles, who was washed up on "some fair isle of Greece," and who conquered the close friendship of its tyrant, one Pisander, not, we presume, the Rhodian of that name who is mentioned by Pausanias. Pasiteles was an artist of consummate genius, but full of eccentricities. Among these was the determination to work in wood and never in marble or the precious metals. Infinitely indulged by Pisander, he fretted in his gilded chains, and disappeared to a desert part of the island, where, in a quarry of exquisite marble, he had, as he conceived, a vision of Artemis. It was, however, a human girl, Eunoë, and her Pasiteles married, making her his model for an heroic statue of the goddess which he raised at the spot where he had seemed to have the vision. But he utterly neglected his child-bride for the sake of his sculpture, and when Pisander discovered his lost favourite the tyrant fell in love with the sculptor's sorrowful wife, who, when the statue was finished, eloped with Pisander. Pasiteles discovered her infidelity, and hurried back to the spot where the island people were worshipping his new Artemis.

And suddenly arose a mighty cry,  
"Pasiteles!" as from the Temple door  
The Sculptor rushed, with madness in his eye.  
A frown of terror on his front he wore  
And a huge mallet o'er his shoulder bore.  
Swiftly the intervening space he cleared,  
And stood beside the statue he had reared.

"Beware!" with horrid voice he cried, "Beware!  
For this fair thing you worship is a Lie,  
A splendid fraud, as false as it is fair;  
No Goddess clothed in virgin majesty,  
But a mere wanton woman. Even I,  
The dupe who made it—I—Pasiteles—  
Will shatter it to shards about my knees."

But though he rains blows upon the statue, it sustains no injury:—

At length he paused, and trembled as one dazed;  
Then with his hand upon his throbbing brain  
He stepped aback and on the statue gazed—  
And slowly as he gazed, the cloud of pain  
Passed from his troubled face, and he was sane,  
Till presently the mallet's useless weight  
He hurled away, and cried "The Gods are great!"

These extracts will give an idea of the smooth and skilful treatment of narrative in this poem, which stands somewhere between the similar stories of William Morris and the less adroit classico-romantic studies of John Addington Symonds. Monkhouse is sensible, entirely lucid, and gracefully academic in 'Pasiteles the Elder,' which rather suggests one of Leighton's later compositions transferred into verse. We are better pleased with the beautiful ballad of 'The Christ upon the Hill,' which has great delicacy and is almost without blemish. This is probably Monkhouse's best contribution to English verse. The minor poems in the volume are less commendable.

*A Short Day's Work.* By Monica Peveril Turnbull. (Unicorn Press.)—A prefatory note, giving a brief account of the author's life, and telling of her sudden and tragic death at the age of twenty-two, makes one unwilling and half ashamed to read this little volume in a very critical spirit. A good many of the poems were written when Miss Turnbull was only twelve or thirteen years old, and it would be unfair to judge such early pieces by any strict standard. In view of the author's

youth, they are certainly remarkable, showing as they do a true feeling for the gentle aspects of nature, a graceful fancy, and a clear sense of style; they are also wonderfully free from the evident imitation characteristic of most youthful verse. We may quote the following stanza, entitled 'Night,' as an example:—

The wild rose sleeps above the pool,  
And round her sleepeth every leaf;  
The night air, very soft and cool,  
Cradles them all above the pool,  
And all their shadows sleep beneath.

The later poems show the same qualities, though one notes in some of them the marked influence of Heine. The translations from that poet, while they are sympathetic enough, do not strike us as successful; but then Heine can never be rendered successfully except by a master of poetic technique. The volume concludes with half a dozen short essays; those on Shakspeare are original and ingenious, if not very convincing.

*Polyphemus, and other Poems.* By R. C. Trevelyan. With Designs by R. E. Fry. (R. Brimley Johnson.)—The partial conversion of the blind old Cyclops through the instrumentality of an attendant faun and his relapse from grace under the strain of the taunts of returned Ulysses—a relapse for which the jeers of two young and unbelieving companions have paved the way—form the subject of the title-poem. Mr. Trevelyan's Polyphemus is neither the callous cannibal of the Odyssey with a childish attachment to his ram nor the amorous and rather foolish ogre of Theocritean and later legend. He has attained at a bound to the Christian conception of forgiveness following on repentance, in sharp opposition to which is Ulysses's thoroughly Greek attitude of mingled scepticism, detestation, and self-congratulation. The blank verse is better than the lyrics with which, in accordance with a modern precedent, the little play is interspersed, and at the close it rises to the dignity of the action. Superficial resemblances to Shelley's 'Cyclops,' to 'Empedocles on Etna,' and—particularly in the opening scene—to 'Samson Agonistes' need not lessen the praise due to a well-considered and not unsuccessful attempt to recapture a "spiritum Graiae tenuem Camœne." The volume, which is very prettily produced, contains besides some workmanlike translations, including one of Propertius's third elegy, lib. i., with its sordid domesticity and one lovely line,  
Luna moraturis sedula luminibus,  
well rendered

The moon, whose lingering beam  
About some task doth seem.

We have noted five "cockney" rhymes, which we should have expected Mr. Trevelyan as a lover of the classics to eschew. Mr. Fry's designs are finely conceived, but not over well reproduced.

Mr. J. S. Phillimore is a University professor as well as a poet, and the besetting sin of his *Poems* (Glasgow, MacLehose) is an affectation not wholly devoid of kinship to pedantry. Thus he begins his verses on 'The Fall':—

Degenerate heirs belie the master-month.  
And yet the purse of glory is not stinted;  
In scarlet goes the year and Sidon-tinted,  
And golden-lacquered like the melolonth.

The "melolonth," as we are informed in a foot-note, is "the golden beetle of the Attic poets," and it is amazing that a writer of Mr. Phillimore's brains and literary sense should not have realized that a term which required the elucidation of a foot-note stood self-condemned. The whole of this poem is an example of how not to write nature poetry. Image pelts thick and fast upon image, and half of the images are excogitated and far-fetched. A little further on we are told that

The Earth has gemmed herself and tired and farded.

And presently,—

Death buried in his charnel, overlaid  
With webs of grass and blossom-broidered woof,  
Breathes thro' the close pall of his plague-pit roof,  
And stirs against the leaf his black crusade.

And again,—

A golden-green profusion tessellates  
The sliding floor of rivers melancholy:  
And sad perpetual mail of box and holly  
Glowers on the tattered flimsy of their mates.

Now there is meaning and imagination in all of this. But after thirty-nine stanzas of it the head fairly reels. And it is far too characteristic of much of Mr. Phillimore's work, especially, it would seem, his more recent work, in which he is wholly intent on covering his canvas as thickly as possible with things newly said, and in his fear of the obvious misses the greater virtues of dignity, simplicity, and sincerity. It is a pity, because he certainly has the stuff of poetry in him. Amongst the others there are some delightful things, full of youth and passion and ardour for the experiences of the untravelled world. 'In Wytham Woods' is the admirable expression of a genuine mood:—

Sing, honey-throated, for Tryphaena's sake!  
Breathing the blue and footing in the green,  
Passes the Youth o' the Year in shade and sheen:  
Sing, nightingale in the undiscovered brake!  
Sing loud, the baby-buds are all awake.  
Under the hill the woodman's work I've seen,  
A milk-white hawcock of the axe between  
The living oaks. And lo! (as if to slake  
The passion heats of April) millionfold  
Needles of momentary diamond  
Blown in a curtain past the Sun, a gale  
Of broken lights and whispers!—and the gold  
Again! ah, breathe it, Earth, and Heaven respond!  
This is Tryphaena, sing it, nightingale!

Nor do we less like 'Theates,' 'Viator,' 'In a Meadow,' 'A Bicycle Ride on the Appia Nuova,' and others. In all of these Mr. Phillimore permits himself to be natural. It is doubtless as difficult for a professor to be natural, especially if he has been brought up on the habit of Greek and Latin verse composition, as for a camel to go through the eye of a needle. But in this case poetic salvation depends on the successful accomplishment of the feat.

Miss Emily Lawless is essentially Celtic, although not with the Celticism of Mr. W. B. Yeats. In *With the Wild Geese* (Isbister) she treats of no unsubstantial dreams of faery, but rather the political and human side of the so-called "Irish literary movement." Her imagination lingers round the pathetic sides of the "distressful" past, and, for the matter of that, present, of Ireland, and many are the episodes of the unhappy record which touch her strenuous lyric to notes of resignation, or despair, or bitterness. The "Wild Geese" were the Irishmen who left Ireland after the Treaty of Limerick in 1691 and took service as the Irish Brigade under the flag of France. They won glory, but the bitterness of their exile lay in this, that not one of their great deeds was done in the service of their own country. Ireland, as Miss Lawless finely puts it,

almost ceased to breathe their name,  
Then caught it echoing down the wind  
Blown backwards from the lips of Fame.

They jested and laughed, fought and drank,  
but they never forgot:—

Sudden some wayward gleam,  
Sudden some passing sound,—  
The careless splash of an oar,  
The idle bark of a hound,  
A shadow crossing the sun,  
An unknown step in the hall,  
A nothing, a folly, a straw!—  
Back it returns—all—  
Back with the rush of a storm,  
Back the old anguish and ill,  
The sad, green landscape of home,  
The small grey house by the hill,  
The wide grey shores of the lake,  
The low sky, seeming to weave  
Its tender pitiful arms  
Round the sick lone landscape at eve.

The considerable merit of these poems lies in the reality of the tragic sentiment which underlies them. From the point of view of sheer art we should select the two poems on 'The Desmond War,' and of the two, on account of the not wholly appropriate echo of Ben Jonson in the 'Dirge for All Ireland,' perhaps rather the 'Dirge of the Munster Forest.' But the last stanza of the former



poem is so exact an expression of the dominant mood of the book as to deserve quoting:—

And ye, cold waves, who guard that western slope,  
Show no white crowns. This is no time to wear  
The livery of Hope. We have no hope.  
Blackness and leaden greys befit despair.  
Roll past that open grave,  
And let thy billows lave  
Her whom they could not save.  
Then open wide  
Your western arms, to where the rain-clouds bide,  
And hide! hide! hide!  
Let none discern the spot where she hath died.

We are not sure that we like the notion of introducing a volume of new poems with a critical essay. Art ought to be able to do without the showman, even when he is so distinguished a member of the fraternity as Mr. Stopford Brooke.

*The Passing of Scyld, and other Poems.* By E. E. Kellett. (Dent & Co.)—Mr. Kellett has taken a number of unconnected episodes from the Sagas and reproduced them in verse which it is as difficult to praise as to blame. Something may be urged in favour of a treatment such as Matthew Arnold applied in 'Balder Dead'; but for this Mr. Kellett does not allow himself the requisite range, perhaps from a modest consciousness of the inability of his muse to expatiate in it to the same advantage. A single poem, however, like Mr. W. B. Yeats's on the death of Cuchullin, shows how a very different effect from that left on the mind by these monotonous and diluted compositions can be obtained from entirely similar materials within equally restricted limits. Mr. Kellett should study the method of that tense and concentrated little epic.

*La Mosaïque du Rêve* (Paris, 'La Plume'), by M. Daniel Borys, is very much in the prevailing French manner of *les jeunes*. It is deliberate, graceful workmanship, the poetry of sensuous moods that come and go, without revealing any very marked or potent individuality at work beneath them. The poet hardly regards himself as in touch with actual life:—

Mon Rêve tourne en vain son rouet éternel,  
Et mes vers, impuissants à saisir le réel,  
Ne sont que les éclairs fugitifs de ses bagues.

The series of idyllic fragments called 'Maisons Blanches' is charming, but we much dislike that of 'Triptyques,' in which the cult of the harlot is celebrated with more than usual effrontery.

#### SPANISH LITERATURE.

WE have already noticed briefly the appearance of the first volumes of M. Rouanet's edition of the *Coleccion de Autos, Farsas y Coloquios del Siglo XVI.* (Madrid, Murillo), a valuable manuscript, which, as we have previously explained, had been lying in the National Library at Madrid for nearly sixty years. Although the librarian who acquired it published a few specimens and Señor Pedrosó printed a selection from it in his volume of 'Autos Sacramentales' in the Rivadeneyra collection of classics, it remained unheeded except by a few scholars till M. Rouanet boldly undertook to print it, and by the issue of the last volume has happily brought his task to a conclusion. In this instalment he has inserted a series of most valuable bibliographical notes; he has supplied a glossary, which is, if anything, too full, a happy contrast to the glossaries in many Spanish reprints; added some facsimiles, and inserted in his appendixes certain pieces from other sources. M. Rouanet deserves to be warmly congratulated on the way in which he has executed his self-imposed task, which was no light one, for the ink employed having corroded the paper of the manuscript and greatly impaired its legibility, a considerable portion of the text was recopied in the last century by a scribe who does not seem to have understood his original, and has consequently made nonsense

of a good deal of it. Señor Pedrosó corrected with judgment the text of the plays he printed, and M. Rouanet has followed in his footsteps. He has dealt with over 50,000 verses, and the ample list of *errata* in this final section shows how laborious his task has been. The volumes are handy in size and printed in a bold, clear type, pleasant to the eyes, and had only the number of each piece been inserted in the headlines there would have been no cause for the most captious critic to grumble. A large number of the pieces are not *autos* at all, in the strict sense the word assumed in later days, but rather *comedias divinas*—plays founded upon some incident of Scripture and adhering pretty closely to it. There are, too, a certain number of *comedias de santos*. The pieces are, with one exception, anonymous, but M. Rouanet conjectures that Nos. viii., xlix. and lix. were written by no less a person than Lope de Rueda. In the last case this attribution is highly probable, and there seems no reason why he should not be right in his guess about the first two, but there is no evidence for or against it. To our thinking, one of the most notable as a work of literature is 'Las Donas que embio Adan á Nuestra Señora,' a display of genuine feeling which Señor Pedrosó had the sagacity to appreciate and print; but the bulk of the plays are a trifle arid. As was to be expected, they are simple in structure and in language; yet there occur passages not so intelligible as they might be. However, a discussion of knotty passages is outside the limits of this brief notice. In conclusion, we may remark that the word *laderas* occurring in the 'Farsa del Sacramento del Engaño,' of which M. Rouanet remarks: "Je ne sais pas au juste quelle partie du costume féminin désigne ce mot," possibly means a kind of lapet worn, in some shape or other, by women at the end of the fifteenth century and later. The word is obviously derived from *latus* (*lado*). The dictionaries say it is used of the timbers forming the sides of a cart, and in 'La Residencia del Hombre' it is applied to the barrier behind which the witnesses against Man are placed:—

Que negra gente  
Asoma por la ladera (233-7).

They probably occupied one side of the court in the Trial Scene, Man being placed in the centre. The word might, therefore, be used of anything worn on the side of the head.

When the first volume of the *Historia de España y de la Civilización Española* (Barcelona, Gili), by our accomplished contributor Prof. Altamira, reached us it was mentioned in these columns with high praise, but not higher than it deserved; nor is there any reason to speak less eulogistically of the second instalment that now lies on our table; on the contrary, it fully maintains the reputation of the book, which, besides relating clearly and succinctly the chief incidents of Spanish history, throws a great deal of light on the institutions, customs, art, literature, and religion of the Peninsula. The author has gathered an immense number of facts and details, which he brings to bear most happily on his theme, and certainly no book has appeared in Spain of late years from which the unlearned reader can derive so much instruction. It is, therefore, unusually pleasant to learn that, having brought down his chronicle to 1516, Prof. Altamira is going to add a third volume, and promises an index, which will be a most valuable adjunct to a work of this nature. Some day, it is to be hoped, Señor Gili will see his way to bring out an edition of this admirable history in library form, as Messrs. Macmillan have done with Green, and present the excellent illustrations on a larger scale than at present. By the way, an amusing testimony to the popularity of romances of chivalry is quoted by Prof. Altamira from a Catalan lawyer of the fifteenth

century in the advice he gives in provisioning a fortress to provide "romances y libros de gesta, como, por ejemplo, Alejandro, Carlos, Roland, Oliveros," to keep up the spirits of the garrison.

The well-known Spanish critic and journalist Señor E. Bobadilla, who writes under the signature of "Fray Candil," has published the first volume of a series of papers, which he styles *Grafomanos de América* (Madrid, Suárez), on contemporary poets and men of letters in South America. Señor Bobadilla is a combative writer, and he satirizes the verses of his victims with great severity and cleverness, accusing them of verbiage, stilted language, and painful poverty of ideas. As we are unacquainted with the writings incriminated, it is impossible to say how far his criticisms are just, but he certainly makes the writers from whom he quotes look ridiculous. There are, however, some excellent remarks on Spanish and French classics which we do know, so he may be assumed to have hit the truth. Señor Bobadilla is an iconoclast, and goes so far as to say that the 'Antología de poetas líricos castellanos,' of which Señor Menéndez y Pelayo is the editor, gives "a most depressing picture of the poetic temper of our race"; on the contrary (and that will in this country be counted to him for righteousness), he is a warm admirer of Keats and Shelley, Byron and Tennyson. With Señor Bobadilla's censure of the evil effects of *culteranismo* every one is in agreement; besides, the migration of the educated classes from the country to the towns in the sixteenth and seventeenth centuries had a disastrous effect on literature by divorcing its representatives from first-hand knowledge of nature. Yet with all his extravagances Góngora was undoubtedly a poet, although a poet who fell on evil times and fell into evil ways. Señor Bobadilla, it is to be hoped, will revise his judgment of Calderon and admit his greatness. The book is decidedly amusing, and the remarks on incorrect expressions furnish useful hints to students of the Spanish language.

#### OUR LIBRARY TABLE.

MESSRS. BLACKWOOD & SONS publish *The Mechanism of War*, by "Linesman," a volume of which the title is not happy, although the contents are as remarkable as those of "Linesman's" former book, 'Words by an Eyewitness.' We have already referred our readers who want to find new masters of English style to "Linesman's" work in *Blackwood's Magazine*. He is a little inclined in the present volume to overpraise the soldier. His experience, being with Buller's army, was favourable to the men, who in that force displayed much more even endurance than was shown by Methuen's, Gatacre's, or White's forces as a whole. But it is certainly not the case as regards the latter forces that, on some important occasions, "the strong positions, the incessant losses.....left our ploughboys and Cockneys unmoved, and the fear of death waved his blue mesmeric hands before those steady eyes in vain." This passage is an example both of a less pure and excellent style and a more contestable assertion than are often to be found in "Linesman's" pages. In the bad old days the Cockney regiments were remarkable for courage. But the officers who were attached to them or who commanded them in White's force in the recent war would hardly give the same account of them; and they must, we fear, be held to have degenerated. "Linesman's" passages on the generals are admirable. He hits off both their strength and their weakness and gives the causes of their failure with perfect feeling. We wish that he had put the dots on the *i's* when he informs us that "the sudden responsibility of so great a trust as



high command in a fierce war is a heavy thing to a man who has never borne the responsibility of little things," and adds that a man becomes a general as it were by chance, and has then to set to work to learn things which he has previously not thought of at all. The conclusion is, "Some process other than war itself must be devised which will place the most expert of warriors at the head of our divisions and army corps when the time of our next great trial shall come." But "Linesman" does not tell us what is the panacea that he recommends.

MR. DAVITT'S *The Boer Fight for Freedom* (Funk & Wagnalls Co.) is advertised as being the first authentic history of the Boer war from the Boer side, but five or six works which we have reviewed during the course of the war are, we think, equally authentic, and Mr. Davitt's statements confirm those of the previous writers on the same side of the question. It is, however, a mistake to suppose, as Mr. Davitt himself appears to do, that there is now much dispute as to the facts. He writes, indeed, in a spirit of strong and avowed partisanship. He tells us of our "howling hypocrisy," and declares that we have

"morally debased Christianity, and.....enthroned the creed of human cupidity in the Temple out of which the gentle Savior of Nazareth, with his gospel of love and of justice and humanity, once banished the money changers. This is why Cardinals and Archbishops, papers and stock exchanges, politicians and cabinets, look on as unmoved at the horrors of the concentration camps as the Herodian High Priests probably did at the measures which carried out the wholesale murder of the Judean children 1,900 years ago. It also explains why a United States, a France, and a Germany continue, at least in their Governments, the passive spectators of the most dishonorable and unchristian war which has ever disgraced a civilized age."

But, nevertheless, Mr. Davitt does not differ in his actual statement of positive facts from Mr. Amery in the second volume of the *Times* 'History of the War.' He attacks many of the reports which appeared from time to time in the London newspapers during the progress of the fighting. But those accounts are now given up, and historic truth has prevailed. No one now denies, for example, the discreditable circumstances of the battle of Ladysmith, or the extraordinarily small number of the Boer losses at Colenso, and in other battles of the war in which we ourselves suffered heavily. The numbers of the Boers also, which were greatly overstated at the time of the fighting on the Tugela, have been long since restored to the true figures, which correspond almost exactly with those prophesied in advance by the Intelligence Department of the War Office. The points on which we should be inclined to differ from Mr. Davitt as regards facts are not of considerable importance. He states that Sir George White's neutral hospital near Ladysmith was an advantage to him, as his spies were able to send him daily reports of Boer movements, and Mr. Davitt tells us that the garrison was informed of the famous January attack and was prepared to meet it. Now this is the exact opposite of the truth. The dispositions were not at all those which would have been made had there been information, and the Besters family, who daily conversed at the neutral camp with the engineers of the line in charge of the neutral train, were much more likely to have conveyed information to the Boers than from the Boers to us. Mr. Davitt gives two photographs of Mr. Arthur Lynch, member for Galway, and his companions in the field. He describes their fighting, and puts the dots on the *i*'s. Until we saw the facts stated on this subject by Mr. Davitt we were inclined to think that Mr. Arthur Lynch had only combined the duties of an enlistment agent with those of a correspondent; but Mr. Davitt has an

account of the proceedings of the "second Irish Brigade"—in which apparently there were few Irishmen, though almost every country was represented—which will make Mr. Lynch's position difficult. The account here given of the numbers of each nationality who joined the Boers is probably correct, inasmuch as it agrees with the figures previously given from Boer sources, and is based, as are the numbers of killed and wounded in the various engagements, on what appear to have been fairly accurate statistics kept by a German professional statistician. It is an interesting fact that Mr. Davitt, who is pro-American, admits that fewer citizens of the United States, other than those of Irish or German race, fought for the Boers than fought for us. Mr. Davitt is much exercised by the charges of abuse of the white flag, and does not appear to recognize how generally these have been given up. We have previously shown how invariable and how natural is the making of such charges in the heat of war, and how on inquiry they are almost always subsequently dispelled. He states, in the same way as does Mr. Amery in the second volume of the *Times* history, the unfortunate facts relating to the capture by us, and subsequent confiscation, of the Red Cross equipment at the Modder River. It must be remembered, however, that great numbers of foreign ambulances covered the importation into the Transvaal of the Russian, German, Dutch, and French volunteers, who proceeded to take an active part in fighting. It is, therefore, not wonderful that our officers were at first unable to distinguish between real and pretended ambulances.

A LITTLE volume entitled *Our Empire under Protection and Free Trade* (Ward, Lock & Co.), by Sir Guilford Molesworth, does not enlighten its reader. The character of the book may be gathered from its table of contents, where we find 'United States under Protection: America passing us at a Canter.' Whether America's passing us is due to Protection or due to her natural resources, the development of which has been retarded by Protection so that without it she would have passed us "at a canter" a long time ago, is a question not illustrated by Sir Guilford Molesworth. There is no attempt to discuss in this volume the questions which will be really raised in the forthcoming conference. The book does not, for example, distinguish between the various colonial interests as regards exportation to this country. Victoria sends us bounty-fed butter and desires Free Trade for it, against which our farmers would like Protection. Queensland sends us beef which cannot compete with South American beef, but a 30 per cent. duty would enable it to compete on equal terms. Now are we going in the long run to be asked to put a duty on everything—as, for example, on butter and beef—and, having done so, to take off, say, 5 or 10 per cent. of it in favour of the colonies? If so, what are we to be offered in exchange? Is India to be sacrificed? If not, how are the Australian Protectionists to be induced to accept preferential trade advantages in favour of Indian cheap labour? Mr. Seddon's more moderate proposals were, of course, not before our author when he wrote his book. Such questions would be far better worth discussing than the generalities with which Sir Guilford Molesworth deals when he tells us, for instance, that the opportunity is now offered us to foster the industries of the Empire, that if we fail to grasp it our markets will continue to contract, and much more to the like effect.

A LIST of *The British Navy*, by Mr. E. N. Hartnoll, is published by Messrs. Sampson Low, Marston & Co., in readiness for the Coronation review. It gives the length, breadth,

speed, and complements of the ships, in addition to the other facts which are in the return published by the Admiralty itself, and by those who are not inclined to arm themselves with a copy of Mr. Jane's larger list of the warships of the world will be found useful and accurate.

*The Grammatical Fundamentals of the Innuït Language, as spoken by the Eskimo of the Western Coast of Alaska.* By the Rev. Francis Barnum, S.J. (Ginn & Co.)—Innuït, which some write Innoit, is the name applied to themselves by the race more generally known to us under their Abenaki nickname Eskimo. It is a plural, and it will, we hope, not be considered hypercritical if we deprecate its use throughout this book to denote the Eskimo language. Thus, in the section on verbs, p. 161, we are told, "The number of Innuït modes and their combinations is apparently unlimited." This is alarmingly true, as the student soon finds; but as the singular of Innuït is Innuk (or Innok) we prefer to speak of the Innuk language, as does Victor Henry in his 'Grammaire de la Langue Innok,' 1880, a book apparently unknown to Father Barnum, as he omits it from his bibliographical notes. It deals with the speech of the Tchiglit, or Mackenzie River tribes. The only other dialects which have been much cultivated are those of Greenland and Labrador, represented in many Danish works, from Bishop Egede's 'Grammatica Grönländica' of 1760 onwards, while in German there is the scholarly 'Grammatik der Eskimo Sprache,' by Dr. Bourquin, published by the Moravian Missions, 1891. The Alaskan dialect has hitherto received less attention. This is the first book other than a pamphlet to deal with it, and is also the first really important work in English dealing with any Eskimo dialect. It is no mere compilation from foreign predecessors, but is based on information laboriously collected during eight years' sojourn in gloomy underground abodes, or travelling by dog-sled over icefields. From its modest title no one would suspect that it is a bulky volume of nearly 400 pages. Not only does it clear up the obscurities of a most difficult tongue with a lucidity which philologists will appreciate, but it adapts itself also—by unstinted examples of sentences, by short stories in Eskimo, and by a vocabulary of some five thousand entries—to the more practical needs of the missionary. The many tables and paradigms are logically planned and clearly printed. Naturally we cannot indulge at any length in a discussion of the endless ingenuities of construction which lend to Eskimo its peculiar fascination. One of them is the property of combining with any noun the characteristic of present, past, or future tense, thus (present) *pāyōk*, smoke; (past) *pāyāthlūt*, what was smoke; (future) *pāyōgkāk*, what will be smoke. The third of these, the future form, is the term for gunpowder, whence it will be perceived that the Eskimo possesses exceptional facility for the expression of new ideas. We are glad to see this book retains the technical names for the cases of nouns used by Dr. Bourquin. Henry, on the other hand, employs an entirely different set of technical terms, although the case-endings in his dialect, the Mackenzie Delta dialect, are the same as in the others. Eskimo is, indeed, considering the enormous extent of country which it embraces, a most homogeneous tongue. The vocables collected by Frobisher and Davies during the sixteenth century among the Eastern Innuït vary little from those in use to-day in Alaska, and the Godthaab newspaper, *Atuagagdliutit*, of which the British Museum possesses a file, would probably be intelligible to any Eskimo reader. Extended comparison of Alaskan with the other dialects is unfortunately rendered unnecessarily arduous by Father Barnum's new orthography. He might as well have adhered to that fixed by the best



Greenland usage. As it is, he uses the vowels with their English values, *a* as in "ale," *e* as in "he," *i* as in "ice," instead of the continental values. To take, for instance, a word which has become naturalized in English, and is duly recorded by Dr. Murray in the 'N.E.D.'—*kayak* (canoe) is spelt *kiyak*, obscuring the fact that it is pronounced exactly as elsewhere. One other fault we find, and that is the absence of any indication of the syllable on which falls the tonic accent. The rule for Greenland is that if the three final syllables are of equal value the stress falls on the antepenultimate; but this is of small utility, as the language recognizes so many qualities of vowel, not only shorts and longs, as in the classical prosody, but also sharps, and those which are at once long and sharp, and these in all their varying degrees attract the stress. It is, unfortunately, too common a fault with writers of grammars, write they in other respects never so wisely, to be vague on the subject of tonic accent, always of the first importance to the learner, and particularly so in languages of the polysynthetic type, which abound in sesquipedalian "portmanteau words," with a sentence packed in each.

We are glad to see that Messrs. Methuen have added to their "Little Library" the *Life of Mansie Wauch*, by D. M. Moir, with an introduction and notes by Mr. T. F. Henderson. 'Mansie Wauch' will ever be a favourite with those who appreciate genial, unforced, and whimsical humour, but we doubt if Mr. Henderson is justified in speaking of its "undiminished popularity" even in Scotland, while the general reader south of the Tweed may, perhaps, have heard of it in connexion with Mr. Barrie and the kail-yard school. We cannot recommend this edition so warmly as the book itself on account of a matter for which Mr. Henderson, we feel sure, is not responsible. Moir uses a large number of words that need explanation, and these ought to be explained in a glossary. This edition contains a glossary which leaves out half the words, especially the harder ones. It seems to have been compiled absolutely at haphazard, and is a constant source of annoyance.

In the admirable Edinburgh Waverley of Messrs. Jack we have *The Fortunes of Nigel*, 2 vols., with portraits of George Heriot and King James. Vol. iii. of the *Life of Scott*, which is now out in the similar edition, has abundance of good plates, from which we select, as most striking, the portrait of James Hogg and the often printed view of Ashestiel by Turner, originally engraved for 'Marmion.'—The two latest volumes of Messrs. Macmillan's luxurious and tasteful edition of Kingsley are occupied with *Westward Ho!*

MRS. COWDEN CLARKE, apart from her monumental achievement of the 'Shakespeare Concordance,' is mainly remarkable for having lived in the most interesting literary circle of her day. She was herself a member of the Novello family, and she and her husband were intimate friends of such people as the Lambs and Leigh Hunt. So much is already known from previous publications, and this large volume of *Letters to an Enthusiast* (Chicago, McClurg & Co.)—addressed by her to an enthusiastic American gentleman whom she never met in the flesh, but whom, on account of his affectionate admiration for her, she playfully addresses as her "father-in-love"—will not add greatly to her literary reputation. Here and there are passages of genuine interest, which give a pleasant picture of happy domestic life. But the somewhat florid and sentimental style in which they are written makes them wearisome to read, and about half the number would have been sufficient to preserve the memory of the writer, if the publica-

tion of her private letters was necessary to that end at all.

THE consciousness of being well dressed, observed La Rochefoucauld, gives a serenity of mind that the consolations of religion are unable to confer. On this weighty theme, its theory, practice, and manifold mysteries, Mrs. Eric Pritchard expatiates in *The Cult of Chiffon* (Grant Richards). "In the matter of chiffons, vanity and frivolity should be the first considerations," is her confident premise, since to lack vanity is to lack "the key which opens the lock of affinity"—whatever that may mean. There are sundry true sayings, but these are not new. Yet the subject has possibilities. The writer's advice is sometimes sound, as, for instance: "At informal dinners you may wear a décolletée frock, but do not add bare arms as well; it looks as if you never had any other opportunity of wearing full evening dress." She can be caustic upon occasion. "Think of the Ibsen type of woman and her foot!" she exclaims. This is a cryptic utterance. What precisely is the Ibsen type? we would ask Mrs. Pritchard. But our oracle's style is not always defensible. Her ideas on expenditure are somewhat extensive. In the light of the admitted extravagance and over-dressing of the day, we are surprised to hear that "the whole fault of English dressing is that not enough money is expended on it." Mrs. Pritchard desires "to assist the larger proportion of my fellow-women, who have a dress allowance varying from 50*l.* to 200*l.* a year." This, we imagine, is well above the mark. It is instructive to compare this work with 'How to Dress as a Lady on 15*l.* a Year' or the late Mrs. Haweis's 'Art of Beauty.' *Tempora mutantur*. The particular public that relies on etiquette books and similar productions will not, however, find much assistance in these shallow and not always sensible pages. After all, the "poetry" of dress is a matter of instinct. A woman puts her hat on at the right angle or she does not, and no amount of manuals will teach her. Mrs. Pritchard's remarks concerning the (judicious) use of cosmetics should meet with Mr. Max Beerbohm's approval, at least. The volume is tastefully attired, and its illustrations, humorous or other, by Miss Rose Le Quesne, are deft and often dainty.

It would be difficult to exaggerate the merit of *La Reine Victoria*, by M. Abel Chevalley (Paris, Librairie Delagrave). The writer is unknown to us, and we confess to a certain prejudice against French or German views of Queen Victoria, and have frequently suffered in reading attempts to judge the Queen from finding that where they were not coloured by anti-British prejudice they were merely servile. The volume before us avoids every danger. It is absolutely free, and the most delicate subjects are discussed, but, although the author is evidently a true Frenchman, without the slightest reason for taking a favourable view of Queen Victoria, he nevertheless has hit upon a perfectly just one, so detached from any of the prejudices of the day that it reads as though it might have been written a century or two hence. It is a remarkable testimony to the character of Queen Victoria that she stands this test. The author has put a great deal of work into his volume, and it may be safely said that no such examination of the late reign has hitherto been attempted in any country. Not even Comte de Franqueville is more accurate than M. Chevalley in his historical account of matters English, however difficult for a foreigner. As an example, we might name the couple of pages on a subject recently discussed in Parliament—picketing, under the Acts of 1871 and 1874—examined here because it illustrates the Tory democracy of Disraeli, which is shown to have brought about a change in the attitude of the Queen's mind. The author has boiled down into three

paragraphs the result of his reading on a difficult question, and has contrived accurately to state the facts without departing from historic impartiality. There are, of course, a few errors in names and words, or French printers would have changed their skins, but M. Chevalley must have been far more careful with his proofs than is usual on his side the Channel. Nelson's flagship the Victory is called the "Victoria," and Admiral Hornby becomes "Horney."

THE literature of the French colonies is considerable, but things change so fast that there was room for an excellent new volume by M. Fallot, under the title *L'Avenir Colonial de la France : Études pratiques sur les principes de la colonisation et la situation économique des colonies françaises et étrangères* (Paris, Librairie Delagrave). The French have learnt a great deal from their long and costly efforts in Algeria; and Tunis, where a true Protectorate is working admirably, has also in an opposite fashion taught them much. Not only is their Tunisian success worthy of attention, but the extraordinary valour of their explorers in Western Africa shows that we were wrong in thinking a few years ago that France was unlikely to improve her colonial estate or to show herself superior to Germany as a tropical-colony-possessing power. The volume exhibits a considerable respect for England on the part of the author, and a very general absence of prejudice and error. He discusses Imperial Federation, and, without facing either the Indian or the Irish difficulty, declares that all schemes for the representation of the colonies within the British Empire are hopelessly premature, and that it is towards the decline of the present century that representation will have to be given. Surely eighty years in the present condition of the world is a long lease of life to concede to the present absence of system! It is difficult to imagine that in eighty years from now Canada will stand in exactly her present position—neither more closely British nor more closely American. Our author is too brief in his statement of the Newfoundland question to be accurate. He tells his readers that the colonists try "to prevent the French fishermen from operating on the part of the island reserved to them by the Treaty of Utrecht." "Part of the island" is a phrase which will do harm, inasmuch as it suggests rights on shore different from those of merely landing to dry fish and nets and to erect stages sufficient for the drying of fish, which are all that the French have under the treaty. Victoria is named by mistake for South Australia as having given adult suffrage some years ago; and there is no statement of the law of Western Australia on the subject, nor, of course, as to the new Commonwealth Bill. We are told that Malta was a Crown Colony till 1887, in such a fashion as to suggest that Malta is an ordinary self-governing colony, or, as we call it, colony possessing responsible institutions, at the present time. Malta is, of course, in a peculiar position, but, equally of course, not to be ranked, as the author appears to rank it, with Newfoundland and the other colonies possessing responsible institutions. Even under the constitution of 1887 the Executive Council is only partly elective, and Malta must be classed with Crown Colonies when, as in the volume before us, there is only a division into two kinds. We note in reference to the proceedings in New Caledonia and the New Hebrides of Mr. Higginson, whose writings are sometimes quoted as though he were a British subject, that our author states that this gentleman has received full naturalization as a Frenchman.



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## A NEW READING IN THE 'CONVITO' OF DANTE.

St. Edmund Hall, Oxford.

I THINK some of your readers who are students of Dante may perhaps be interested in the following note.

It has long been recognized that in 'Conv.,' II. i. (ll. 20 seq. in the Oxford 'Dante'), a sentence must have dropped out. Dante is here describing the difference between the four methods of interpretation—literal, allegorical, moral, and anagogical (or mystical)—and in this passage in particular the first two are dealt with. As the text stands in nearly all the known MSS. the *literal* is described as "Quello che si nasconde sotto il manto di queste favole, ed è una verità nascosa sotto bella menzogna," and the *hidden meaning* of the fable of Orpheus is given as an example.

Now this is clearly quite inappropriate to the *literal* meaning, and as clearly gives an apt description of the *allegorical*. This, it may be observed, is otherwise passed over altogether, though the occurrence of the word "allegorico" at the end of the clause (l. 40) implies that what has preceded has, in fact, dealt with it.

It has been usual, therefore, either to mark a hiatus (as in the Oxford text and others) or else to supply a sentence from pure conjecture (as by Biscioni and Giuliani). I had the pleasure of finding the following reading lately in a Paris MS. (Bibl. Nat., 'Ital. 536') which seems to make all clear: "L' uno si chiama letterale, e questo è quello che non si stende più oltre che la lettera propria; l' altro si chiama allegorico, e questo è quello che si nasconde," &c., as in the ordinary texts.

The words italicized explain at a glance how naturally the omission arose from the familiar error of *ὁμοιοτέλευτα*. This error occurs (it may be noted) with extraordinary frequency in MSS. of the 'Convito,' as might be expected in a prose work where the text is not protected by rhythm or rhyme.

Somewhat similar words are recorded by Giuliani as occurring in a Florentine MS., but with the addition of an almost certainly spurious expansion which cast suspicion over the whole passage, occurring, as it appeared, in this one MS. only:—

"L' uno si chiama letterale, e questo è quello che non si distende più oltre che la lettera propria, siccome è la narrazione propria di quella cosa che tu tratti: che per certo e appropriato esempio è la terza Canzone che tratta di Nobiltade."

All that follows after "siccome" seems to be clearly a gloss. For (1) the addition is easily accounted for by the supposed need, on grounds of symmetry, that an example should be given of this method of interpretation as of the three later ones. Fraticelli and the Edd. Milanesi express this opinion, though holding that the example given by Dante has been lost. Thus the same opinion appears to have been held by some early copyist also. But in fact no such illustration is required to explain what is meant by the *literal* sense. (2) The example given is not only superfluous, but it does not even correspond with the later ones. It is not a definite "example" at all, but a very vague and general reference to a later portion of the treatise itself.

I think, therefore, that the Paris MS. supplies the missing words in a perfectly natural and satisfactory manner, while the cause of their omission is one that is obvious and generally familiar. I hope they will be added to the text henceforth.

E. MOORE.

## AN EARLY POEM OF RUSKIN.

A CAMBRIDGE bookseller, Mr. David Cadney, of 27, Regent Street, Cambridge, has discovered what appears pretty certainly to be the first published poem of Ruskin, in a volume dated 1834—that is, a year before the verses on Salzburg appeared in 'Friendship's Offering.' The full title of the book is 'The Bow in the Cloud; or, the Negro's Memorial, a Collection of Original Contributions in Prose and Verse, Illustrative of the Evils of Slavery, and Commemorative of its Abolition in the British Colonies.' It was published in London by Jackson & Walford. The editor's name is not given, but the preface is dated from Wincobank Hall (Yorkshire), May 8th, 1834; so it should be possible to discover it. How Ruskin became connected with the book is suggested by the fact that among the contributors is Thomas Pringle, to whom he had been introduced the year before (Collingwood, 'Biographical Data,' vol. i. p. 259 of 'Poems of John Ruskin,' 1891). Ruskin's contribution, signed merely J. R., is entitled 'Repose for the Weary,' and consists of thirty-two lines of blank verse, beginning:—

There is a spot within the Western isle  
 Where all is peace and freedom, and the Slave  
 In that small lone enclosure finds a home.

The seriousness and evident attempt at dignity of style, with a certain air of immaturity both of thought and expression, are very characteristic of Ruskin's early poetry, and, on both external and internal evidence, it seems probable that these lines are his.

F. W. BOURDILLON.

## JAMES VI., BALMERINO, AND THE POPE.

1, Marloes Road, W., June 9th, 1902.

THERE has always been a mystery about a letter to the Pope, signed by James VI. and sent to Rome in 1599. In 1608 Bellarmine, writing as Matthew Tortus, mentioned this letter in a reply to the king's 'Apology for the Oath of Allegiance.' In Bellarmine's reply, says Mr. Gardiner,

"it was asserted that, before James left Scotland, his ministers had assured the Pope that he was likely to become a Catholic, and that he had himself written to Clement, recommending the promotion of the Bishop of Vaison to the cardinalate.....James had no recollection of ever having written anything of the kind."—Gardiner, 'History of England,' i. 80, ii. 31, 1899.

Balmerino, who in 1599 had been secretary, confessed that he and Edward Drummond had written the letter, and induced James to sign it unread, and James denied all knowledge of the epistle. Mr. Gardiner is convinced of the king's "transparent ingenuousness." Mr. Hume Brown says, "There can be little doubt that James wrote the letter," which he dates 1598. But had the king never read the Pope's answer to the letter? It is in the Vatican Transcripts, vol. lxxxvi., and is dated April 13th, 1600.

Father Creighton, in a letter to Sir A. Murray (January 27th, 1609), says that he will not ask whether James knew that the letter signed by himself had been sent to the Pope. But, in any case, the letter did not give the Pope to understand that the king "was in any disposition either to come [into] or favour the Catholic religion." Now this is true, for the Pope acknowledges that James's letter is friendly, but insists that it would have given him much more pleasure had it held out any hope of the king's conversion. The rest of the letter expresses the usual arguments for return to the Church, and the Pope speaks favourably of James's candidate for a Hat, the Bishop of Vaison. Thus, whether James knowingly signed the letter or not, it must have committed him to nothing. But, if he really knew nothing at all about the letter, Balmerino must have concealed from him the reply of the Pope. This is the less improbable as Balmerino, when he asked Yelverton's legal opinion, admitted



that the letter to the Pope was written without the king's knowledge. So says Mr. Gardiner, citing Add. MSS., 14,030, fol. 89. A. LANG.

# THE ALGONKIN ELEMENT IN ENGLISH.

77, St. Martin's Lane, W.C., June, 1902.

THE native American terms which have become naturalized in English are chiefly derived from one or other of the languages known collectively as Algonkin. Among the Northern Algonkin tongues are Cree and Ojibway, of which dictionaries exist by Watkins (1865) and Baraga (1880) respectively. Among the Eastern dialects there are Abenaki (dictionary by Rasles, 1691), Delaware (by Brinton and Anthony), Micmac (by Rand, 1888), Narragansett (by Roger Williams, reprinted 1866), &c. Considering the amount of study which has been devoted to this group, one is surprised to find that the best American dictionary, the 'Century,' has no satisfactory etymology to offer for so many of our importations from it, dismissing them for the most part with the loose designation "American Indian," which may mean anything or nothing. I refer to such headings as *caribou*, *mummychog*, *pemmican*, *persimmon*, *pono*, *porrow*, *quickhatch*, *sagamore*, *seawant*, *squeteague*, *terrapin*, *tullibee*. Most of these will sooner or later have to be treated in the 'N.E.D.,' which must be my excuse for the following remarks by way of addition and correction.

*Caribou* is Micmac for the reindeer. Rand's orthography is *kaleboo*. It is said to mean "shoveller," because they shovel up the snow with their broad feet in digging for the moss on which they feed. *Mummychog*, a fish, is on *moamitteaug* in Roger Williams's 'Narragansett Vocabulary,' p. 108. Like several other Narragansett fish names (*quahang*, *scrippang*, *tautaug*), this is the animate plural, used in English as singular. *Pemmican* is Cree. Watkins writes it *pimecan* and *pimekan*. It is from the Cree word *pime*, "fat," and implies something mixed with fat. *Persimmon* is in Capt. John Smith's Powhatan word-list, 1624. So is *pono*, which occurs also in Rasles as an Abenaki word, written *abann* (not *abarin*, as misprinted in Bartlett). *Porrow* is in Roger Williams as Narragansett. Trumbull, who edited the reprint of 1866, connects it (in a note, p. 151) with Cree *taprayowa*, "he true says, speaks the truth," Ojibway *ketapwa*, "thou true speakest." *Quickhatch* is Cree *kwekwualao*, the wolverene. *Sagamore* is a word of the widest diffusion, Abenaki *sangman*, Delaware *sakima*, Micmac *sakumow*, Passamaquoddy *sogmo*, Penobscot *sagamo*, &c. The Ojibway *ogima* has lost the sibilant. It is still in daily use in such senses as captain, officer, agent, superintendent, gentleman. *Sachem* is the Narragansett form, identical with it in sense, although some American authors (e.g., De Forest, in his 'History of the Indians,' 1851) have discriminated between them, making *sachem* a superior and *sagamore* an inferior chieftain. *Seawant*, the name the Dutch gave to *wampum*, according to Trumbull, is a Narragansett participle, *seawhoun*, "scattered, loose," in opposition to the strung beads, or *peag*. *Squeteague* also is Narragansett. *Terapin* is the Abenaki *turbe*, "tortue" of Rasles, misprinted *toarebe* in Bartlett's 'Dictionary of Americanisms,' which, however, is often better than the 'Century' for etymologies. It gives, for instance, the right explanation of *tullibee* as Cree and Ojibway.

*Sagamité*, an expression applied to a preparation of maize by G. Sagard, 1632, and subsequent French and English writers, is vaguely described by the 'Century' as "Algonkin," which is the name of the group, not of any particular language. The correct derivation is from the Cree inanimate adjective *kisagamitew*, used of hot water or any hot drink. The Ojibway equivalent in Baraga is *kijagamidé*. *Carcajou*, really a French corruption of the same

root which yielded our *quickhatch*, is "native name" to the 'Century,' while the *pecan* nut (Abenaki *pagann*, Cree *pakan*, Ojibway *pagan*) is "apparently of native American origin." *Pung*, really a "doublet" of the well-known *toboggan*, is noted as "origin obscure." *Toboggan*, of course, is Micmac, as Prof. Skeat proved in a letter to the *Academy*, Nov. 8th, 1890. JAMES PLATT, Jun.

## 'THE WARS OF ALEXANDER.'

AN overlooked detail in the collation of the 'Wars of Alexander' with the Hunterian MS. T. 4, 1 of the 'De Preliis Alexandri' proves to be of extraordinary significance on the question of the identification of the latter as most probably the actual codex used by the alliterative translator. There is in the MS. one little lacuna to which somewhat tardily I have turned my full attention. On folio 158<sup>b</sup> space has been left for one or two words never written. A blank of three-quarters of an inch is at the end of one line and another of the same size at the beginning of the next. The hiatus occurs in the passage describing the palace of Queen Candace, and the context reads thus:—

"Columpne ipsius palacij erant ex lapide porfirico et habebant et homines pedibus conculcantes. Sub ipso vero palacio rivus ut cristalli claritas decurrebat."

The scribe presumably found illegible in the exemplar he followed the words for which he left space. Happily, however, in this missing-word problem we have the most absolute light. Julius Valerius, iii. 36, refers to these sculptures as having elephants trampling upon men, and in Landgraf's edition of the 'De Preliis' (p. 117) the words are:—

"Vidimus ibi et elephantos sculptos in eadem petra quasi conculcantes homines cum pedibus suis. Subtus ipsum palatium currebat pluvius habens claritatem aquæ quasi auro."

In the Strasburg print of the 'De Preliis' (1494) the passage reads:—

"Columne ipsius palacij et trichinij erant ex lapide porphirico et habebat currus falcatos et elephantos et sculptos homines cum pedibus conculcantes. Sub ipso vero palacio decurrebat," &c.

Wilkinus of Spoleto (MS. Adv. Lib., 18, 4, 9), in his Alexander poem, thus renders the passage:—

Prophirio lapide queque columpna nitet  
Falcatos currus ac effigies elephantum  
Constructos opere queque columpna nitet  
Humanis pedibus calcatur queque figura.

Plainly these elephants, a natural Oriental feature, probably accompanied by the scythed chariots, ought to have filled the gap in the MS. T. 4, 1. Turning now to the 'Wars of Alexander' (ll. 5275-80), we read:—

The pillars ware of purfire polischit and hewen  
With gomes grovelings of gold graythid for the nanes  
Fondand on all foure on fote and on handis  
Buskid undire the baises to bere up the postis.  
There ran a revire as I rede under that riche hame  
Was nevire cristalle so clere as was tha clere strandis.

The poet-translator's copy of the 'De Preliis,' therefore, like the Hunterian copy, had no elephants and no chariots. MS. and translation both fail just at this crucial juncture—a fact so special and peculiar that, in view of the many other points brought out in my *Athenæum* article of May 12th, 1900, and in my just published book, it carries near the verge of certainty the proposition that the Hunterian copy was the translator's. G. N.

## SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold last week a selection from the Narford Hall Library which created considerable interest and produced some remarkable bidding. The following are some of the prices realized in the first two days: The Famous Historie of Albion's Queene (a Romance), black letter, inlaid, W. White for T. Pavier, 1600, 86l. Almanack for

XV. Yeres (8 ll.), R. Faques (1525), 30l. Nova Francia, 1609, 20l. Antafor de Barosia, Milano, 1519, 16l. 10s. Aretinus, De Bello Italico adversus Gothos, Foligno, Numeister, 1470 (first Foligno book), 17l. 10s. Dame Berners, Hawking, Hunting, Fishing, &c., Wynkyn de Worde, 1496 (8 ll. in facsimile), 120l. Berain, Œuvre d'Ornemens, 141 plates, Paris, s.d., 39l. Bible, 1633, with embroidered binding, 42l. Boccaccio's Fall of Princes, &c., by John Lydgate, first edition, fine copy, R. Pynson, 1494, 435l. Boorde's Regimete of Healthe, 1562, and three other old medical treatises, 30l. Bouchier, Lord Berners, The Castell of Love, printed by John Turke, n.d., 62l. Breidenbach, Le Saint Voyage de Hierusalem, &c., first edition in French, 1488, 48l. Broughton's Concent of Scripture, with copperplate engravings, printed upon vellum, 1596, 72l. Religio Medici, first edition (unauthorized), 1642, 38l. Polimanteia, by W. C. (the first book referring to Shakespeare), Cambridge, 1595, 131l. Precepts of Cato, with annotations by Erasmus, englished by R. Barrant, 1545, &c., 49l. George Chapman, The Gentleman Usher, first edition, 1606, 27l. 10s.; May Day, 1611, and The Widowes Teares, 1612, both first editions, 62l. 10s. An ancient Norman-French Chess Manuscript, with positions and problems, Sec. XIII.-XIV., 800l. Christian Piety and Christian Sacrifice, 2 vols., beautifully bound in Old English cottage-roof binding, 1671-9, 54l. Nuremberg Chronicle, 1493, 36l. Hypnerotomachia Poliphili, 1499, 36l. Coryat's Crudities, 1611, fine large copy, 41l. Robert Cox's Actæon and Diana, T. Newcomb, n.d., 20l. Daniel's Civile Warres of Lancaster and Yorke, 1609, 22l. Dante, Commedia, Venet., V. de Spira, 1477, 32l.; Dante, with Landino's Commentary, 19 engravings by Baldini from Botticelli's designs, 1481, 325l.; Dante, with Landino's Commentary, fine Italian outline woodcuts, Brescia, 1487, 72l. Della Bella Engravings, 918 subjects, 45l. Small English Devotional Books (6) published 1636-40, beautifully bound in Old English morocco, 160l. Dialogues between a Doctour of Dyvynitye and a Student in the Lawes, 2 parts, R. Wyer, Treveris, 1530, 18l. 10s. Du Cerceau, Bastiments de France, 2 vols. in 1, 1576-9, 29l. Euclid, Venet., Ratdolt, 1482, 22l. Everie Woman in her Humour, 1609, 64l. Phineas Fletcher, Sicelides, a Piscatory, first edition, W. Sheares, 1631, 36l. 10s. Frobisher's Three Voyages, 1 map only, 1578, 92l. J. B. Gelli, The Fearful Fancies of the Florentine Couper, 1568, &c., 41l. Gower's Confessio Amantis, English MS., fourteenth century, with miniatures, 1,550l. Robert Greene's Orlando Furioso, 1599, 39l. S. Gribelin's New Book of Ornaments, 1704, 41l. Chamberlayne's Imitations of Holbein Drawings, original edition, 1792, 43l. 10s. Iliad and Odyssey, Aldine edition, John Grolier's copy, 1504, 42l. Horæ, MS. on vellum, Sæc. XV., 95l. Heures de Rome, original binding, Paris, Hardouin, 1509 (2 ll. wanting), 68l. Horace, Arte of Poetrie, by Thos. Drant, 1567, 37l. 10s.

Messrs. Foster sold on the 12th inst. some interesting relics of Lamb and Dickens. A letter from C. Lamb to Serjeant Talfourd fetched 19l. 19s.; another to the same, 15l. 1s.; and a letter from Wordsworth to Talfourd on hearing of the death of Charles Lamb, 9l. 19s. A presentation copy of the Pickwick Papers brought 18l. 5s., and another copy given to Serjeant Talfourd, 49l. 7s. Two letters sent by Dickens with presentation copies of Oliver Twist and the Pickwick Papers realized 23l. 2s.



## Literary Gossip.

VOL. I. of the much-delayed Cambridge Modern History, 'The Renaissance,' is nearly ready, and will be published in England and America on November 1st next. The writers of the successive chapters in this volume are Mr. E. J. Payne, Prof. Bury, Mr. Stanley Leathes, Mr. E. Armstrong, Mr. L. A. Burd, Dr. R. Garnett, Mr. Horatio Brown, Prof. Tout, Dr. E. Reich, Mr. Butler Clarke, Dr. A. W. Ward, Dr. James Gairdner, Dr. Cunningham, Sir Richard Jebb, Dr. M. R. James, Dr. W. Barry, and Mr. H. C. Lea.

THE *Cornhill Magazine* for July opens with an article on 'Westminster Abbey: the Centre of the Empire,' by Canon Hensley. In 'A New Dialogue of the Dead' the shades of Odysseus and Aristotle discuss, after the manner of Lucian, the literary aspects of Mr. Stephen Phillips's 'Ulysses.' Mr. Laird Clowes depicts 'The French Share in the Mutiny at the Nore,' from the memoirs of Moreau de Jonnés. 'A Feud in the Five Towns' is a short story by Mr. E. A. Bennett, a character study of North-Country tenacity; while 'The Humours, Pains, and Penalties of a Show House,' by A. M. S., tells of the unlooked-for experiences of two ladies who seek peace in an old-world nook. Mr. Andrew Lang indulges a favourite vein in 'Bibliomania,' and Mr. F. G. Aflalo discourses on 'Some Habits of Fishes,' while 'Culture in Kansas' is a chapter of American humour by Mr. Frank Richardson. More serious is a series of contrasts in life, as seen from the East-End, by Mr. H. G. D. Latham, called 'The Other Half.'

THE July *Blackwood* opens with a new story by Mr. Joseph Conrad, entitled 'The End of the Tether.' The number also contains an important article on 'The Shipping Combine from a Naval Point of View,' by 'Active List'; a stalking sketch, 'My Lord the Buck,' which gives the life of a roebuck up to his sixth year; a further instalment of 'On the Heels of De Wet'—viz., 'Pottering'; an account of Lord Howe's victory on the 1st of June, 1794; 'Concerning Celestial Photography'; 'The End of the Boer War'; and 'Episodes in the Adventures of M. d'Haricot,' purporting to be translated from the original French by Mr. J. S. Clouston.

THE July number of *Macmillan's Magazine* contains an article on 'Foxhunting in the Lake Country,' by Mr. A. G. Bradley. Mr. David Hannay contributes a paper on Sir William Napier, the great military historian; Mr. H. L. Havell gives an account of personal experiences in the West Indies in 'The Soufrière of St. Vincent'; Mr. William Greswell discusses the problems affecting 'Education in South Africa'; and Mr. H. S. Clapham writes on 'The Influence of Puritanism on American Literature.' Fiction is represented by 'The Cardinal's Pawn,' and a complete story, in an Indian setting, entitled 'The Adventure of Ignatius Ram Lal.'

MR. ELKIN MATHEWS will publish on Monday a poem by Mr. James Douglas, entitled 'Ode for the Coronation of King Edward VII.'

WE are happy to be able to state that we were misinformed last week as to the cause of the delay in the publication of Mr. Henry James's 'Wings of the Dove.' The book, which was to have appeared last autumn, will now, we learn, be issued before the end of the summer by Messrs. Constable and Scribner.

COUNT LÜTZOW is the author of the volume on Prague in Messrs. Dent's "Mediæval Town Series." The author first traces the story of the capital of his country, afterwards proceeding with descriptions of the town's palaces, churches, monasteries, and the Bohemian museum; and in a final chapter he gives special information for the tourist. The volume is illustrated by Miss Nelly Erichsen.

THE Universities of Oxford and Cambridge have presented to the Dean and Chapter of Westminster two copies of the Altar Services to be used in the Abbey Church at the ceremony of the Coronation. The volumes selected are two early copies of a new folio edition of the Altar Services now being printed at the Cambridge University Press, and they were last Wednesday formally handed to the Dean by Mr. C. F. Clay and Mr. Henry Frowde, publishers to the Universities. It is intended that the books shall remain permanently in the Abbey Church.

As we have to go to press early next week we shall defer our notices of the Coronation until Saturday, July 5th. These will include a special article on the musical portion of the service.

It is not surprising to find that the limited and numbered edition of the 'Westminster Abbey Coronation Service,' of which 500 were printed at the Oxford University Press and 350 offered for sale, has been entirely taken up by the trade. The book, which will not be reprinted, with its Whatman hand-made paper, its excellent printing and tasteful binding, is a model of what such a thing should be.

*Temple Bar* for July contains 'The Stone of Destiny,' a *résumé* of the history and traditions of the Coronation Stone, by Miss Goodrich Freer; an account of the 'Popular Universities in France,' by Mr. H. Mackenzie; 'A Jungle Fire and Wild Bees,' which is concerned with India; 'A Revolt' against hyper-aestheticism; and a study of Browning's 'Luria.' There are five complete stories, including 'A Weed of Lettie,' by Mrs. Antrobus, and 'The Prodigal Father,' by Miss Cornelia Sorabji; and two serials—the continuation of Miss Broughton's 'Lavinia' and the opening chapters of 'The Longest Pleasure.'

MR. WILLIAM TURBERVILLE, author of 'Life's Quest' and 'The Triumph of Love,' will shortly publish, through Messrs. Chapman & Hall, a new volume of verse, entitled 'A Saxon Saga, and other Poems.' The poem which gives its name to the volume is epical in character, and presents a vision of England in the past and the future, inspired by belief in the possibilities of a wider and more humane international policy.

MR. M. G. JESSETT has in the press a new work on the question of the day, 'Imperial Federation.' The work deals collectively

with the "Bond of Empire," treating of such subjects as the Empire, what it was, what it is, and what it should become; Imperial Trade under coming conditions; Chambers of Commerce; Imperial Mercantile Marine; an Imperial Council and Imperial Courts of Appeal. It will be illustrated with many portraits and maps, and will be issued almost immediately by Messrs. Sampson Low & Co.

MR. MAX BELLOWES writes:—

"May I, through the medium of the *Athenæum*, ask those who possess letters written by the late John Bellows, of Gloucester, to be kind enough to lend them to his family for possible publication? They may be sent to Mrs. Bellows, Upton Knoll, Gloucester, who will return them within reasonable time."

MAX O'RELL's last book, 'Between Ourselves,' which we reviewed a few weeks ago, is being translated into French by Prince Karageorgevitch. The translation will be published by the house of Calmann Lévy in the early autumn.

By arrangement with the Century Company of New York Mr. Grant Richards will be the English publisher of 'The Confessions of a Wife,' the anonymous story that is now appearing in the *Century Magazine*.

DR. W. DE GRAY BIRCH, who has already written histories of the abbeys of Margam and Neath, is now engaged on a similar work dealing with the history of Llandaff Cathedral. The volume, which will contain facsimiles of charters and seals, as well as numerous archaeological illustrations, is to be issued, to subscribers only, by Mr. J. E. Richards, of Neath. A new edition of the late Mr. G. T. Clark's great collection of Glamorgan charters, arranged and edited by Dr. Birch, is also in an advanced state of preparation.

IN connexion with the centenary of the birth of Douglas Jerrold (January 3rd next) Mr. Walter Jerrold, a grandson of the wit, is arranging to lecture upon his life and work and to give readings from his writings during next winter.

THE selected portion of the library of the late Mr. Hamilton Tyndall Bruce which Messrs. Sotheby, Wilkinson & Hodge will sell on Monday and Tuesday next contains a remarkable series of books and tracts relating to the East India Company. One lot alone comprises nineteen volumes of tracts dealing with the affairs of the great Company from 1764 to 1794, and many of them must be scarce as well as interesting. The series of Bannatyne Club publications runs from 1829 to 1854. Among the really rare books two are of unusual interest: a good copy of the Bordeaux edition of Montaigne, 1580, comprising the first edition of the first and second "books"; and a copy—unfortunately imperfect, as usual—of Tyndale's New Testament.

It is interesting to notice the provisions of the Transvaal law on copyright passed in 1887, which will, of course, be valid until amended by legislative ordinance. The Orange Free State had not legislated on the subject. The term of protection for printed books is fifty years or the lifetime of the author, whichever be the longer period. In the case of works not printed (including oral lectures) the term is the author's lifetime and thirty years after. The



right of translation is, however, reserved to the author in the case of printed works for five years only. The right of performing unpublished plays is reserved to the author for his lifetime and thirty years after, but if he publishes the play, unless he expressly reserves it on the title-page, the exclusive right lapses at once. If he does so reserve it, he gets it exclusively for ten years from the publication.

NOËL VALOIS, who has been elected as the new member of the French Academy of Inscriptions, in the place of Jules Girard, was formerly a scholar of the École des Chartes. He is an eminent palæographer and archivist, especially in the province of mediæval literature. The rival candidate for the vacant place, M. Chatelain, is also a palæographer of repute.

THERE has been a correspondence lately in the Munich *Allgemeine Zeitung* upon the much-contested question whether the poet Heine was ever naturalized in France. The assertion of his French naturalization was originally made by no less an authority than Treitschke. A careful research has been made in the *Bulletin des Lois*, and it has been proved that amongst the persons who obtained in France a "lettre de naturalité" during the period 1831-56 the name of H. Heine does not occur, and hence it has been concluded that he was never formally naturalized as a French citizen. Dr. F. Mentz, of Strassburg, now points out, however, that Heine had no need of naturalization, since his native town of Düsseldorf from 1790 to 1801 belonged to France. Consequently, according to article 3 of the law of October 14th, 1814, Heine had the right "de s'établir dans notre royaume [France], et d'y jouir des droits civils."

THE death is announced of Karl Zangemeister, the chief librarian of the University of Heidelberg, in his sixty-fifth year. Under his care the library became known as one of the best managed in Germany, and he was always ready to help and advise those who made use of it. He was one of the foremost writers on subjects connected with epigraphy and palæography. His works on Pompeian wall inscriptions and on Roman inscriptions found in the Rhine provinces are the best of his numerous writings. Zangemeister, who was a pupil and friend of Mommsen, was a member of the Berlin Academy of Sciences, and president of the "Limes-Kommission."

THE Annual Statement on the Moral and Material Progress of India, published last week by the Stationery Office (price 2s.), in its annual statistics as to literature, informs us that the number of publications in India is increasing, and that the increase is most marked in Bengal, in which Presidency there is a vast publication of books in the Bengalee tongue, supplemented by many in other languages. In the year under review a new translation of 'Macbeth' appeared in Bengalee, as well as one of Sheridan's 'Pizarro.' In the Punjab there were published adaptations of the 'Winter's Tale' and 'Merchant of Venice,' both of them based upon Lamb's 'Tales from Shakespeare' rather than upon the original plays. The Sikhs are still translating Bulwer Lytton, and have reached 'The Last Days of Pompeii'; and in the North-West Pro-

vinces and Oudh there is a great deal of translation of English novels into Urdu. Bengal has a new literary and philosophic journal.

AMONG recent Parliamentary Papers we note a Return showing the Extent to which Local Authorities in Scotland have allocated Funds to the Purposes of Technical Education during the year ended May, 1901 (7d.); University of Wales, Graduates, Bill—Report from the Standing Committee on Law (1d.); Statistics of Elementary Day Schools, &c. (6d.); Revised Instructions applicable to the Code of 1902 (4d.); and some further Returns relating to Endowed Charities in the County of London.

## SCIENCE

*Studies in Auditory and Visual Space Perception.* By Arthur Henry Pierce, Ph.D. (Longmans & Co.)

THIS book is an actual contribution to the subject of space-perception. The method is, in many ways, excellent. First, we have historical surveys—an indirect refutation of that school, prominent now in educational theory, which asks us to extract originality from ignorance. Secondly, we have sustained argument, which, by critical analysis and comparison, shows the points which are still doubtful. Thirdly, we have experimental research directed to the definite questions raised in the second stage, with much valuable appeal to the logical canon of concomitant variations. But we can hardly hope that observations conducted merely on laboratory students will ever be conclusive in questions of development. Experiments on children and backward races are needed as well as on civilized men of a special type. We want to know, for example, whether sound-space becomes more or less independent as development proceeds, both phylogenetically and ontogenetically. Moreover, we think that the author would himself protest, in the abstract, against being misled by physical analogies. For example, the three planes of the semi-circular canals have definitely misled us into supposing they were specially concerned in the perception of tri-dimensional space, and the question which used to trouble able men as to how it is that we see upright what is upside down on the retina should never have been asked. Yet we think the author falls into a similar error when refusing to experiment on the extensivity of sounds.

It would have been well to letter the diagrams more often. We have such expressions as "placing the figure horizontally," which gives no definite direction (p. 253). On p. 244 we have the two parts of Fig. 33 referred to, when the figure actually consists of four definitely distinguishable lines. Moreover, it is doubtful if it is good didactic method to state your conclusion before you have marshalled your evidence (p. 215). Nor do we think that expressions such as "This is to make the eye the pitiful dupe of the figure" are conclusive argument against any particular view of a visual illusion (p. 247), for, as Prof. Pierce very well knows, we are duped by the figure.

With these few reservations we have little but praise for the method of this

book. The greater part of it is occupied with the discussion of the existence and nature of auditory space. Much strenuous logic has from time to time been directed to prove that auditory space has no existence as such. This is, perhaps, inevitable, since logic, at least in its endeavour for consistency, must work with the concepts current at any given time. The non-possession of spatial attributes by sound has, indeed, by most psychologists been regarded as self-evident. Nor are these thinkers confined to any particular school. Berkeley, Hartley, James Mill, Mr. Herbert Spencer, Mr. Bain, Lotze, Wundt, Lipps, and Külpe have all decided against its existence. James Mill says, "Position and distance, which I believe I hear, are nothing but *ideas* of other senses closely associated with those modifications of sound." Mr. Spencer says, "When, respecting the whereabouts of a humming gnat at night, we can draw no inference, we get clear proof that primarily sound is known as pure sensation." Mr. Bain speaks of distance as a "purely intellectual sensation" (*sic*), and "the knowledge of it is owing to a process of reasoning applied to the [auditory] sensation." He proceeds, "If we were to stand opposite to a row of persons at a distance, say, of ten feet, we should not be able, I apprehend, to say which one emitted a sound." Lotze does not apply his elsewhere obscure doctrine of local signs to the sensations of sound. Wundt says, "The existence of a special auditory space is a fiction, which is contradicted by the immediate witness of every sort of spatial localization. The only problem of auditory space-perception is, therefore, to show how sounds become localized in the already existent *space of sight and touch*." Ziehen says that we lack "those direct spatial relations which are to be found in the tactual, and in the highest degree in the visual experiences." Külpe, misled, we think, by the physical analogies to which we have before referred, remarks, "Extension belongs only to the visual and cutaneous sensations." James Mill's account, unhappily introducing that highly elastic word "idea," may be opposed by the probable priority of auditory space-perception to all ideas, of whatever kind. Mr. Spencer's illustration is unfortunate. We remember, on a summer holiday, very accurately and with good effect, localizing the position of humming gnats at night. Mr. Bain's "intellectual sensation" is indefensible, and if we or the lower animals required to reason before positions could be told by means of sound, premiums against accidents would swell visibly. And teachers know that it is quite possible to say, independently of any knowledge of the voices of particular children in a class, which of them has "emitted a sound."

We should have thought that "immediate witness" was rather against Wundt than for him. We have sometimes been disposed to blame our neighbour's dogs, whose position we know, when, by sound-localization alone, we have found out our error. "*Spaces of sight and touch*" would be better than "space," and we think that a due regard for the separate and often inconsistent space-judgments of these senses would, on analogical grounds alone,



have afforded some presumption in favour of a separate auditory-space. Ziehen recognizes the spatial relations of touch and sight, though we should suppose that the referential sense was touch, and not sight. Relative to the "fixation point," there is direct apprehension of distance by sight, but this does not justify us in saying that the visual experiences are spatial "in the highest degree." Much of this, however, it might be said, is argumentative rather than experimental, and Prof. Pierce proceeds, after summarizing the antagonistic arguments, to make a second historical survey, this time of experimental work, and then gives his own experiments. We direct the interested reader to the book itself, pp. 16 to 21, for the author's arguments. But we cannot admit the last, if we rightly understand it. He says, in effect, neglecting extensity, that our attention must be turned exclusively to the perception of position. We hope we do not misunderstand Prof. Pierce. This paragraph reads like some of the dogmatism which the author so ably criticizes. Because touch and sight are mediated by organs so constructed that it seems to us probable that extension on the skin or retina corresponds to the sensation of extensity, therefore organs which have not such surfaces cannot mediate extensity. This is a common argument—S is P, therefore non-P is non-S—but its fallacy is evident.

Space will not permit us to follow in detail the valuable experimental evidence adduced. We must endeavour rather to group the leading conceptions under which it falls. The intensity-theory makes sound-localization depend upon the differing intensities of the same sound with respect to the right and left ears. But this theory will not carry us far, for we have localization by a single ear of considerable accuracy, and another great difficulty for this theory lies in correct localizations in the median plane. Yet the relative imperfection within this plane seems to point to relative intensities as actually operative. The semi-circular canal theory, arising, we think, partly from physical analogy and partly from the fact that in excitation of the semi-circular canals of pigeons, rabbits, &c., we get reflex head-movements in the plane of the stimulated canal, is met by the following question: Can it be shown why sound-waves moving in a horizontal plane should more readily stimulate the horizontal canal than either of the other canals? And we suggest that the semi-circular canals may, in fishes, give spatial localization, and may not in us. A third theory makes position dependent upon "movement sensations from actual or intended movements of the head reflexly called forth" by sounds. We are here in the region of those unconscious or hypothetical sensations which play so large and so confusing a part in much psychological doctrine. To us these arguments seem always inconclusive, for they do not explain the original associations upon which they depend, nor is it easy to see, if sounds themselves give no spatial indications, how they become associated with movements at all. It is undeniable that noises and other complex sounds are localized better than pure tones. If, as is admitted, the fibres of the basilar membrane vibrate

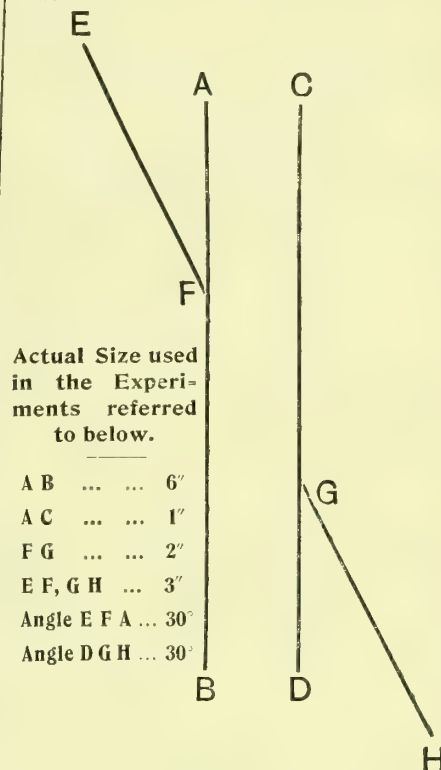
to particular tones, and only to those, and if we suppose that each tone carries with it some spatial indication, then the ordinary doctrine known as the "summation of stimuli" would explain the more accurate localization of complex tones. We rather regret that the author should use the word "quality" to express this something that gives positional difference. The word "quality" as applied to sounds has already a very definite meaning, and we think it would be better, in our complete ignorance of what this quality of Prof. Pierce's may be, to call the unknown simply a positional mark, and perhaps even this is going too far. The author lays much stress on intracranial localizations. Their investigation is useful, but we doubt whether they can bear the strain which the author puts upon them in his final summing up in favour of an independent auditory-space; for if we grant the initial association between sound and movement, and if we finally discard the merely atomic association in which the English school delighted, and adopt Dr. Stout's conception of relative suggestion, we fail to see the conclusiveness of intracranial localization for the author's own theory. He says himself, "The movement of the phantom-sound is continuous when passing from an extracranial to an intracranial position"; and again, "The sound does not ordinarily pass at a leap from some relatively distant point to an interior position," p. 182; and again, p. 183, "Subjective certainty of the [intracranial] position is so great that one has full assurance of being able to pinch the spot, were that possible, between the thumb and forefinger."

The author finally decides for a modified nativism—a nativism which does not, however, exclude much learning by experience. It is well known that touch-space and sight-space, and, we think too, auditory-space, though often inconsistent, work out in time to something of a unity; and in this sense only can we accept a synthetic Kantian space. We admit to the full the nativistic element, but deny, except as a possible ultimate, the single space, *totus, teres, atque rotundus*, which that philosophy postulates. The sound-space of civilized man is defective, it is stated, because he has little need to use it. We are not certain as to this, but a fine field of genetic experiment is opened up by the idea. The bearing of these considerations on the two great theories of mental development, the continuum theory and the association theory, is evident and valuable. We believe that the facts are inexplicable on an exclusive adherence to either.

The second and smaller section of the book is occupied with a discussion of certain visual illusions, and in no case are the problems left precisely where they were before. We have first the illusion of the kindergarten patterns. The author offers much experimental evidence for the validity of the irradiation hypothesis. Prof. Pierce is especially concerned to refute explanations such as those of Filehne and Lipps; in fact, explanations of visual illusion which depend upon ideas drawn from perspective and æsthetics are very frequently rejected. If, as we believe, such illusions are most marked in young children and savages, then it would seem that explanations derived from complicated inferences,

only probable from mature intelligences, are out of court.

The illusory movements first noted by Helmholtz on the Zöllner diagram are rediscussed. Then we have the illusion of the deflected threads, the illusory dust drift, and some optical illusions of double motion. But the most sustained, and perhaps the most valuable chapter in this section—an admirable illustration of patient method—is to be found in the treatment of the Poggendorf illusion; and we propose to treat this at some length, and to endeavour to make it intelligible to those who are not experts in experimental psychology.



Actual Size used in the Experiments referred to below.

AB	...	6"
AC	...	1"
FG	...	2"
EF, GH	...	3"
Angle EFA	...	30°
Angle DGH	...	30°

If this figure be steadily looked at, G H and E F will probably appear out of the same straight line. We can measure the extent of the illusion by producing one of the oblique lines to the opposite vertical line, and then measuring the distance along that line between the points of contact of the oblique lines.

The Poggendorf illusion consists, as we have said, in regarding the oblique lines as out of the same straight line. There are other illusions in connexion with this figure; for example, the width is usually underestimated, the acute angles are stated to be overestimated, and the empty space between F and G is said to follow the usual underestimation of empty extents. The problem is, Given these various illusions, in what way are they connected, if at all, with the Poggendorf illusion? A series of interesting experiments are supplied by Prof. Pierce, in which each of these factors is estimated. He finds that the width of the intercepting strip is underestimated, and that, comparing different strips, the greatest apparent width is accompanied by the least illusion of discontinuity in the oblique line, but the least apparent width is *not* accompanied by the greatest illusion of discontinuity. He finds that the oblique interval FG is overestimated. His experiments indicate, further, that one of the acute angles is underestimated and the other overestimated. His final decision is that the illusion is mainly dependent on the overestimation



of the vertical dimensions of the figure. It seems to us that the determination of each point at issue by a few trained laboratory observers is not likely to be very much more than suggestive. We have before us over a hundred drawings made by school children varying in age from ten to thirteen. In these drawings we have, in one and the same observation, a means of comparing the character and extent of the alleged subsidiary errors with the illusion itself.

Now if there is a connexion and interdependence between the various illusions connected with this figure it would seem that extended observations, followed by numerical estimates and analyses, should give some indication of them. The regularity of some of the results for the same observer or draughtsman is very striking, and it would be easy, by selecting a few observers, to prove fairly conclusively that the illusion is primarily connected with one or other of the other illusions mentioned. This we conceive to be a weakness in Prof. Pierce's method in this section. We agree with him that the width A C is almost invariably underestimated, but not always so; there are a few cases—a very few—of consistent overestimation. Prof. Pierce finds that the oblique interval F G is overestimated; on the contrary, we find that the underestimation of F G is almost invariable. The important bearing of this upon the following conclusion of the author is obvious:—

“This tendency is clearly revealed in the overestimation of the empty interval between the inner ends of the intercepted line when the figure is in the upright position. The diminution of the general illusion when the parallels are horizontal, and the underestimation of the empty interval when the intercepted line is horizontal, combine to show how powerful this factor in question is.”—P. 276.

We therefore doubt whether the first place “must unquestionably be given to the overestimation of the vertical dimensions of the figure.” The argument above quoted rests, we think, upon exceptional instances, and if any illusion in connexion with this figure depends on vertical overestimation it would seem to be more especially the narrowing of the strip, which, we agree with Prof. Pierce, is almost invariable. But an analysis of the drawings before us, in which we have the exercises grouped in sections according to the magnitude of the illusion, does not indicate any sort of connexion between the illusion and the underestimated width, except, perhaps, very faintly in a negative direction—that is to say, the more the underestimation, the less the illusion.

We find striking corroboration of the author's view that one acute angle tends to be overestimated as compared with the other; and this experiment shows that all acute angles are not, as is so often stated, of necessity and inevitably overestimated. The upper angle is more frequently underestimated as compared with the other. It has seemed to us that this angular discrepancy may be a very important factor in the determination of the illusion. We again refer to our table of classified results, and find that there is some ground for connecting this angular discrepancy with the magnitude of the illusion. The same figures indicate that the underestimation of the

empty space F G seems to diminish rather than increase the illusion in question. For our results the only factor, however, that seems in any way constant is the relation of the illusion to the angular discrepancy. But no such constancy exists as would justify us at present in suggesting a theory of connexion. We follow Prof. Pierce in rejecting the one-sided explanations hitherto in vogue. We agree with him in thinking that the illusion is probably due to the interaction of complex factors, though we disagree in our estimation of the relative importance of those factors.

We commend the work to all psychologists and to all philosophers who believe that experimental psychology has very direct bearings upon metaphysical problems. It is, perhaps, too much to hope that, in England for some time to come, any effort will be made to bring pedagogics into relation with psychological research; but to those professors of education at home and abroad who, by training and interest, are qualified to receive benefit from careful psychological experiment, the book will be welcome. The logomachy between the *a priori* and *a posteriori* schools, the perennial disputes between nativists and environmentalists, will never be settled by logic alone; perhaps too optimistically, we look forward to a harmony wrought out by patient delimitation through experimental research.

#### SOCIETIES.

ENTOMOLOGICAL.—June 4.—Canon Fowler, President, in the chair.—Mr. Stanley W. Kemp was elected a Fellow.—Mr. H. W. Shephard-Walwyn exhibited a male specimen of *Lamprodes batiscus* taken (recently emerged) at Winchester in September, 1899, and two varieties of *Lycena icarus*.—Mr. C. P. Pickett exhibited one asymmetrical male and two females of *Dilina tiliæ*, and a series of the same insect showing great variation in colouring and markings, bred during May, 1902.—Mr. F. Merrifield exhibited photographs showing the protective resemblances of the larva and pupa of *Hygrochroa syringaria*.—Prof. E. B. Poulton exhibited a lantern-slide showing the perfect protective resemblance of *Hybernia leucophaea* to the oak trunk upon which it rested.—Mr. A. Bacot exhibited hybrid larvæ resulting from a pairing between a male *Malacosoma neustria* and a female *M. castrensis*, also larvæ of *M. neustria* and reputed larvæ of *M. francica* for comparison. He said that this year's brood of hybrid larvæ had separated into two batches, the “forwards” being now nearly full fed, and from one and a half to two and a half inches in length. The “laggards” were not yet half-grown, being only half to three-quarters of an inch long, in this respect exactly following last year's brood resulting from a similar cross, in which case the “forwards” produced only female specimens, while the “laggards” produced only males.—Mr. H. J. Elwes read a paper on ‘The Butterflies of Chile,’ illustrated with many specimens taken during an expedition last winter to that country. The poverty of the Chilean rhopalocerous fauna is notable. Of insects observed there is probably only one really Chilean *Colias*, the most numerous family being the *Satyridae*, of which some twenty-five species were taken. The *Nymphalidae* are few in number, while three native *Helicids* and three *Lycenids* represent their respective groups. One species, *Argyrothorax argenteus*, which flies at 3,000 to 7,000 feet, was specially remarkable, the upper side of all the wings in male and female being unicolorous and brilliant metallic silver, the under side resembling somewhat that of the Holarctic family *Eneis*. A similar metallic and golden sheen was observable on *Cyclopterus puelma*, a species of *Hesperid*, but on the ground of protective coloration there seemed nothing in the surroundings of either insect to account for the peculiarity. Between alpine and lowland species there was no distinction, although the season on the coast would be over when that upon the high mountains commenced.—Mr. S. L. Hinde read a paper, illustrated by lantern-slides, upon ‘The Protective Resemblance to Flowers borne by an African Homopterous Insect, *Flata nigrocincta*, Walker.’

METEOROLOGICAL.—June 18.—Mr. R. Inwards, V.P., in the chair.—Mr. F. C. Bayard read a paper on ‘English Climatology, 1891-1900,’ which is a discussion of the climatological data printed in the *Meteorological Record*. In 1874 the Royal Meteorological Society commenced the organization of a series of stations at which the observations are made twice a day on a uniform plan, so that the results may be strictly comparable with each other. In addition to these the Society in 1880 organized another class of stations, termed “climatological,” at which the observations are made once a day—viz., at 9 A.M. Mr. Bayard on a former occasion worked up the results from these climatological stations for the ten years 1881-90, and in the present paper he gives the averages from sixty-nine stations for the ten years 1891-1900. The elements dealt with are temperature, relative humidity, amount of cloud, rainfall, and rainy days, and the results are a valuable contribution to the climatology of the British Isles.—A paper by Mr. W. L. Dallas on ‘Earth Temperature Observations recorded in Upper India’ was also read. The author discussed the observations made on the temperature of the soil at three stations—viz., Lahore, the capital of the Punjab; Dehra Dun, in the north-west of the North-Western Provinces; and Jaipur, the capital of the native state of that name. The observations, which were made at depths varying from 4 in. to 45½ ft. below the surface, extended from 1884 to 1899.

PHILOLOGICAL.—June 6.—Rev. Prof. Skeat in the chair.—The Chairman read a paper by his son, Mr. W. W. Skeat, ‘On the Wild Tribes of the Malay Peninsula.’ In this country Mr. Skeat was for over seven years in our colonial service, and saw a great deal of the natives. The peninsula is club-shaped, 1,000 miles long and 200 broad in the broadest part. It is divided between Great Britain and Siam, and is sparsely inhabited, save for the big towns like Singapore and Penang. Away from the coast line and towns stands primeval forest, in gaps of which are the Malay ricefields and gardens of sweet potatoes, sugar-cane, and maize, whilst through the forest itself roam shy, wild, pigmy tribes about 4 ft. 8 in. high, the Semang, Sakai, and Jakun. (1) The Semang are black, and have round and woolly heads, belong to the Negro race, may be compared with the pigmies of Central Africa, and grouped with the Negritos of the Philippines and the Andamanese Islanders of the Bay of Bengal. They are not directly related to the Negroes or the Papuans, though they may, as Sir W. Flower once suggested, represent the undeveloped form of a race of which the Negroes on the one hand, and the Papuans on the other, are highly specialized derivatives. (2) The Sakai may be, as Virchow suggested, a branch of an aboriginal Dravido-Australian race now represented by the Tamils of Southern India, the Veddas of Ceylon, and the Australian “Blackfellows.” The pure-bred Sakai are often as fair as any race equally exposed to the sun and air can be, and they often look emaciated; their hair is wavy; their foreheads high and flat; their faces broad at the cheekbones, but narrow at the forehead, and ending at the bottom in a sharp-pointed chin. (3) The Jakuns are the tallest of the three aboriginal races, and are savage (i.e., non-Mohammedan) Malays. As a distant offshoot of the Mongolian stock, the *pur sang* Jakuns have high cheekbones like the Chinaman's, but their eyes are horizontal; their skin is a swarthy olive brown, with a coppery tinge; their heads are round and bullet-shaped; their faces rather flat; their features strong and squarely cut; their hair long, straight, and black with the bluish tint characteristic of the Mongol. The languages of these wild tribes are usually uninflected, and resemble the Malay in structure. (1) Semang has borrowed most of its words from aboriginal Malayan and Mon-Annamese, and has probably only 5 per cent. of its own original element. Subject, object, verb, is the normal order of the sentence; the genitive and adjective follow the noun. (2) Sakai has about 15 per cent. of its own words, most of the rest being Mon-Annamese. (3) With the Jakuns we come to the aboriginal Malayan language, traces of which are found in Formosa on the north, Easter Island in the east, New Zealand on the south, and Madagascar on the west. Of all these languages Mr. Skeat gave specimens, with comparative tables of numerals and other words proving the connexion between them.—At the end of the paper he arrived with a large number of most interesting photographs of the natives of each tribe, their huts and tree-shelters, arms, tools, &c., and gave an animated description of them and of his intercourse with these nomad tribes, whose confidence and goodwill he won.—Prof. Skeat spoke on the etymologies of *gibbet*, *jump*, *jannock*, &c.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—June 11.—Prof. Sayce read a paper on ‘The True Reading of



the Hittite Hieroglyphs.' He said that it was now possible to distinguish between the ideographs of "king" and "district." The phonetic character *me* and the ideographs of "king" and "country" were long since given us by the bilingual inscription of Tarkondemos. A comparison of recently found texts with the bilingual inscription has further shown that a character formerly supposed to represent a phonetic sound is really an ideograph corresponding to the cuneiform ideograph of "city." Some time since he identified a word to which the determinative of a high priest's head is attached with the Cappadocian word for "high priest" preserved by Strabo and Hesychius. This identification gave the phonetic values of *ga* and *li* for two characters, the first of which is the third character in a geographical name which occurs in the Carchemish inscriptions, and in them only. Further, as the fourth character is *me* and the fifth interchanges with the usual representative of the nominative suffix *s*, he thinks it reasonable to see in the name "*Gar-ga-me-(i)s*," or Carchemish. The cuneiform tablets found at Boghau Keni show that the language spoken there was closely allied to that of the Arzawa tablets; and the Arzawa grammatical suffixes are found again in the Hittite proper names recorded on the Egyptian and Assyrian monuments. The same suffixes occur, with similar functions, in the Hittite texts when read with the help of the phonetic values supplied by the decipherment of the geographical names. Applying the values already obtained to the first territorial title of the prince whose monuments are found at Tyana, we have \**a-n-a-n-a-s*, "the of Ana," where the phonetic value of the first character must plainly be *Tu*. By a similar process we obtain the geographical names of Markhas at Mer'as'h, and Amaui at Hamath, while the values of several characters can be ascertained from the fact that they interchange with the suffixes *s*, *n*, *me*. The suffixes are always written phonetically, but the nouns and verbs to which they are attached are usually represented ideographically. In many cases we can infer the meaning of the ideograph from its pictorial form. Determinatives are largely employed, and have materially assisted the work of decipherment.—In the discussion which followed the paper Sir H. H. Howarth remarked on the ethnological relations shown to have existed between the Hittites and the Greeks and other great powers in Asia Minor.—Dr. Pinches and Dr. Emil Reich expressed their gratification at the clue to the reading of the Hittite characters so clearly demonstrated by Prof. Sayce.

**MATHEMATICAL.**—June 12.—Dr. Hobson, President, in the chair.—The President announced that the De Morgan Medal for 1902 had been awarded to Prof. Greenhill.—Mr. A. C. Porter was admitted into the Society.—The following communications were made: 'On the Principle of Huygens in a Uniaxial Crystal,' by Prof. A. W. Conway; 'The Repetition of the Sum-Factor Operation,' by Lieut.-Col. Cunningham; 'Sur un Théorème Fondamental dans la Théorie des Equations Différentielles,' by M. E. Picard; 'Some Arithmetical Theorems,' by Mr. G. H. Hardy; 'On a Geometrical Proposition connected with the Continuation of Power Series,' by Prof. Hill; and 'Types of Perpetuants,' by Mr. J. H. Grace.

### Science Gossip.

**MESSRS. J. M. DENT & Co.** will publish early in July a book of considerable interest to nature-lovers and amateur photographers, entitled 'Birds in the Garden; being Observations with Camera and Pen,' by Mr. Granville Sharp. Some hundred examples of the author's methods of photography are reproduced in the volume, together with chapters on the birds depicted. The author claims that others can produce like results by his very simple methods and without going beyond the limits of a small garden.

**THIRTY-SEVEN** scientific societies form a South-Eastern Union, which holds an annual congress in some town or another belonging to the counties concerned. The seventh meeting, held at Canterbury from June 5th to 7th, proved interesting, and, besides the customary papers and presidential address, worthy of notice. A temporary museum was fitted up, which is to be organized upon a larger and more comprehensive basis from year to year. A scheme was also set on foot whereby members of the union are to receive the publications of all the affiliated societies. The latter were urged in

the annual report to support the efforts being made to hold a representative Nature Study Exhibition in July at the Botanic Gardens in Regent's Park. Other counties were invited to follow the example set by Surrey of inaugurating a photographic survey.

**THE Swiss Society of Naturalists** will hold its annual meeting this year from July 7th to 10th at Geneva, where it was founded in 1815. The same city will also be the seat during the autumn of the yearly gatherings of the Geological, Botanical, Zoological, and Chemical Societies of Switzerland.

**THE committee** controlling the "Galileo Ferraris Award," instituted in 1898, have determined to open an international competition for the said prize on the occasion of the unveiling of the monument of Ferraris in Turin in the latter half of September next. The award amounts to 15,000 Italian lire (600*l.*), with some compound interest which has accumulated since 1899, and will be granted to the inventor of some practical application of electricity who may produce pamphlets, drawings, or apparatus to work his invention. Competitors are to file their application and deliver their apparatus, &c., not later than 6 o'clock P.M. on September 15th, at the office of the Secretary of the Committee, care of the Administrative Committee of the First International Exhibition of Modern Decorative Art, in the buildings of the Chamber of Commerce and Art, 28, Via Ospedale, Turin.

**PROF. MAX WOLF** announces (*Ast. Nach.*, No. 3795) the discovery of two more small planets, made at his observatory at Königstuhl, Heidelberg, the first on the 2nd inst. by himself and the second on the 3rd by Dr. Carnera.

**WHILST** examining a photograph of the part of the sky surrounding the Pleiades, which was taken on October 28th, 1900, Father Laïs, Director of the Vatican Observatory at Rome, noticed the track registered by a small planet of about the twelfth magnitude. Prof. Kreutz states that this is in all probability a new planet, and recommends that search should be made in photographs taken at other observatories in October and November, 1900, in case the body in question should be also registered on any of them. That at Rome had a threefold exposure, and the extreme range from the beginning of the first to the end of the last amounted to 2<sup>h</sup> 22<sup>m</sup>.

**THE Report** of H. M. Astronomer at the Cape of Good Hope for the year 1901 has been issued as a Parliamentary Paper at the price of 2*d.*

### FINE ARTS

#### TWO BOOKS FOR STUDENTS.

**Modelling: a Guide for Teachers and Students.** By E. Lanteri. (Chapman & Hall.)—It would be difficult to find a better book on modelling than this of Prof. Lanteri, who places his tools on the table, sets to work, and puts his results before us. He points out the chief difficulty of each task he undertakes, beginning with the features, separately, then doing a bust, and finally completing a whole figure. The anatomy is thoroughly discussed, and very good photographs are supplied of the work in its various stages of completion. His general advice is excellent; he wisely insists on great attention to preliminaries, such as measurements, &c., lest the student who neglects them should "tire himself out" without any hope of obtaining a satisfactory result, and lays down the rule that "every study ought from the beginning to be considered as a composition." He has many excellent suggestions to make, among them being that "you should well impress the pose" of the model "on your mind and eyes by trying it yourself," and that in drawing an outline you should mentally continue it to the point which

it may meet "on the other side of the figure." All this is invaluable, because it teaches the student how to think. The mere observation of facts by the student in the model or in nature is useless unless he is able to think and see them in their true relation to their surroundings. We are, however, surprised that Prof. Lanteri should think it necessary to explain why he asks his pupils to copy first such things as the head of Lucius Verus, and try to apply their principles, before attacking the masterpieces of Greek sculpture. It may be explained by the recent controversies on education which have disturbed people's theories; but surely no one was ever expected to study Thucydides before Xenophon, or Æschylus before Euripides. Also the argument, as Prof. Lanteri himself seems to think, tends to get confused when he returns to the expression, "Individuality makes the artist," which he had previously used. All these words, "originality," "personality," and "individuality," are apt to become a little cryptic. "Sincerity" is generally a safer word. Great artists, whose work is always sincere, are of course able to absorb the thought that has gone before and carry it a little further in one direction or another. The rest must be content to work in some one else's shadow, and so long as they have something to say, and say it honestly, their work can never fail to be interesting. The danger is when they become discontented with their position, and proceed to masquerade in other people's clothes which do not fit. They are then imitators, and it cannot be too soon pointed out to them. On the other hand, "eccentricity," which Prof. Lanteri derives from the attempt to be "original," and which he strongly deprecates, shows most in those who, though perfectly honest and possessing great ability, have lost their way, or to whom the way must be pointed out from the beginning. Such students require setting on the right lines, when, their course being determined, their eccentricities cease. Here is the opportunity for the great teacher. Prof. Lanteri leaves us in no doubt, however, further on in the book, about the necessity for sincerity in the work of learners, who are urged in their studies from life to use only the proportions they find, and to search with all their attention for personal characteristics. It is a very thorough book, written in deep earnest.

**Decorative Flower Studies.** By J. Foord. Illustrated. (Batsford.)—This is a handsome folio volume, of which the forty large coloured plates, the typography, and the binding are all excellent, and in every technical sense thoroughly worthy of the publisher who puts them forth. Mr. Foord is a careful and clever draughtsman, whose notions of colour are somewhat timid—not to say weak—and in that respect curiously out of keeping with his ideas of form. This appears whenever he delineates (a term we use in its narrower and exact sense) the outlines of flowers and their foliage in a purely naturalistic manner. His lines are uniformly of equal thickness, while, on the other hand, his verdurous tints are almost always ashy, although the leaves of nature are diversely green. The result is that in their leafage his yellow chrysanthemum, viper's bugloss, black bryony, pine, honeysuckle, iris, and nearly all the other growths here chosen as examples, differ only slightly, if at all. We do not say that certain accepted canons of decorative art may not permit, if they do not actually demand, such a cautious method of treatment, although it seems hardly to square with the designer's avowed endeavour "to keep rigidly to botanical accuracy and a purely naturalistic line," working, as he professes, "simply from the artistic point of view," and eschewing gardeners' specimens so as to exclude the accidents and varieties of growth. There is very much more in the drawings before us than we bargained for, and a good deal to be



accounted for. Besides, apart from the discrepancies we have alluded to, the naturalism, such as it is, Mr. Foord has allowed himself to adhere to seems distinctly not decorative. Most, if not all, of the plates before us (especially those which represent the larger flowers, such as poppies, carnations, lilies, and tulips) are happily accompanied by analyses of their several parts, admirably drawn in outlines and in black, which the adapter can combine at will to form new wholes not identical with the types shown in the larger and coloured plates to which these analyses are subordinate. Many of the smaller flowers, such as heather, furze, and the "berried bryony," are less well suited as types for decorative elements than some other instances are; while the multitudinous and scattered needles of the pine and the natural (*i.e.*, not the architectonic) honeysuckle's flowers, as well as those of the chrysanthemum, are too confused and intricate for decorations unless they are rigidly conventionalized, a process Mr. Foord does not seem to care for at all. Moreover, if the decorator our draughtsman desires to serve can draw well enough to utilize the examples thus set before him in a manner worthy of them, surely he, if naturalistic treatment will serve his purpose, may as well go to nature at once and copy the real things, analyze them for himself, and make the best he can of what is beautiful and suitable. To do this is one thing: to adopt Mr. Foord's translations, however deftly and skilfully they may be made, is another. If he would show the student how to conventionalize his types for decoration he would be doing more useful work. Not to seem ungrateful to Mr. Foord, let us commend the careful and searching notes which accompany each plate, and comprise comments on the leading characteristics of each flower and its foliage.

#### CATHEDRALS.

*Bell's Cathedral Series.*—*Ely*. By the Rev. W. D. Sweeting.—*Bristol*. By H. J. L. J. Massé.—*St. David's*. By Philip A. Robson.—*Ripon*. By Cecil Hallett. (Bell & Sons.)  
*Bath, Malmesbury, and Bradford-on-Avon*. By the Rev. T. Perkins. (Same publishers.)  
*Christ Church Cathedral, Dublin*. By William Butler. (Elliot Stock.)  
*The Double Choir of Glasgow Cathedral: a Study of Rib Vaulting*. By T. L. Watson. (Glasgow, Hedderwick & Sons.)

THE handbooks in Messrs. Bell's series keep up their character as useful compilations, though some of them are still marked by faults which we have previously noticed. They are well illustrated, but some of the plans might have been much better, and would have been improved by the addition of dotted lines to show the arches and vaults. The plans of Ely and St. David's are drawn to scale, and the handbooks to Ely, Bristol, and Ripon are each provided with an index.

Mr. Sweeting's handbook to Ely Cathedral gives a good description of what is to be seen in the building, but the story of the structure is not very clearly brought out. He seems to be particularly hazy in his ideas on the architecture of the twelfth century, for he tells us that the style brought over from Normandy had entirely superseded the old English style at the end of that century—a statement which would be nearly true of the end of the eleventh century. After correctly attributing the west tower to Bishop Geoffrey Ridel (1174-89), he says it has six stages of "Early English" date, which they certainly are not, according to the common acceptance of that term. We are told, on p. 16, that Bishop Northwold built the existing Early English stage, and, on p. 47, that Northwold's work on the west tower was removed when the present octagonal stage was erected. A more careful study of the Rev. D. J. Stewart's work on the cathedral would have put Mr. Sweeting right on these points. In one instance (p. 52)

Mr. Sweeting quotes "observations of the present Dean" which are copied almost literally from Mr. Stewart's book.

Mr. Massé's handbook to Bristol Cathedral, like his other work in this series, is above the average, and the chapter on the history of the church supplies a better account of the story of the structure than is usual. It is, however, an unfortunate reflection on present-day methods that the ground-plan at the end of the book should be so inferior in every way to Britton's plan of the old church, reproduced on p. 36. That Mr. Massé is not quite at home in dealing with questions of construction is proved by his remarks on the system of Abbot Knowles's choir (p. 58), and he barely mentions the remarkable vault over the chapter-house. In his description of the Berkeley effigy in the south choir aisle he repeats the long-explored notion that crossed legs indicate a Knight Templar. Of the many acts of destruction which have so generally accompanied modern "restorations," perhaps the worst at Bristol was the demolition of the choir screen in 1860—a piece of vandalism which Mr. Massé justly deplures.

Mr. Philip Robson's 'St. David's' is in every respect one of the most satisfactory handbooks of this series. The first chapter contains an intelligible story of the building. The ground-plan is much better than usual, and the value of the book is increased by the reproductions of Carter's plan of the precinct and several geometrical drawings. The description of the twelfth-century work, which is of exceptional interest, might perhaps have been fuller with advantage, but it is well illustrated. The list of works consulted is a useful addition.

In his handbook to Ripon Cathedral Mr. Hallett gives a compilation from most of the authorities on the church, though he frequently makes rather uncritical use of his materials. Eddius's description of Wilfrid's church does not convey the impression that it was inspired by Italian models; but, however this may be, the architectural influence of the "Comacine guild," if it ever existed at all, could have had nothing to do with Ripon. To say that the plan of Archbishop Roger's church represents "a combination of the Scottish type with the Roman or basilican" gives a most inaccurate idea of its origin; and it is equally incorrect to assert that the absence of aisles was ever the recognized mark of a secular as opposed to a monastic church. In his description of the choir and transept bays Mr. Hallett entirely misses the chief point of the design, which, up to the top of the triforium, was clearly intended to receive a stone vault, this idea being abandoned when the clearstory was built. The disadvantages of the guide-book method of describing first the exterior and then the interior (from the west eastward) are very marked in this book, and render it extremely difficult for an ordinary reader to understand the story of the building; nor does the chapter on the history of the church afford much help in this direction. The ground-plan is a very poor one, without scale.

The handbook to Bath, Malmesbury, and Bradford-on-Avon has nearly all the faults noticed above. The account of Bath is a cursory and unscientific description of the obvious, and is arranged without much method. The chapter on the interior, for example, begins with a page of description of the building, followed by three pages on the modern glass, and three more pages on the monuments, and then we are brought back to the building again. Malmesbury is treated at greater length, and more adequately; the author need not, however, be surprised that, after the completion of such a remarkably fine church in the middle of the twelfth century, there was "a gap in its architectural history for a whole century." The account of the Saxon church at Bradford-on-Avon is well illustrated by photographs. In noticing the great height as compared with width

which is characteristic of this and other early churches, the author suggests the possibility that these buildings may have been divided into two stories, a theory which is supported by no evidence.

Mr. Butler's handbook to Christ Church Cathedral, Dublin, is similar in size and scope to those of Bell's series. It is well illustrated by photographs, and by two plans to scale: one of the church in its present condition, and the other as it existed before Mr. Street's "restoration," which, as a comparison of these plans shows, practically amounted to a rebuilding of the greater part of the church. A plan of the interesting crypt would have been a valuable addition to the book, and much of the last forty pages might have been spared for a more detailed account of the old work which still survives.

The choir of Glasgow Cathedral ranks as one of the best works of the thirteenth century in Scotland. It has an interesting plan, and it is remarkable for the complete lower story—the "lower church"—which was rendered possible by the natural fall of the ground. Its most striking feature is the curiously planned vaulting of the central part of the lower church. Formerly the whole of the vaulting of the lower church, with the exception of a small portion at the south-west corner, was supposed to be of one date, and some Scottish archaeologists have recently asserted that what is now seen represents the original design. Mr. Watson's book contains a careful and elaborate analysis of the vaulting of the choir and its lower church, from which he concludes that as many as five periods may be distinguished, extending over more than half a century, and that the design of the vaulting of the middle part of the lower church was changed more than once before it assumed its present form. His first period, which he dates at about 1220, includes only the south-west compartment of the lower church. Next follow the north and south aisles of the lower church, with the springers of the vault of the middle portion, several of which were subsequently altered when the design of the central vault was changed. The lower church was then left unfinished until the upper church had been built. The central part of the lower church was then vaulted (*c.* 1260), and later still the eastern aisle and chapels. Mr. Watson finds the reason for the postponement of the last two sections of the work in the necessity of providing a solid platform from which the stone for the work of the upper church could be hoisted, and a roadway through the eastern aisle along which the stone could be wheeled to the platform. He makes out a very good case for his theory as to the order in which the various sections of the work were undertaken, though it is possible that there may not have been such definite pauses between the different sections as he seems to think. His arguments, however, would have been more convincing if they had not been drawn so exclusively from the details of the vaulting; other considerations of plan and detail must, we think, have a place in the solution of the problem. Some of Mr. Watson's remarks on general architectural history are decidedly open to question. He relies on Viollet-le-Duc for the statement that all the great cathedrals of Central France were begun, and to a large extent carried out, between 1180 and 1240, and he seems to think that something of the same kind is true of England, though it is incorrect of either country. The fact that a vault-rib at Glasgow has a similar section to one in Reims Cathedral proves nothing as to their relative dates. Nor is it correct to say that the change from the semi-circular apse to the square eastern termination dates from the end of the eleventh century. But in spite of minor faults of this kind Mr. Watson's book is a most valuable contribution to the architectural history of Glasgow Cathedral, and his conclusions must be taken seriously into account by those who hold



the earlier view which his work has been written to disprove.

#### ARCHITECTURE AT THE ROYAL ACADEMY.

THIS is the one chance recurring every year which architects have of showing, and amateurs of finding out, what influences are at work in the art of building; and how little either class avails itself of the opportunity a glance into and round the Architectural Room will show. The reason is patent. Both architect and amateur have discovered, what has not hitherto dawned on the Royal Academy, that the art of building is a different art from that of drawing—that it matters little into what terms an eminent draughtsman, possibly quite ignorant of construction, and certainly intent before all upon an agreeable arrangement of light and shade, translates an architect's design, and very much indeed what persuasive power the architect himself has upon the minds of other men to enable him with success to convert his ideas from two dimensions into three. Take, for instance, No. 1372—Messrs. Ernest Runtz & Co.'s *New Gaiety Theatre and Restaurant*. This has been already illustrated in a drawing by another hand, with quite other results than those seen here. The lines, indeed, are the same, and the masses, but the texture of the building, the details, all its subtler qualities, are entirely different. Herein lies the unreality of this exhibition, and its want of connexion with actual building, such as photographs accompanied by explanatory plans would supply. In the few places where these are allowed, such as the Arts and Crafts Exhibition, public interest in architecture is surprisingly greater than at Burlington House, because, limited as the power of photography may be, it does at least show nothing that does not exist in its subject. Schemes of colour decoration, it is true, and certain interiors must always be shown by drawings, but until the Academy admits photographs as well its Architectural Room must remain the dismal wilderness which we see.

If, however, we deal with things as they are, and assume these walls to be fairly representative of actual building in England, what is the strongest impression which they leave on the mind? This, above all, that the present is the day of small things, and that more care and thought is bestowed upon the cottage, the small house, the village hall or church, than upon more imposing and monumental structures. Note, for instance, Mr. Lacy's *Design for Font and Decoration* (1378), Mr. Penty's three drawings (1381, 1542, 1554), or Mr. Ward's sketch for the gardens of a small house at Keswick (1398), and see how much freshness they reveal, and what sympathetic and not slavish study of old work. Mr. Durst's *Village Church* (1495) shows true appreciation of village requirements, though one may doubt the acoustic advantages of the very low chancel arch; and Mr. Lucas's proposed rebuilding of Manningtree Church (1570-1) is in the same quiet country style. On a more stately scale are Mr. Temple Moore's two churches at Middlesbrough, severe almost to baldness. In *St. Cuthbert's* (1436) the vaulting seems somewhat harshly disjoined from the walls, and might surely have been connected with the impost of the main arches. Still, the whole effect is one of strength and stateliness. Prof. Beresford Pite shows the exterior of his interesting church at Brixton (1410), a bold attempt to bring the flavour of the Levant into the home of stucco respectability. It is finely grouped, but over-exotic, and would be more impressive with fewer features. But the building which stands apart among all the ecclesiastical designs is Mr. Eastwood's *Cathedral of St. Anne at Leeds* (1458) with its *High Altar and Baldacchino* (1459). Much in the exterior, it is true, reminds us of Mr. Carøe's churches, but the proportion

of plain surface to ornament is admirably preserved throughout, and in the other drawing the treatment of the high altar in broad slabs of rich marble, and of the baldacchino, with its fancifully curved canopy upheld on elaborate open-work supports, shows a quite individual feeling. How is it that we have heard so little hitherto of an architect capable of work on this scale so fresh and interesting? Mr. Percy Adams's *British Hospital, Constantinople* (1413), is shown in a drawing of great brilliancy by Mr. H. F. Waring. Mr. Adams's spirit has been singularly touched by the romance of the East, and here we have a vision of sunlit plaster, mysterious cool verandahs, flat-tiled roofs, and green cupolas, which makes it hard to realize that this is the outcome of the same mind which has inured us to the utilitarian hospitals of England. Other large buildings which call for notice are Messrs. Aston Webb and Ingress Bell's *Scheme for Birmingham University* (1550), masterly in disposition, but wanting in aesthetic interest; Mr. Horsley's *Hall at St. Paul's School for Girls* (1423), in which a fine room is marred by the awkward arrangement of windows in the end wall; Mr. Peach's *Power Station* (1448), a bold piece of engineering work, with a chimney of generous proportions, spoilt by the introduction of "architectural" detail; Mr. Belcher's garden designs (1490, 1492) and Mr. Blomfield's work at Brocklesby Park (1500, 1501), stately, if rather academic; and Mr. Mountford's hall for the City of London Sessions House (1551). But, as we have said, it is with the smaller work that the honours rest, as might be shown in many other examples besides those we have mentioned, such as Mr. Dawber's Shropshire house (1366, 1503); Mr. Triggs's houses with gardens (1465, 1488), and the rather similar ones near Bedford of Messrs. Mallows & Grocock (1546, 1563); Mr. Stokes's pretty *Hill End, Wendover* (1510), and others. The conclusion of the whole is that, while there is evidence of much good taste and ingenuity, and even of a certain co-operation towards the desirable aims of simplicity and genuineness, there is yet, among these 230 drawings, no single piece of truly imaginative, ennobling architecture.

#### MR. VAN WISSELINGH'S GALLERY.

THE most interesting novelty of this small collection lies in the fact that Mr. Ricketts has here made his first appearance as an oil painter, if we except the small work which we noticed at the Wolverhampton Exhibition some time ago. Mr. Ricketts is so deliberate and cautious a tactician, his various achievements in design have always been so carefully planned and so definitely accomplished, that it is not surprising that we find nothing tentative about his works in this gallery. There is no appearance about them of being first essays, experiments in a new direction. Mr. Ricketts, moreover, has been distinguished in everything he has done by his perfect craftsmanship, his complete appreciation of what qualities the medium he was employing was most capable of rendering. It is, therefore, not to be wondered at that in these pictures he has taken full advantage of the possibilities of oil paint for giving atmospheric envelopment, solidity, and continuity of construction, a complex unity of tone and elusiveness of colour—qualities which his previous work has scarcely suggested. Some of his later woodcuts have, it is true, trended in this direction; they have shown a tendency to greater freedom and a more swinging movement, as well as a richer tone, and, as far as the medium allowed, something of atmospheric quality, and it may well be that with an increase of such elements in his vision he has felt that the time has come when oil painting alone could give him full scope for expression. In any case he comes forward at once as a fully equipped master of the craft, not refusing any methods

—even such modern ones as the use of the palette-knife—in order to get the desired effect. Mr. Ricketts's work has always been distinguished by the logical precision of his design, by the certainty with which he grasped the essentials of each motive, and the skilful engineering of his delicately balanced structures. In these pictures the same logical design remains, perhaps, their most striking quality. The pose of the wounded man in *The Good Samaritan*, with its gathered lines trailing off in the long sweep of the outstretched arm, is a real discovery, as expressive dramatically as it is harmonious in rhythm. It is indeed only in the too carefully rehearsed action of the *Good Samaritan's* hands that Mr. Ricketts betrays what we have always felt is the chief failing in his art—an overwrought self-consciousness, a want of immediacy in his feeling, a lack somewhere of humanity, which even a very unusual intellectual alacrity and distinction cannot entirely make up for. But what is really remarkable is the control Mr. Ricketts shows of the problems of tone and colour. Out of the pervading tone of dull and yet translucent greenish-blue the warmer notes, the umbers and reddish browns of the flesh, emerge with just their due emphasis. By means of both tone and colour the unity of the linear design is enforced and explained. The fact that the complex possibilities which painting admits are handled with the same certainty, and the same subordination to a single idea, as the flat decorative oppositions with which he has hitherto built up his designs shows once more that Mr. Ricketts's versatility does not outrun his mastery.

Even better than the 'Samaritan' we like the painting of heavily laden centaurs hurrying down a barren slope into a hollow ringed round by sheer precipices. Here again, as in the 'Samaritan,' what surprises one is the command of colour, the way in which the artist has, by the opposition of dull earthy reds and greenish browns against a dun sky, imposed just the right mood of primeval gloom, just that note of almost savage wildness touched by an imaginative apprehension of nature which is to be found in Maurice de Guérin's 'Centaur,' the source, perhaps, of Mr. Ricketts's inspiration.

Of Mr. C. Shannon's works here we have already noticed 'The Shell-gatherers.' *The Garland* (No. 9)—a *putto* lifted on a woman's shoulders and tying a garland across a door, while another child holds a second garland ready below—is a beautiful conceit, and gives the artist the opportunity for that long undulating rhythm of line which he affects. In the *Woodland Venus* (10), again, the edge of the canvas is taken as the basis for the linear design, leaving the centre of the picture space unemphatic. The main idea of the pose and lighting of the sleeping nude is as good as it is original, and there are isolated passages of delicate beauty, such as the half-shaded contour of the arm with which Venus presses the baby satyr to her side; but on the whole the picture fails to realize the beauty that it seems to promise. No doubt with such faintly suggested contrasts as the artist has employed in the figures he found it necessary to subordinate the tones of the overhanging foliage; but here the quality of the paint is not only vague, it is scarcely beautiful in itself, while the indications of form, such as they are, appear capricious and lacking in intention. Mr. Shannon still seems unable to grasp his forms in their totality, to get that continuity of structure, that illusion of a possible space, which we demand, because his treatment suggests in parts this completeness of realization which he elsewhere evades.

In this respect as well as others M. Fantin Latour's *Un Coin de Table* (5) forms a striking contrast in the breadth and ease with which the vision is realized. The problem is, of course, a far simpler one in such a still-life group, since mere accuracy of observation will go far to solve



it. There is, however, much more than accuracy in M. Latour's rendering. The *ensemble* has been grasped by the artist with an intense and intimate perception of the beautiful relations of the parts. It is not, indeed, particularly striking in design and composition, but in the rendering of tone and colour it is as fine as anything of M. Latour's that we have seen.—*An Old Mill* (22), by Mr. Steer, is a picture of which the monochrome study was noticed last week. It is, we think, a case where the colour, fresh and pleasant as it is in itself, is yet contradictory to the idea suggested by the composition and chiaroscuro. At all events, this picture affords no such vivid and definite impression as the monochrome drawing aroused.

We have not space to deal fully with Mr. C. W. Furse's design for a spandrel in the Liverpool Town Hall. There is, no doubt, much ingenuity shown in the filling of the space, but the attempt to keep up some kind of verisimilitude to the appearances of modern life has hampered the artist; certainly in colour it can hardly be considered a successful decoration.

MR. BYAM SHAW'S PICTURES AT MESSRS.  
DOWDESWELL'S GALLERY.

THE funny man is usually a source of pleasure rather to himself than others, and there are certain domains of thought and feeling from which he should be rigidly excluded. At Messrs. Dowdeswell's there is to be seen the distressing sight of the funny man who has got at the book of Ecclesiastes and is making play for the crowd with its grave apophthegms. Of the cleverness of Mr. Byam Shaw's antics, the oddity of his grimaces, and the pertness of his quips there need be no question. Unfortunately it is the very skilfulness of his performance that makes us protest. Were Mr. Byam Shaw a nonentity, no one would be a pin the worse; but in his way Mr. Shaw is a master, he is one of our leading serio-comic artistes. He has accomplishment, he can do what he wants to do, he effects something positive and emphatic. He happens, however, to want something directly opposed, as we think, to the aims of genuine art. To paint a terrier walking about on a lion-skin rug and call it "For a living dog is better than a dead lion" is the kind of wearisome joke to which we are accustomed in the comic papers, but which we resent when it is solemnly paraded in an oil painting. Nor is this an unfair example, for Mr. Byam Shaw's sentiment is even more commonplace than his humour. It is true that any subject, even a puerile jest like the above, may become the motive for a work of art—Holbein's rebus in his picture of 'The Ambassadors' is a case in point—but with Mr. Byam Shaw the treatment never becomes an end in itself, it is merely adequate to the illustration of ideas which are but jocular travesties of a grave philosophy. For a work of art presupposes that some quality is seen more vividly or felt more harmoniously than is the case in everyday vision and feeling. Now in these pictures we fail to find any such research for an absolute quality: the line is adequate for its purpose of illustration, but it never rises beyond the point of accuracy; it has no intrinsic beauty, nor does the artist extract from it that intensity of expressiveness which comes of a wilful and personal feeling about form. The commonness of Mr. Byam Shaw's attitude is even more visible in the total absence of beautiful tonality from his work, in the blatant crudeness of the colour and the raw and sticky handling of his paint. In his composition, however, he approaches much nearer to artistic purpose. He has decided fertility of resource and great facility in placing his figures so as to narrate the incident lucidly. He has, too, a Rossettian habit of designing his figures *à contre jour*, which, if the motive were studied with more sensibility and subtlety, might

become actually pictorial. But even in the composition the same desire for a superficial effectiveness intervenes before any motive is pushed to that point of harmonious expressiveness at which beauty comes in. A profound change, analogous to that of conversion, must take place in Mr. Byam Shaw's attitude to life before he can use his undoubted powers fitly upon such a subject as the book of Ecclesiastes.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 13th inst. the following works of art, the property of the late Dr. J. L. Probert: A collection of 192 portraits by Josiah Wedgwood, 1,500*l.* 21 medallions in oblong frame, 126*l.* Venus and Adonis, and Cupid riding upon a swan, 3 medallions, by Wedgwood and Bentley, 54*l.* Mercury bringing the Infant Bacchus to the Nymphs of Nysa, 65*l.* A Sacrifice to Flora, by Wedgwood and Bentley, 67*l.* The Townley Medusa, by the same, 94*l.* Endymion sleeping on the Rock, Latmos, 78*l.* The Nine Muses, by Wedgwood and Bentley, 262*l.* A vase supported by three Atlas figures, with Cupid on cover, 63*l.* The Portland or Barberini Vase, early copy, 399*l.* A marble bust of Madame Récamier, after Houdon, fetched on the 12th inst. 94*l.*

The same firm sold on the 14th inst. the following. Drawings: Birket Foster, Children and Dog on a Common, 78*l.*; A Lane Scene, 283*l.*; A House on a Canal, Venice, 99*l.* G. Cattermole, Plundering the Monastery, 54*l.* Pictures: H. Daumier, The Good Samaritan, 315*l.*; Don Quixote and Sancho Panza, 210*l.* M. Maris, Lausanne, 178*l.*; Head of a Girl, 294*l.* Monticelli and M. Maris, Ladies in a Forest, 178*l.* Cooper Henderson, Mailcoaches (a pair), 107*l.* J. F. Herring, sen., A Farmyard, Winter, 199*l.* A. Nasmyth, A View of Ponte Mote, 304*l.* E. Verboeckhoven, Interior of a Shed, with ewes, lambs, and rabbits, 283*l.* T. S. Cooper, A Group of Sheep on Romney Marshes, 157*l.*; A Cow and Flock of Sheep, on the bank of a river, 136*l.* J. Maris, Shrimpers and Cart, 304*l.* J. Israëls, Alone, 252*l.* J. Holland, The Thames below Greenwich, 162*l.* J. Phillip, Donna Antonia, 152*l.* Sir N. Paton, Mors Janua Vitæ, 320*l.* Sir E. Burne-Jones, The Wheel of Fortune, 1,207*l.* Lord Leighton, Phryne at Eleusis, 388*l.* Sir H. Raeburn, Lieut.-Col. W. M. Morrison, 840*l.*; Alexander Campbell, of Hallyards, 367*l.*; Lord Glenlee, 682*l.*; Mrs. Chalmers, of Gadgirth, 199*l.*; Mrs. Machonichie, holding her child in her arms, 262*l.* G. Romney, Lady Edward Bentinck, her sister Miss S. Cumberland standing by her side, 829*l.*; Capt. Alexander Foster, 325*l.*; Lady Frances Benson, 945*l.*; Miss Sarah Rodbard, afterwards wife of Sir Eyre Coote, 11,025*l.* E. Guerin, A Girl teasing a Sleeping Boy, 273*l.* Sir J. Reynolds, Portrait of a Young Girl, carrying a basket, 189*l.*; Miss Anne Mead, 220*l.* J. Hoppner, Portrait of a Girl, resting her arm on a pedestal, 220*l.* J. Lingelbach, A Landscape, with a hawking party preparing to start, 273*l.* J. G. Platzer, The Meeting of Thalestris and Alexander, and The Clemency of Scipio (a pair), 189*l.* Moreelse, Portrait of a Botanist, holding a book, 162*l.* P. Nasmyth, A Woody River Scene, 798*l.* A. Cuyp, A Mountainous Landscape, 577*l.* J. Symes, Lionel and George Bonar, 231*l.*

The following engravings were sold by the same firm on the 16th inst. After Hoppner: Elizabeth, Countess of Mexborough, by W. Ward, 120*l.*; Portraits of Ladies of Rank and Fashion, by C. Wilkin, 294*l.*; The Countess of Oxford, by S. W. Reynolds, 194*l.*; Lady Louisa Manners, by C. Turner, 94*l.* After Reynolds: Mrs. Abington as the Comic Muse, by J. Watson, 231*l.*; Hon. Mrs. Beresford, with Lady Townshend and Hon. Mrs. Gardiner, by T. Watson, 514*l.*; Anne, Duchess of Cumberland, by J. Watson, 47*l.*; Lady Betty Delmé and Children, by V. Green, 183*l.*; Georgiana, Duchess of Devonshire,

by the same, 194*l.*; Miss Frances Isabella Gordon, by P. Simon, 77*l.*; Jane, Countess of Harrington, by V. Green, 61*l.*; Miss Frances Kemble, by J. Jones, 162*l.*; Mary, Duchess of Rutland, by V. Green, 178*l.*; Countess of Salisbury, by the same, 109*l.*; The Ladies Waldegrave, by the same, 199*l.*; Mrs. Hardinge, by T. Watson, 199*l.*; Lady Taylor, by W. Dickinson, 99*l.*; Mrs. Tollemache as Miranda, by J. Jones, 46*l.*; Lady Bampfylde, by T. Watson, 367*l.*; The Duchess of Ancaster, by J. Dixon, 47*l.*; Miss Mary Horneck, by R. Dunkarton, 236*l.* After Romney: Miss Cumberland, by J. R. Smith, 168*l.*; Lady Hamilton as the Spinster, by T. Cheesman, 168*l.*; Miss Sneyd as Serena, by J. R. Smith, 73*l.*; Emma (Lady Hamilton), by J. Jones, 246*l.* After Lawrence: Master Lambton, by S. Cousins, 85*l.*; Countess Grosvenor, by the same, 54*l.* After Morland: A Visit to the Child at Nurse, and A Visit to the Boarding-School, by W. Ward (a pair), 78*l.* By and after J. R. Smith: The Promenade at Carlisle House, 69*l.*

Messrs. Foster sold on the 12th inst. a portrait of Charles Lamb seated near a window, believed to be by H. Meyer, for 189*l.* A pair of silver sconces, London, 1684, fetched 9*l.* 5*s.* an ounce; and another pair, London, 1695, 9*l.* 15*s.* an ounce. An antique Labrador Spa head of a negro, studded with diamonds, &c., fetched 105*l.*

Five-Art Gossip.

MR. F. C. GOULD is showing at the Continental Gallery his original *Westminster* Cartoons, 1901-2, and illustrations to his amusing parody of Froissart, which should attract a large attendance.

THERE is also open till the end of July an exhibition at 61, Jermyn Street, of water-colours, 'Summer, In and Around London,' by Mr. Fritz Althaus, and an oil painting, 'Ranelagh,' by Messrs. Cutler, Paton, and Kilburne.

THE exhibition of the works of the late Benjamin Constant ended last Monday. The space occupied by his works is now filled by a collection of paintings by Madame Delasalle, the pupil of MM. Constant and J. P. Laurens. Her portrait of Constant has been bought by the State for the Luxembourg. The Marchioness of Granby's works will remain in the galleries throughout the season; also the portrait of Queen Alexandra.

THE sale at Messrs. Christie's last Saturday was noteworthy for the price fetched by a Romney, the portrait of Miss Rodbard, afterwards the wife of General Sir Eyre Coote. This was knocked down to Mr. Agnew for 10,500 guineas. A similar amount was paid in 1896 for Romney's picture of the Ladies Spencer.

THE sumptuous catalogue of the princely gift of Baron Adolphe de Rothschild to the Louvre is now ready, and the Baronne has directed that a copy of it be offered not only to the chief libraries in Paris, but also to the British Museum, South Kensington Museum, and the University of Oxford. Nearly all the great national libraries in Europe are also to have a copy. This is excellent, so far as it goes, and it only now remains for the Louvre authorities to publish a popular catalogue such as that of the Rothschild bequest to the British Museum. These publications are of incalculable advantage to students who cannot afford costly compilations, and to the general public who visit such collections.

THE annual meeting of the Cambrian Archaeological Association will be held this year at Brecon during the third week in August. The president will be Lord Glanusk, who occupied the same position when the Association visited Brecon exactly thirty years ago. An index to the fifth series of the



*Archæologia Cambrensis* (1884-1900) has been compiled and will shortly be published.

## MUSIC

*God save the King.* By William H. Cummings. (Novello & Co.)

A BOOK dealing with "The Origin and History of the Music and Words of the National Anthem" is particularly suitable just at this season, while Dr. Cummings may be considered a specialist on the subject. It may seem extraordinary that the composer of our national tune should, in spite of all investigation, remain unknown; it seems, however, not to have sprung from one brain, but to be an outgrowth of an earlier tune. In the year 1814 Richard Clark published a book to show that Henry Carey was author both of the words and music, but in 1822 he brought out a new book, in which, discarding his Carey theory, he maintained that Dr. John Bull wrote the music. This time he was very near the mark, for Dr. Cummings thinks, and with good reason, that our anthem was derived from an air by Bull. Clark's new argument was, nevertheless, a poor one. In Ward's lives of the Professors of Gresham College he came across the index of a collection of Bull's music, and, seeing one piece named 'God save the King,' at once rushed to the conclusion that "it must be the same tune which is sung at the present time"—i.e., in 1822. A medical man, by name Dr. Kitchenier, was, however, actually the possessor of the volume, and he, excited by Clark's statement, examined the tune marked 'God save the King,' finding that it "is no more like the anthem now sung than a frog is like to an ox." It consisted, in fact, of a ground of four notes used throughout the piece as a *canto fermo*. After some more shuffling statements, Clark, on the death of Kitchenier (1840), bought this valuable Bull book, and then he discovered in it another "Ayre" really bearing a remarkable resemblance to the anthem; but not content with this, he made a copy with alterations to make it still more like. Dr. Cummings, however, has in his library a transcript of the "Ayre" in question made from the volume of Bull's music by Sir George Smart, "a most precise and careful man," and by comparing the two the Clark garbling is made clear. Strange to say, the volume itself has disappeared. Dr. Cummings made inquiry of Clark's widow in 1876, but in vain; he, indeed, considers it doubtful "whether it will ever again see the light." It is, therefore, fortunate that Smart's transcript has been preserved.

The earliest publication of the words and music of our national anthem was in the first edition of 'Thesaurus Musicus,' which our author thinks was printed in 1740. He gives also much interesting information respecting the Latin version, 'O Deus optime.' The tune of 'God save the King' has been attributed to Lully, to Purcell, and even to Handel, but there seems little doubt, as stated, that the air by Bull referred to is the source whence it sprang. Dr. Cummings says, "Of course, in the lapse of years, Bull's tune has been altered and improved by the 'Vox Populi,' an inevitable and desirable process in the formation of a national melody."

At the head of his book is the famous quotation from Beethoven's diary: "I must show the English a little what a blessing they have in their 'God save the King.'" These words were written when the composer was working at his 'Wellingtons Sieg, oder die Schlacht bei Vittoria,' Op. 91, which also includes 'Rule, Britannia.' There was, by the way, another great composer who was impressed by our national anthem; it is said that the enthusiasm with which it was sung in England gave Haydn the idea of writing his famous anthem 'Gott erhalte Franz den Kaiser.' Our outline of the contents of Dr. Cummings's book, though very brief, will, we hope, show its value and interest. In an appendix he gives the 'God save the King' piece by Bull, the version of 'God save our Lord the King' in the 'Thesaurus Musicus,' Dr. Arne's arrangement of the national anthem from his autograph manuscript in the British Museum, a notice of Dr. John Bull (with the Oxford portrait), &c.

## THE WEEK.

COVENT GARDEN.—'Die Meistersinger'; 'Aida'; 'L'Elisir d'Amore'; 'Roméo et Juliette'; 'Carmen.'

QUEEN'S HALL.—M. Pugno's Orchestral Concert.

ST. JAMES'S HALL.—Philharmonic Concert. Mr. Harold Bauer's Recital.

QUEEN'S HALL.—Herr Nikisch's Orchestral Concert.

At the third performance of 'Die Meistersinger,' last week, Frau Lohse impersonated Eva, and although her voice was not in the best order she sang well, and acted the part in a charmingly unaffected manner. The quintet in the second act fared badly: Madame Lohse's voice was overpowered by the strong organ of Herr van Rooy, while Herr Pennarini's tremulous tones still further marred the *ensemble*, if such unequal singing ought to be thus termed. In the performance of 'Aida' on the following evening Madame Kirkby Lunn as Amneris displayed strong dramatic feeling; her singing, too, was excellent; this artist is improving day by day, and that must be because she tries by hard study to make the most of her natural gifts. Madame Nordica in the title rôle and Signor Caruso as Radames were both successful.

On Saturday evening was performed for the first time since June, 1889, Donizetti's 'L'Elisir d'Amore.' There are graceful melodies in it, also showy roulades and cadenzas, which render the work grateful to singers; it sounds, however, very old-fashioned. There is much manner in it, but little matter; and one cannot, therefore, excuse or forget the weaknesses of the music. Anyhow, it is not suited to a big theatre like Covent Garden, and it suffered, too, from being mixed up with works made of far stronger stuff; even on the same evening, in order to fill out the programme, 'L'Elisir' being a short opera, it was followed by the second act of 'Hänsel und Gretel,' which threw it still further into the shade. Let us be fair to Donizetti: he produced a bright and successful bauble, and probably knew its slight artistic value. The libretto is virtually identical with that of Auber's 'Le Philtre,' produced at Paris about a year before 'L'Elisir d'Amore' came out at Naples. Prof. Prout, in the *Monthly Musical Record* for 1900 (February, March, and April), drew a "comparison" between the two works, in which he decidedly gave the

preference to the French opera. Auber, by the way, might be allowed an occasional hearing at Covent Garden; even the 'Crown Diamonds,' which survived longest, seems to have dropped out of the repertory. The interpreters of Donizetti's opera were Mlle. Regina Pacini, Mlle. Delmar, and Signori Scotti, Pini-Corsi, and Caruso, in which caste chief success fell to the male sex. Mesdames Lohse and Fritz Scheff were heard to advantage in Humperdinck's music.

'Roméo et Juliette' was given on Tuesday evening, with Madame Melba and M. Saleza in the title rôles. The *prima donna* was in excellent voice and sang superbly, while the tenor also deserved high praise. Madame Melba, as actress, is beginning to show much more life and warmth.

On Wednesday Madame Calvé made her first appearance this season in 'Carmen.' All that we need say respecting her familiar impersonation of the unhappy heroine is that it is as forcible and characteristic as ever. Her deportment and gestures are vivid. As the light-hearted cigarette-girl she flung her arms upwards, her hands and very fingers showing excitement; but after the shuffled cards foretold her death the direction of the arms was downward and the movements of the hands nervous. The contrast was striking. Madame Calvé has made a wonderful study of the part, yet there were moments when the art was a little too much in evidence. She sang magnificently. M. Maréchal, from the Paris Opéra Comique, impersonated José with skill and intensity; he sang well, though his voice is of somewhat dry quality. M. Fion conducted.

We have already referred to M. Pugno's two interesting pianoforte recitals at the Queen's Hall, but the orchestral concert given by him yesterday week deserves notice. He played a concerto by Mozart which, though it contains some of the composer's finest music, appears never to have been played here before. It is in E flat (Köchel Cat., No. 271), and was written in 1771. Beethoven is usually credited with having broken through the rule of reserving the entrance of the solo instrument until after the first *tutti*, but in this work we find Mozart opening up that new path. Nowadays, however, musicians know much more about Wagner and Tchaikowsky than about Haydn and Mozart. M. Pugno, by his refined interpretation of the solo part, created a legitimate sensation. He was also heard to rare advantage in concertos by Beethoven and Saint-Saëns. M. Colonne conducted with marked care and skill.

The programme of the Philharmonic Concert last Thursday week was devoted principally to Wagner. Considering, however, the many opportunities which the public has of hearing excerpts from that master's works, it seems as if music of greater interest might have been selected. Mr. Harold Bauer played the solo part of Beethoven's E flat Concerto; his technique was perfect, and his rendering of the music displayed intelligence, power, and restraint; it compelled admiration, and yet it did not reveal the whole soul of the composer. Fräulein Münchhoff, the vocalist, was highly successful.

While speaking of the excellent pianist, Mr. Bauer, we may just mention his per-



formance of Schumann's seldom heard 'Kreisleriana' at his recital on Tuesday afternoon at St. James's Hall. Here again one could not but recognize the technical skill, the definite conception of the music, and the clear manner in which it was conveyed to the listener; and yet he seemed, if we may so express it, to come between the composer and the audience. It is, of course, difficult—we might, indeed, say impossible—to explain one's feelings without saying too much or too little. But now for one piece of definite criticism. The dragging rate at which some of the movements were taken was wrong. It was quite contrary to the reading of Clara Schumann, who knew her husband's intentions, and who, moreover, was wholly in sympathy with his music. Tradition in time, of course, becomes a cold mannerism, a meaningless affectation; as yet, however, the Clara Schumann readings ought to prevail, to be followed in spirit if not in actual letter.

Herr Nikisch gave the first of two orchestral concerts at Queen's Hall on Monday afternoon. The programme included Beethoven's 'Leonore' Overture, No. 3, and the Symphony in A. There were many fine points in the rendering of both works, especially in the overture and the first movement of the symphony, but others which amounted at times to mannerisms; attention to details disturbed the general effect of the music. As in the 'Polish' Symphony at the London Festival, so now in movements from Tchaikowsky's Suite in D, Herr Nikisch again showed his power as a conductor. Is he in special sympathy with that music? Is it a *genre* which he has specially cultivated? Of his second concert, announced for yesterday, we hope to give an account next week.

### Musical Gossip.

Mlle. Ella Správka gave a concert at the Prince's Hall Concert-Room last Thursday week. Her renderings of Chopin's 'Fantaisie-Polonoise,' Op. 61, and of five of Schumann's 'Fantasie-Stücke,' Op. 12, proved her to be a clever pianist, and one who possesses intelligence and feeling; occasional exaggeration of tone or sentiment was evidently caused by nervousness.

The great and well-deserved success of Herr Kreisler at his violin recital last Friday week, at St. James's Hall, deserves record. He can play music of which technical display is the principal feature with skill and brilliancy, but he can also worthily interpret the great masters. Tartini's 'Il Trillo del Diavolo' and a Bach 'Preludium' were rendered with true insight into the music. He is an artist who ought to achieve a great and lasting reputation.

Mr. David Bispham gave his second recital at St. James's Hall on Monday afternoon. There was a good audience, and his reading of 'Enoch Arden,' with pianoforte music by Strauss, performed by Mr. Bird, proved highly successful. The recital unfortunately clashed with the Nikisch concert, so we will take the next, and, from what we hear, not distant opportunity of hearing Mr. Bispham recite the Tennyson poem.

Madame Adelina Patti gave a so-called Coronation Concert at the Albert Hall on Wednesday afternoon. With one exception the programme contained familiar songs and pieces interpreted by well-known artists. The novelty was the spirited 'The King's Song,' sung by Mr.

Ben Davies. Madame Patti met with great success and granted the usual encores. The last Patti concert of the season will take place at the Albert Hall on July 14th.

At the Kubelik concert at St. James's Hall on Wednesday afternoon the Bohemian orchestra from Prague, under the direction of Oskar Nedbal, made its last appearance. The programme opened with Dvorák's 'New World' Symphony. The reading of the romantic slow movement was most delicate. The other sections of the work were interpreted with intelligence and life, although the tone of the strings was not sufficiently strong, and that of the brass occasionally coarse. The violinist in Wieniawski's Concerto in D minor and in Saint-Saëns's effective Rondo Capriccioso was at his best.

Dr. Jos. Mantuani, Custos of the Musical Section of the Imperial Library of Vienna, has forwarded to us an article, 'Schubertiana,' contributed by him to *Die Musik*, which has been printed separately. It contains a most interesting and valuable account of some Schubert autographs which were discovered a few years back in an old case in St. Peter's Church, Vienna. How they came there and how they were discovered is a curious story—one which is briefly related by our author, and which shall be still more briefly told by us. We shall give, in fact, just the outline of it. Joseph Preindl, capellmeister of St. Peter's from 1780 to 1823, was succeeded by Joseph Blahak, who was a friend of the well-known publisher Anton Diabelli. His successor was the son-in-law of Diabelli, Joseph Greipel, who allowed his father-in-law to deposit a large quantity of music in two cases in the archives department of the church, which finally became his property. When Greipel died one of them fell as legacy to the organist—who sold its contents for a small sum—the other to the church. The contents of the latter have been thoroughly examined by Herr Carl Rouland, the present capellmeister, we believe, of St. Peter's. The earliest Schubert autograph bears the date 1815, the latest, October, 1828; in the following month, as our readers will remember, Schubert's short life came to an end. The first autograph, 'Ein Fräulein klagt,' is of special interest. Two other autograph versions of this song are known: one in the Berlin Library, which served as text for the Breitkopf & Härtel critical edition of Schubert's works (series xx. No. 27), and a fragment in possession of Dr. Friedländer, of Berlin. The newly discovered autograph is believed by Dr. Mantuani to be an "Umarbeitung" of the Berlin version; anyhow, the differences are so important that he prints it in full. Then there is a fragment of 'Die Nonne' (not the better-known 'Die junge Nonne'), which, curiously, almost completes the autograph of the first part of the song which formerly belonged to N. Dumba. Of 1828 there are no fewer than five autographs. One is the Pianoforte Sonata in D, which differs somewhat from the Breitkopf & Härtel reading; a second, the song 'Glaube, Hoffnung und Liebe'; a third, the aria for tenor solo and chorus, 'Intende voci orationis meæ'; and a fourth a 'Tantum Ergo.' The most interesting, however, is "Hymnus an den heiligen Geist, März, 1828; Frz. Schubert, Oct. instrumentiert." The hymn in the Breitkopf edition is only for voices, as in the Berlin autograph which bears the date May, 1828. Hence three stages of the composition are now known to us. This scoring of the hymn was one of Schubert's latest efforts. The work, with this newly discovered instrumental accompaniment, will be published by Dr. Mantuani. Among the discovered autographs was one by Beethoven, but what it is we are at present unable to say. It is easy to understand how a manuscript of that master's music came into Diabelli's possession.

A NUMBER of autograph letters of distinguished musicians of the nineteenth century were sold by auction last week at the Hôtel

Drouot, Paris. One by Meyerbeer went for only 8 francs, but one by Donizetti fetched 24 and another by Rossini 26 francs. The highest price realized was for a very short letter by Mendelssohn, which was sold for 35 francs. Of music, an air from Lalo's 'Roi d'Ys' brought in 96, a melody ('Les Mères') of Massenet 96, and a romance of Jean Jacques Rousseau's 132 francs.

THE management of the Berlin Opera-House is said to have received the score of a fairy opera by Herr Humperdinck, which is to be produced in November.

THE *Neue Zeitschrift für Musik*, in view of the unveiling of the Liszt statue at Weimar, which took place on May 31st, published a double number devoted exclusively to the master and his music. In a thoughtful article by August Stradal, entitled 'Der Einfluss Franz Liszt's auf die Musikwelt,' the writer reminds musicians of the strong influence which he exerted over his contemporaries, including Wagner, and which he still exerts over the most prominent German composers of the day. Schumann, by the way, who founded the *Zeitschrift für Musik*, already in 1839 wrote of Liszt as a "much moved and moving spirit." Opinions differ as to the composer's creative power, but in his earnest aims to extend the boundaries of his art he has found many followers, and chief among them Richard Strauss.

*Le Ménestrel* of June 15th states that some manuscripts of Liszt have been discovered among the papers of a Hungarian gentleman recently deceased: three Hungarian Rhapsodies and some sacred music.

*Side-Lights on Harmony* is the title of a work by Mr. Louis B. Prout, son of the distinguished Dublin professor, Dr. Ebenezer Prout, published by Messrs. Augener. Though small in compass the book contains thoughtful and interesting matter. It commences with a paper, 'The Tonal Aspect of Harmony,' read by Mr. Prout before the Musical Association in 1891, while the remainder consists of 'The Philosophical Side of some Laws of Harmony,' a series of articles published last year in the *Monthly Musical Record*. These articles are described by the author in his preface as "a kind of running commentary" on his father's 'Harmony: its Theory and Practice,' one in which he shows not only an intelligent, but also an independent mind.

### PERFORMANCES NEXT WEEK.

MON. Mr. Josef Hofmann's Pianoforte Recital, 3, Queen's Hall.  
— Royal Italian Opera, Covent Garden.  
TUES. Coronation Concert, 2.30, St. James's Hall.  
— Royal Italian Opera, Covent Garden.  
WED. Herr van Rooy's Song Recital, 3.15, St. James's Hall.  
— Royal Italian Opera, Covent Garden.

### DRAMA

*A New Variorum Edition of Shakespeare.*  
Edited by Horace Howard Furness.—Vol. XIII. *Twelfth Night; or, What You Will.*  
(Lippincott Company.)

IN thirteen volumes Dr. Horace Howard Furness has given us twelve Shakespearean masterpieces. This, since the first volume appeared in 1873, represents close on thirty years of hard, conscientious, and satisfactory labour, and renders probable enough the report which has been circulated that the editor, abandoning to other hands the historical dramas, will content himself with completing the tragedies and comedies. On the scale on which the latest variorum edition is being conducted the completion of his self-imposed task represents as much accomplishment as the conditions of human life ordinarily permit. Those by whose aid the labour has been assisted or lightened have dropped off dur-



ing its progress, and the latest volume bears the touching "in memoriam" dedication for which we have now grown accustomed to look. The progress of the work has been assiduously followed in our columns, wherein also its plan has been more than once explained. We may rest content, accordingly, with repeating that each volume is complete in itself, and independent of its fellows, and adding that 'Twelfth Night; or, What You Will,' is marked by the same sanity in summing up controversial questions that has distinguished previous volumes, from 'Romeo and Juliet' to 'Much Ado about Nothing.'

Just too late in its appearance was this edition of 'Twelfth Night' to be available for the performance at Her Majesty's, which, without being ideal in all respects, was admirable as illustration, included some notable impersonations, and was unique in *mise en scène*. This is a matter of the less consequence since the edition, though histrionic achievement is not neglected in the record, is mainly intended for the student of the text.

Contrasted with that of many other plays, the text of 'Twelfth Night' is exemplary in correctness. It is derived wholly from the first folio, in which it first appeared. At the outset of his labours Dr. Furness is almost jubilant over the fact that no quarto was published in the poet's lifetime to mar what may be called the serenity of the first folio and to perplex editors and commentators with suggestions and emendations. Such errors as occur are said to be as a rule typographical, and things regarded as such even are not always wrong. The latest issue of the 'New English Dictionary' shows how what in 'King Henry VIII.' was considered as a printer's error—the word "legative"—and was corrected into "legatine" in all modern editions, was accurate, "legative" being justified by use extending over centuries. The word "dexteriously," used in the present play by the Clown when Olivia asks him can he prove her a fool, "Dexteriously, good Madona," I. v. 58, has been taken for a misprint or an intentional corruption. It occurs, however, in Bacon's 'Advancement of Learning'—"He cannot form a man so dexteriously"—a coincidence from which the advocates of the Bacon-Shakspeare theory may draw what consolation they can. "Dexterious" and "dexterical" are, however, found in other writers of the same period.

Exceptionally pure as is the text, it is not devoid of difficulty. Some cruxes remain, and one or two of them have given rise to boundless conjecture. In the case of the best known the editor's treatment is wholly commendable. The most famous of all occurs Act II. sc. v. ll. 40-1, where Malvolio, dreaming over his ambitious hope of marrying Olivia, says, "There is example for't: The Lady of the *Strachy* married the yeoman of the wardrobe." On this enigmatical phrase commentators have wasted any amount of ingenuity, the mere summary of their conclusions or conjectures occupying in the present volume nearly five closely printed pages. We cannot but surmise that Malvolio has some obscure recollection of the marriage of the Duchess of Malfi, or Amalfi, with her steward

Antonio, the Bolognese. Webster's famous play on the subject did not appear until twenty-three years after the performance of 'Twelfth Night,' but the story itself was extant in Bandello, in Belle-forest, and in Painter's 'Palace of Pleasure,' with which, as a source of 'Romeo and Juliet' and other plays, Shakspeare was provedly familiar. How this lady, who belonged to the family of Aragon, could become the Lady of the Strachy we know not; neither are we anxious further to swell the controversy to which the phrase has given rise. What Dr. Furness has to say on the subject meets all requirements of the general reader, to whom difficulty rarely presents itself except when conjured up by the potent magic of dullness. "I am not," says he, "of those who demand a solution of every puzzle; a certain mystery, like Lord Bacon's 'lie,' doth ever add pleasure." Equally satisfactory is he in dealing with a kindred mystery. In a well-known passage Sir Andrew says to Feste, "Insooth, thou wast in very gracious fooling last night, when thou spok'st of Picrogromitus, of the Vapians passing the Equinoctial of Queubus." A poet such as Leigh Hunt is required to indicate what magnificent suggestion lies hid between these enigmatical phrases. Dr. Furness naturally sought them in Rabelais, where they are not. It is probable that the most prosaic of knights, the contributor to Sir Toby's luxury and the world's delight, misquoted the allusions of Feste. Yet a hope is not to be abandoned that in some book of drolleries yet to be rediscovered lurks further information concerning the Vapians and the equinoctial of Queubus. Nothing in Rabelais or the 'Thousand and One Nights' seems more prodigal of promised delight than this missing volume.

"Youngest wren of nine," instead of "of mine," Dr. Furness is bound to give up, though we are sorry to lose it. Among the idiotic conjectures which, with due repudiation, the editor is bound to record, is Johnson's suggestion, adopted in subsequent editions, that for Sir Toby's insolent counsel to Malvolio, "Goe, sir, rub your Chaine with crums," we should read, "Goe, sir, rub your *chin* with crums." The slightest knowledge of a harness-room shows what was Sir Toby's meaning. It is curious that Johnson, one of the most erudite and sensible of commentators, favours not seldom the wildest conjectures.

In a note on Maria's declaration to Feste, Act I. sc. v., "My Lady will hang thee for thy absence," to which Feste replies, "Let her hang me: he that is well hang'de in this world, needs to feare no colours," the editor says, "It is incredible that Olivia should possess the power of life and death over her servant." To this we can only say, "Scarcely." Up to modern times the power of life and death seems to have existed unrepealed in certain Scotch baronies, though the possessors of such have owned that its exercise in recent days would have involved serious and possibly fatal consequences.

On the interesting allusion to the performance of 'Twelfth Night' in the diary of John Manningham, Dr. Furness has much to say. Some passages treated as obscure become simple enough when the fact is accepted that Shakspeare would be guilty

of allusions which, viewed from the standpoint of to-day, are offensive or obscene, but had nothing to shock the sense of Tudor times. Biographers and commentators are united in their determination that Shakspeare shall occupy a moral pedestal such as no writer of the times, except it were Roger Ascham, claimed to mount.

It is sincerely to be hoped, in the interest of scholarship, that more of the comedies will receive the enlightened treatment already awarded 'As You Like It,' 'Much Ado about Nothing,' 'The Merchant of Venice,' and 'Twelfth Night.'

## THE WEEK.

COMEDY.—'Lord of his House,' a Comedy in Three Acts. By George Hawtrey.

WYNDHAM'S.—Afternoon Entertainment: 'The Queen of the Roses,' a Comedy in Three [really four] Acts. By Alfred C. Calmoun.

GARRICK.—Representations of Madame Bernhardt: 'La Dame aux Camélias'; 'Fédora.'

A SEASON on which many sanguine anticipations were built seems likely to end—if, indeed, it have not already ended—in collapse. Most of the novelties to which managers trusted have disappeared from the bills and have been succeeded by revivals, and the one or two belated pieces which have waited until to-day are of the feeblest and most primitive type. So far as they have been seen, the French pieces are of moderate interest, and it remains for the Théâtre de l'Œuvre—the representations of which have, in consequence of the action of the censure, been given privately at a small theatre in Bayswater—to redeem them from insignificance.

'Lord of his House,' by Mr. Hawtrey, with which the Comedy has reopened, should either have been better or worse. As it is, it escapes serious condemnation by incurring the charge of nullity. It is to some extent a modernization of Tom Taylor's 'Still Waters Run Deep,' and is not without suggestions of a sheaf of pieces by H. J. Byron, including 'Not such a Fool as he Looks.' Its hero, who seems to have been intended for the author's brother, Mr. Charles Hawtrey, is a languid and self-indulgent man, whom neither remonstrance nor solicitation can induce to take any share in the world. A sort of Athelstan the Unready, he inspires in his young and ambitious wife a feeling closely allied to contempt. This reaches a climax when, the representation of the county becoming vacant, he refuses, through pure indolence, to contest it. The candidate on whom falls ultimately the choice of the Conservative committee is a "carpet-bagger," a pushing lawyer, who has in early days been a lover of the heroine. He fights the constituency from her house, and, finding her profoundly interested in his cause, seeks to revive the former relations. While assuming airs of virtuous indignation, the matron does nothing to repress his assiduities, and even meets him and but half repels his embraces during her husband's absence and at a sufficiently compromising hour of the morning. This indiscreet interview is arrested by the return of her husband, who demands admission by the window. Phœbe Chandos, the wife, whose hair has been sadly touzled by her lover's impertinences, seeks to escape, only to find herself confronted with a suspicious and meddlesome old woman, who







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The NUMBER for JUNE 21 contains:—

NOTES.—Miraculous Likenesses of Jesus—Additions to the 'N.E.D.'—"From the lone shieling"—Sir Richard Rede—Cromwelliana—"Beech in Poughing, hallowing, hallowing"—"Barbant"—"How to Make an Index"—Westminster City Motto—National Flag. QUERIES.—Edwardian Charter—St. Edward's Shrine—Lord Frederick Markham—J. H. Eyre—Gillespie Grumach—W. Baxter, of Australia—J. Quant—"Mallet" or "Millet"—Queen's or King's Bounty—Mont Pelée—Royal Household—"Arrived"—Milbourne Family—Heraldic—Trentham and Gower Families—"Le Fizbert"—Rimes in Moore and Campbell—Authors Wanted—Dead Sea Level—K. Foote. REPLIES.—Chocolate—Introduction of Trousers—"Mase"—"Cadaver"—Marriage Licences—Castle Carewe, Pembroke—Bibliography of the Bicycle—Green Unlucky—"Chic"—Death of Trumpet-Major—Spiera's Despair—"Gravel grass"—Arthur's Crown—Newton—Old Songs—Browne Family Arms—Duttons—Wren's Mallet—Heartsase—Darcy of Harverton—Oliver and Arthur—"Black Malibran—Curious Word-Coinages—Shakespearean Manners and Customs—Honorablecabulitunias—Gordon as Russian Surname—Fashionable Slang—Royal Personages—"Paschal"—"Pasqua"—The Mitre—Disappearing Chartists—San Sebastian, Spain—"Pack"—Snodgrass—St. Paul and Seneca—Mourning Sunday—Fountain Family—Haines—Shortham in the Fourth Century—Canterbury Records. NOTES ON BOOKS.—'The Encyclopedia Britannica', Vol. II.—Harvey's 'The Coming Unity'—'Cambrian Notes and Queries'—'L'Inermédiaire'. Notices to Correspondents.

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A SPORTING TRIP THROUGH AETHYSSIA.

NEW NOVELS:—Godfrey Merivale: An Inland Ferry; John of Gerisau; Dorothy Vernon of Haddon Hall; A Slow Awakening; A Man, a Woman, and a Million; The Thrill of Left the Lucky; The Strange Adventures of John Smith; La Belle Sabine.

RECENT VERSE.

SPANISH LITERATURE.

OUR LIBRARY TABLE:—The Mechanism of War; Mr. Davitt on the Boers; Protection and Free Trade; The British Navy; The Innuit Language; Mansie Wauch; The Edinburgh Waverley; The Cult of Chillon; A French View of Queen Victoria; Studies of Colonization.

LIST OF NEW BOOKS.

A NEW READING in the 'CONVITO' of DANTE; An EARLY POEM of RUSKIN; JAMES VI., BALMERINO, and the POPE; The ALGONKIN ELEMENT in ENGLISH; 'The WARS of ALEXANDER'; SALES. Also—

LITERARY GOSSIP.

SCIENCE:—Pierce on Auditory and Visual Space Perception Societies; Gossip.

FINE ARTS:—Two Books for Students; Cathedrals; Architecture at the Royal Academy; Mr. van Wisselingh's Gallery; Mr. Byam Shaw's Pictures at Messrs. Dowdeswell's Gallery; Sales; Gossip.

MUSIC:—Dr. Cummings on the National Anthem; Opera at Covent Garden; M. Pugno's Concert; Philharmonic Concert; Mr. Harold Bauer's Recital; Herr Nikisch's Concert; Gossip; Performances Next Week.

DRAMA:—Dr. Furness's Variorum 'Twelfth Night'; 'Lord of his House'; 'The Queen of the Roses'; Madame Bernhardt; Gossip.

The *ATHENÆUM* for June 14 contains Articles on

THE NEW ENGLISH DICTIONARY.

A FOREIGN VIEW of ENGLAND under GEORGE I. and II.

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SATURDAY, JUNE 28, 1902.

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## LITERATURE

*The Roll-Call of Westminster Abbey.* By Mrs. A. Murray Smith. (Smith, Elder & Co.)

'THE ROLL-CALL OF WESTMINSTER ABBEY' is the happy title of a well-conceived and, on the whole, well-executed book, wherein much pleasantly written information with respect to those buried in the Abbey is divided into well-defined groups. The volume opens with a prologue, termed 'A Vision of the Mighty Dead,' which might with advantage have been omitted, as it is somewhat fantastic in conception and deceptive in its history. Seated at midnight on the last day of December, 1900, in the blackness of the Confessor's Chapel, while the nineteenth century melted imperceptibly into the twentieth, the writer "seemed to hear the roll-call of the mighty and illustrious dead, of the forgotten dead also, echoing from aisle to aisle, from arch to arch." Group after group of the visionary dead passed before the dreamer's eyes: Henry III. and his warlike son Edward, and other kings, such as the feeble but pious Henry VI., the sisters Mary and Elizabeth, and their precocious boy-brother Edward VI.; the grim figure of Oliver Cromwell, sheltering his shrinking daughter Elizabeth Claypole; Handel, Sir Isaac Newton, and Sir Walter Scott; the men of the sword, and the men of the sea; poets, from Chaucer and Spenser to Browning and Tennyson; novelists, historians, and men of letters; and men of science, philanthropists, divines, and statesmen.

The fault of this well-worded summary is that it tends to perpetuate, in common with the whole of the book, the popular error as to the great Abbey having been for centuries the special resting-place of the mighty dead. It is not a little remarkable to note how, throughout this prolonged vision during the opening hours of the twentieth century, the commonplace ghosts,

or those of evil and strange repute, who form the majority of those associated with the Abbey, kept so conveniently out of sight of Mrs. Murray Smith; for the roll-call of that night was exceedingly select. The natural children of Charles II., who, by a strange irony, were buried on the very spot whence Cromwell's body had been ejected, did not appear any more than a coarse group of actresses of the Restoration period. Viscount Castlereagh, branded by Shelley in the 'Mask of Anarchy,' who died by his own hand and was buried in the Abbey in 1822, as a mark of honour, whilst the populace of London howled outside, sent no shade to represent him. Nor did the host of ordinary folk who year after year obtained interment or monuments, or both, in the Abbey, either by living in the old precincts and being connected with the establishment, or by payment of the heavy fees demanded by the Dean and Chapter, send a single representative to this gathering of the spirits of the past.

It would have been well if the true origin of interments in the Abbey and their gradual development had been clearly set forth in these pages, in however brief a fashion, together with some account of the irregular and fitful nature of this honour. Instead of this, however, the very opening paragraph makes use of the deceptive phrase "England's great Valhalla." Originally built as a royal chapel, in immediate connexion with the palace of "the last of English kings who reigned as heirs male of the race of Alfred," Westminster Abbey (to give it the usual colloquial name) fulfilled from the first a twofold purpose—namely, that of a royal chapel on a grand scale and of the conventual church of a great monastery. One of the chief objects, too, of the Confessor in erecting this stately fabric was to provide a suitable resting-place for his own remains. Here he was buried near the high altar on the morrow of the Epiphany, 1066, and eight years later his widow was buried by his side. The Confessor was canonized in 1163, and Henry III., to do honour to the popular sentiment, rebuilt the abbey church and provided a beautiful shrine. Here, in an inner ring around the shrine, were laid to rest Edward I., Edward III., and Richard II., each with his respective queen, as well as Henry V. Henry VII. demolished the Lady Chapel, and erected in its place the grand Tudor building that covers his elaborate tomb. The abbots and certain members of the chapter, as well as a select number of prominent friends of royalty, meanwhile gained interment in the Abbey. Chaucer, the beginning of "Poets' Corner," was buried there in 1400, not wholly on account of any literary merits, but probably for the much more prosaic reason that he was Clerk of the Royal Works.

After the dissolution of the Benedictine monastery, the abbey church was constituted a royal peculiar by Elizabeth under its existing title of "The Collegiate Church of St. Peter." In Elizabethan days the number of intramural burials enormously increased. The numerous chapels were speedily utilized as mere receptacles for great tombs and rampant memorials in

self-assertive postures. Four cumbrous monuments of great ladies of the Court, not all of the most savoury memory, were actually erected on the very sites of the altars of the chapels wherein they were severally entombed. Any degree of connexion with royalty or special service to the throne constituted the chief claim to Abbey burial during this long reign. It was reserved, however, for the Commonwealth period to bring out the idea of any connexion of the Abbey with national greatness. When Admiral Blake died at the entrance of Plymouth Sound, returning from his latest victories over the Spaniards, it was by Cromwell's express commands that he was buried with all solemnity at the public charge in Henry VII.'s Chapel. This was followed by the Westminster burial of other distinguished men, and though at the Restoration these bodies were flung out with ignominy, the precedent had been established, and their places were taken by such friends of the monarchy as Monk, Duke of Albemarle, and Montague, Earl of Sandwich.

From that time onwards those who have distinguished themselves in the nation's service as men of letters and of science, as well as men of action, have occasionally been honoured by interment in the Abbey, and with somewhat greater frequency by the erection of cenotaphs, busts, or tablets in the same place. Nevertheless such action has been far more fitful and exceptional than is usually supposed, and it is only of recent years that the distinguished men have not been completely swamped by those of utter insignificance or mediocrity. When the Royal Commission on Westminster Abbey was sitting in 1890 the present Dean, who gave most lucid and interesting evidence, testified that during the nine years that he had held office there had been eight burials in the Abbey. Two of these were members of the Percy—or rather Smithson—family, who had successfully maintained a claim to a vault under the chapel of St. Nicholas; and the remaining six—buried there on supposed national grounds—were G. E. Street, Charles Darwin, William Spottiswoode, Archbishop Trench, Browning, and Tennyson. It is more than doubtful if all these six names would be included in a list of, say, twenty-five national worthies who died in that decade written down by any Englishman of general culture. It is always well to correct popular delusions, and if people imagine that most of England's national heroes or men of genuine mark have had interment, or even monuments, at Westminster, they will soon be cured by going through any popular calendar, such as that of 'Whitaker's Almanack,' and ticking off the names of Englishmen sufficiently distinguished to have their days of birth or death recorded. It will then be found what a small minority have any connexion with the Abbey, and that not a few of the excluded names shine with greater lustre than those who gained admission.

The honour mainly depends upon the judgment of the Dean; and though this has, on the whole, been wisely exercised for the last half century, it should not be forgotten that it required a vote of the House of Commons to prevent the original, but erratic



Stanley from finding a place for the ill-starred Prince Imperial.

When, however, it is recollected, as a preliminary to this volume, that Westminster's "roll-call" is a poor affair, even when carefully selected, as a substitute for the true bede-roll of national honour, there is little but praise to be given to this most readable book. Many of the illustrations are excellent and novel, whilst the photographs of the remaining wax effigies over the Islip Chapel are delightful in their staring quaintness. The various plans at the end of the volume, showing the sites of the different tombs, are most useful. There is one expression that needs correction. The writer says that Edward VI.'s name, "in spite of all his faults, will always be connected with the progress of learning and of education." This popular fallacy needs correction, not reiteration. If Mrs. Murray Smith will but read Mr. Leach's 'English Schools at the Reformation' there can be no doubt that this passage will disappear in a future edition, for the boy-king well merits the title there given him of "the spoiler of schools."

*Dictionary of Philosophy and Psychology.*  
Edited by James Mark Baldwin. Vol. I.  
(Macmillan & Co.)

THERE has long been need of a good dictionary of philosophy in the English language, and that the need should now be supplied from the other side of the Atlantic is something of a reproach to English writers. It is a reproach, however, which we must accept as a compliment, for the astonishing activity of our friends in that quarter of the world during the last few years is only the outcome of qualities which, in varying degrees and proportions, distinguish the stock to which they and we belong. Here we have a further proof, if any were required, that American energy and American enterprise are not confined to the sphere of material wealth, but extend in a large measure to intellectual pursuits as well, and in this domain, too, are ready to challenge any supremacy that may have hitherto existed elsewhere. The present work is not, indeed, wholly the product of American labour. As the title-page tells us, and as the first volume abundantly shows, the editor-in-chief has had the co-operation and assistance of an international board of consulting editors. The list of those who have thus collaborated, and the further list of contributors, contain some names well known in connexion with philosophical studies in England, France, Germany, and Italy. The 'Dictionary,' too, has been printed at the Clarendon Press, and the orthography usual in England has been adopted. Dr. Baldwin, who spent a year in Oxford in order to supervise the printing, fully acknowledges the personal and professional courtesies offered to him during that time by his English friends. He declares, in remarkable language, that "if any literary Christian who is bearing a pack go to Oxford or Cambridge, he will find his 'yoke made easy and his burden light' in a very material way." Among others to whom he pays a special tribute of thanks is the late Prof. Henry Sidgwick, who not only freely revised and criticized the articles on

ethical subjects, but also took a warm interest in the undertaking as a whole, and in many ways lent it the advantage that his counsel and experience could supply. But, when all is said, it seems that to Dr. Baldwin the inception and execution of the work are mainly due. He has, he declares, assigned and reassigned, supplemented, rewritten, and rejected articles; although he has done so, he adds, under the control exercised by his board of consultants, subject only to "cosmic obstacles like those of time and space," or the duty of deciding by himself cases of trivial moment. "There is," he says, "hardly anything in the work which has not the support of a group of men of the highest authority."

The disheartening thing about all attempts to write a dictionary on subjects which by their very nature are involved in a continual process of development and correction is the virtual certainty that in twenty or thirty years the work will be supplanted. Most of all must this be true of works dealing with subjects not only in such a condition of flux, but also to so large an extent controversial as philosophy and the branch of it called psychology. The individual philosopher, if he writes well, can always be read with pleasure, even if his theories be exploded; but a dictionary, as a rule, offers little scope, and perhaps less encouragement, to any one desirous of winning attention by graces of style as well as by sound argument. Dr. Baldwin, in a preface which can hardly be too highly commended for breadth and sobriety of view, for concise if somewhat too condensed statement, and for generous acknowledgment of the help which he has received, recognizes this absence of finality, not so much by any explicit declaration as by the whole temper of his remarks. Two purposes, he says, are combined in the present undertaking. The first is that of assisting the thought of the time "in the way of definition, statement, and terminology." The second is that of serving, so far as may be, the cause of education in the subjects treated. No attempt is made to distinguish which of these two is of the greater importance. It seems obvious, indeed, that the second purpose is, in part at least, only the first in another form. But in any attempt to fix or to improve terminology there are, he admits, a great many pitfalls, imperilling the path even of the most wary investigator; so many that it is commonly assumed from the beginning that the attempt will fail. This assumption, says Dr. Baldwin, is just when made in regard to certain efforts—the effort, for instance, to introduce new terms, or to get new meanings for old terms adopted, or to settle the relative claims of conflicting usages by any arbitrary rule, or, again, to decide difficulties by a majority of the authorities. In the last case the effort may be defeated by the simple circumstance that in the end the minority may be found to have established the subsequent meaning of the term. He therefore disclaims, on behalf of himself and his collaborators, any such tasks as these.

So far as it deals with terminology, the 'Dictionary' professes to confine itself to the more reasonable business of understanding the meanings attached to the terms actually in use and of defining those mean-

ings clearly; and, further, of interpreting and explaining the process of thought by which they have arisen, so as to discover the vital element both of the terms and of the movement which, as it were, they embody. But here, of course, lies one of the very pitfalls already mentioned. To arrive at definitions—still more, to establish and maintain them—authority must be invoked. Authority, says Dr. Baldwin, is duly and usefully invoked in his pages, not only as representing the best ability of the day, but also as a kind of constraining force. In this respect the undertaking, he suggests, may to some extent do the work that might fall to an international academy of scientific terminology, if ever such a body were constituted. Psychologists and neurologists in the United States and in Germany have already formed committees for a like purpose. If the 'Dictionary,' as he hopes, is successful in recommending its scheme of terminology to learned societies, to scientific journals, and to individual writers, and if the 'Psychological Index' to be added to the work continues to appear from time to time, it may do something to assist the cause of progress. So, indeed, it may; on the other hand, a minority which has had no share in preparing the 'Dictionary' may turn the current of progress into a different direction. All who perceive what immense labour, what patience and perseverance, what self-denial and devotion, go to the production of such a work, must cordially hope that it will fulfil the desired aim. But whether this heavy galleon, with all the rich and varied cargo that it contains, will still be afloat for the next generation of thinkers, or be hopelessly stranded somewhere, high and dry, and out of the reach of the philosophical and scientific tide of the future, who can say?

The 'Dictionary,' however, must be judged not by the chances which it may have of escaping the common fate of similar enterprises, but by the extent to which it ministers to the needs of its own day. That it does this ably and generously within the limits marked out for it will probably be the verdict of all who have occasion to consult it, and will take the trouble to remember what those limits are. Complaint has already been made in some organs of criticism that the biographical element is very meagre. But, as the editor points out, that element in the work is meagre by design. It does not aim at being a dictionary of philosophical biography. Only the bare facts about any, even the greatest, philosopher's life are recorded; only the facts which the reader ought to know, or to know where to find. Titles of writings are reserved for the bibliographies, which, we are assured, are to be very full and to be prepared with the greatest care in the third volume. Nor are statements of view generally attempted in the biographical notices. They obtain a more appropriate and convenient place in the long and important articles on the great movements of thought. This arrangement serves, among other advantages which it possesses, to bring into sharp relief the theories which have marked epochs in the progress of speculation, and to show by contrast how little has often been effected in the end by writers who made much stir in their own day. Nor, again, does the work



profess to supply a continuous history of philosophy. The historical spirit is, of course, greatly in evidence. The treatment of special topics has often involved a comprehensive historical survey. But, in a word, it is, says Dr. Baldwin, with the history of conceptions rather than that of terms that the 'Dictionary' deals; with "meanings," their historical development and the terms which have expressed them. Finally, little room has been found for Greek or for scholastic philosophy. There are glossaries of representative terms in Greek and Latin. Some of the leading and some, too, of the subtle distinctions of mediæval as well as of ancient speculation are mentioned in connexion with the words expressing their modern equivalents. But no effort is made to treat of this immense field of speculation; and that, apparently, for two reasons. To treat of it adequately would involve as much labour as has been expended on the making of the present work, and the whole set of this work is not, we are told, towards logic and ancient life, but towards science and modern life.

Of the truth of the last statement the 'Dictionary' offers abundant evidence. Indeed, the most striking and novel feature of the work is the attention which it pays to what is commonly known as scientific, in opposition to philosophical method. The extent to which it does this, and does so with the sanction of a number of distinguished students in Europe and America, is a sign, which no one can now disregard, that the opposition in question no longer possesses the force which it previously had; or, to put the change differently, is no longer understood in the same way. In what dictionary, for instance, of a past generation is there an article so severely physiological as that on the brain, jointly contributed to the present work by President C. L. Herrick, of the University of New Mexico, and Prof. C. J. Herrick, of Denison University? Some seventeen pages, freely illustrated with plates after Prof. Edinger and others, and concluding with a very full anatomical glossary, are devoted to this subject. Ten are occupied with the discussion of Kant, Kantianism, and Kant's terminology. The contrast forms an instructive example of the spirit in which the whole undertaking has been planned, and many other instances of the same kind might be produced. The editor devotes two or three paragraphs of his preface to the need, in all philosophy, whether it be itself science or the criticism of it, for a full recognition of the claims of scientific method. He affirms that "whatever we may become to end with, we must be naturalists to begin with," and therefore his aim, he declares, has been "to present science, physical, natural, moral," with a fulness and authority not before undertaken in a work of this character.

Probably the best of these scientific articles is the one just noted. Separated from it by a few pages there are three brief articles on 'Biology,' 'Biological Science,' and 'Biological Analogy as applied to Sociology': topics important enough, a casual reader might think, to deserve tolerably full treatment. Yet as against the seventeen pages devoted to 'Brain,' these various aspects of biology are dismissed in a page and a half. Some sub-

jects acquire a prominence that is perhaps undue; for example, under the letter C alone, 'Cataplexy,' 'Cataphasia,' 'Colour Blindness,' 'Cleptomania.' The inequality, both of bulk and of treatment, which is the besetting sin of all dictionaries, is not, then, absent here, and it is as evident in the scientific articles as it is in the others. Perhaps, indeed, it is even more evident. The claims of science to be a preliminary stage in the study of philosophy may be recognized, but the nature of the scientific data to be mastered and the extent to which they bear on the problems of philosophy are not so precisely determined. An element of vagueness and uncertainty still pervades the relations of these two spheres of knowledge, and this is clearly reflected in the occasional lack of proportion displayed in the treatment of scientific subjects.

Turning to the more strictly philosophical articles, the critic cannot fail to be impressed by the remarkable care and fulness with which every branch of psychology has been treated. To appreciate the value of the contributions to the 'Dictionary' under this head he would need to be himself a psychologist of the most accomplished kind. Only in a rather smaller degree would a similar observation be true of such topics as economics, aesthetics, philology, to mention a few of the disciplines which receive attention. The individual who attempts to pass judgment on the work as a whole, and do even the scantiest justice to its merits, or indicate even in the lightest fashion some of its shortcomings, must be presumptuous, indeed, if he does not recognize that the duty ought to be entrusted to a board of critics as comprehensive, possibly as international, as that board of consulting editors who, we are told, have borne an indispensable part in the work of organizing this vast undertaking. But even a single person can perceive that the strictly philosophical articles are, on the whole, very good, always remembering the limits within which the 'Dictionary' claims to do its service. There are, among other notices calling for hardly less commendation, excellent accounts, in a brief compass, of Herbart and the views commonly associated with his name, and of the Hegelian terminology. Useful information is now and then supplied as to the journals in which particular doctrines have been or are promulgated—as, for example, in the article on Herbartianism. These are details which do something to indicate the extent to which particular opinions receive support in different countries, and they might with advantage have been more frequently supplied.

Another feature of the work, which is novel and perhaps surprising, is the attention bestowed not only on such a general subject as the philosophy of religion, but also on special topics connected with various religions. Thus, in connexion with Christianity, there is a large number of articles, long and short, on such themes as 'Christology,' 'Docetism,' 'Chiliasm,' 'Church and State,' to mention only a few. Most of the articles in question appear to be the work of Prof. R. M. Wenley. They even include brief notes on the doctrine of 'Concomitance,' on 'Donum Superadditum,' on the 'Bible,' on 'Biblical Criticism,' and on 'Biblical Psychology.' The last is

described as "an integral portion of theological anthropology," and it seems to be mainly concerned with the question whether man has both a soul and a spirit, or only one of these essences. A copious list of authorities is supplied, beginning with Melancthon and ending with Lotze. No one glancing at this article can assert that the 'Dictionary' is not comprehensive.

The same reflection may also be invited by certain articles which look as if they had strayed into their place by accident, or else by some design not fully apparent. Half a column on 'Admiralty Jurisdiction' is a curious case in point. Both philosophers and lawyers, let alone seamen, may well ask what this subject is doing in the 'Dictionary.' There are discussions, too, on topics like 'Hell' and 'Devil,' which wear a strange complexion in the company in which they are found, although doubtless something might be said for their inclusion on the score of their anthropological interest. Again, over five columns are devoted to an account of the life and doings of two deaf-mutes, Laura Bridgman and Helen Keller. But the work, viewed as a whole, while some articles are longer and others shorter than they ought to be, and some, again, ought not to exist at all, is well done. If it does not become a popular book, it will at least serve a useful purpose in providing, under the alternative title to which the editor declares that he would feel no objection, a 'Dictionary for Philosophers.' It owes something to previous enterprises of a similar kind, such as Eisler's well-known 'Wörterbuch der philosophischen Begriffe,' and, in a slightly different category, Franck's 'Dictionnaire des Sciences Philosophiques,' but the lines on which it has been planned invest it with a well-marked character of its own.

*The Nearer East.* By D. G. Hogarth. (Heinemann.)

THERE seems to be a sort of mania among publishers to bring out series of books connected by the very loose string of a title. The present book is one of this kind, belonging to "The Regions of the World" as a series. The inducement brought to bear upon authors to contribute to these enterprises is one of the most serious consequences of the fashion. It has actually persuaded Mr. Hogarth to produce a very dull book. We had thought such a thing impossible, except, perhaps, in Ireland, where the impossible frequently occurs and the inevitable seldom comes off. We find, of course, plenty of matter and much learning in the volume. The general idea is not a bad one. The nearer East is very properly described as extending from the western coast of the Greek Peninsula to the barrier across Asia made by the Caspian Sea and the great Persian desert. The Turkish domination over the Balkan ranges and Greece was the main cause which long separated this once very European country from the rest of Europe. In our own day we have often heard Greeks at Athens talk of going to Europe when they were starting for Italy or for Trieste. Mr. Hogarth is also right in holding that nearer Asia is barred out from further Asia by great natural obstacles which have always prevented an assimila-



tion of the life and culture on either side. We also agree with him in adding Egypt to this East, but socially and morally we fancy that Tripoli and even Morocco belong to it, not to the West. Within these limits, however, there are such vast differences, not only of race, but also of physical conditions, that the nearer East is the vaguest of unities. We are wearied with the scientific description of the myriad physical varieties under this so-called unity, and are driven from pillar to post among many regions of little human interest and among names which require constant reference to an atlas; for though there is an ample supply of excellent sketch maps illustrating the author's views, the local names must be sought in some folio of our library. Many readers know Egypt, or imagine they know it, fairly well. How many of them will explain the statement that "the northern gate of the Nile land is at Kafr Dauar"? We might quote hundreds of such authoritative statements, which we do not for a moment question, but which we think it tedious to verify. Hence the average man, for whom all these series are surely intended, wanders through the pages, just as he sits dazed at a Wagner play, waiting in vain for a definite tune. There is such a thing as an enthusiasm for physical geography, which inspires even the dullest details with a sort of poetic grandeur. Examples of this rare quality we may find in Humboldt's 'Vues des Cordillères,' and recently in Mr. H. B. Lynch's 'Armenia,' which our author has not seen, owing to his constant absence from home, and speaks of as about to appear. To us the enthusiasm of Mr. Lynch, and the much greater detail of his more limited survey, are more attractive than the vaguer generalities of Mr. Hogarth. Even when the latter comes to the men that live in this vast and various region—far the most important, historically, of the globe—he puts us off with very intangible generalities. He tells us in one place that the mountains of Albania were the last refuge of the primitive race, pushed westward by successive hordes of new invaders. He tells us in another that the sea coast and adjacent islands are the refuge of the true Hellenic race, but that the mountains were occupied by invaders. Possibly both are true, but the causes of this contrast are not adequately explained. Even the style of the book seems to have suffered from its subject. To revert to a musical metaphor, the author is like Verdi passing from the strong, simple melodies of his earlier style to the harsh and strained recitatives of the new German school. We earnestly hope that he will soon come back to settle in England. Here and there we still find touches of the old style. To quote Mr. Hogarth at his best:—

"The distinguishing Bedawin characteristic is, in a word, that of his land, meagreness. Meagreness of osseous starved frame, short of stature, and doomed to early decay; meagreness of sensory faculties, ears and eyes; dull of hearing and sight, except for tracking a foe; meagreness of mental qualities, issuing in unstable shifty conscience, in easy cowardice, in absence of religion, in gusty passions, and in swift deterioration in contact with civilization. The man of the Arabian desert is an ineffective animal, bad shot, bad rider, bad fighter, bad breeder, and when brought out of his steppes,

as bad a cultivator as a citizen. But, for all that, an attractive animal. Take him on his own high and open desert, the product of its keen air, and clean non-verminous soil. He has all the outward charm which purity of race and freedom from oppression and menial toil through many generations confer all over the world. His shape, his bearing, his social code, are alike noble."

The picture is curious and unexpected, yet we feel that the author speaks from careful personal observation. But on the next page we come upon the following specimen of English: "By-and-by their flocks increase, and the mid-steppe pastures do not suffice; then must they come again and for longer to the outskirts and hire grazing, which the administration can withhold, or if granted, police." And if we chose to represent Mr. Hogarth at his worst in this book we should not be at a loss for some very striking examples. Near the end of the book our attention is aroused by an interesting *aperçu* of the common features of Jerusalem, Athens, and Mecca, as the thriving capitals of sentiment in spite of geographical insignificance. But such flashes of suggestion are, we regret to say, few and far between.

*Shakespeare.* By W. Carew Hazlitt. (Quaritch.)

MR. HAZLITT is not one of those who rush into print on the strength of a few weeks' reading and some novel suppositions. His bibliographical work on the sixteenth century has helped all students of Shakspeare. He spells the name in a modern form, and ignores the written or printed signatures of the author. He calls his book "An essay restricted to new points of view, which may or may not be held in certain instances to amount to new facts." His aim is "to avoid traversing ground which has been already exhausted," and he adds that his pages "are not intended as a medium for repeating what can be found elsewhere." The plan is to treat of the private and literary history of the man rather than of textual emendations.

Every thoughtful life of the poet is new, in so far as it is built on the different framework each man constructs of inference from fact and sympathetic comprehension of suggestion, and some are novel in the introduction of fresh facts. To a certain extent Mr. Hazlitt's is new in both these aspects, but much less so than he himself supposes. He is not relatively so well versed in the bibliography of the nineteenth century as he is in that of the sixteenth, and many of his suggestions have been already brought forward. The book is badly arranged, and lends itself to overlapping and repetition. The same subjects recur in different passages, and receive differing, sometimes contradictory, treatment.

We notice that Mr. Hazlitt speaks of Mary Arden as "connected with the Kentish Ardens or Ardens of Wye and Faversham," without any foundation. He thinks that "the Halls were not extinct until 1806." But Lady Barnard, the sole daughter of Dr. Hall, and the last grandchild of the poet, died in 1670. He "traces Dr. Hall to Acton," and recommends other biographers to try to find out if he was not a son of Dr. John Hall, of Maidstone. He does not seem to know that this already

has been done. The child of the Acton Halls, born in the same year as Dr. John, was christened Elizabeth, and Dr. John Hall, of Maidstone, died ten years before that date. Among the very few facts that he claims "we know," he gives the unchecked statement of Halliwell-Phillipps that Gilbert Shakespeare was a haberdasher of London, whereas none of that name followed that trade in the City, as has been clearly proved. He thinks that the acquaintance of the poet with Southampton "began through the alliance by marriage of the young Earl with Sir Thomas Heneage, the Vice-Chamberlain of the Household," who came in contact with players. But Sir Thomas Heneage became the earl's stepfather only in the same month in which the poet's second dedication to him appeared in print. Sir Thomas Lucy is supposed to have had a park in Gloucestershire as well as Charlecote (to support his relation to Justice Shallow), whereas his wife's inheritance lay in Worcestershire. It was his son who married a Gloucestershire heiress. Mr. Hazlitt loses sight of Richard Field in 1596, but if he had attended to his Stationers' Registers he would have found Field run on till 1625. These are all, however, comparative trifles.

Mr. Hazlitt leaves a definite conception in the reader's mind of the man he deemed Shakspeare to be. He notes "the constant risk of not looking at such a man in his human and everyday aspect as one of ourselves," as well as one set apart from and above his peers. He realizes the wonderful receptive and assimilative powers of the poet, and the instinct of his genius which transmuted the baser metal of other men into his own pure gold. He finds every reason to believe that Shakspeare had seen many a travelling company of players in his youth, local companies even, the originals of Bottom and his players in 'A Midsummer Night's Dream.' His rural knowledge he acquired in the Warwickshire fields and woods; his foundation of learning in the notable Stratford Grammar School; and the completion of his education in his London life, where he enjoyed wonderful opportunities. Mr. Hazlitt considers as a novelty the suggestion that the deer-stealing difficulty was not the cause of Shakspeare's going to London, but that he was driven thither by domestic necessities and conjugal unhappiness. He supposes that the poet had already been in London in early youth; that when he went there he was already acquainted with Tarleton and Burbage; that the latter was not only a joiner, builder, and architect, but also an innkeeper or hostler; that Shakspeare went directly to him to help him in the care of his posting horses (then an honourable employment). Later the poet, he suggests, drifted into the theatre, first as an "imperfect actor"; then, gaining ground through study and experience, he altered other men's plays, and finally became able to write his own. The author finds support in the plays as well as the poems for his supposition, expressed in somewhat confused and contradictory language on p. 21:—

"Tarleton died in 1588; in that year the dramatist was a lad of fifteen.....When Shakspeare came up to London about 1587 to seek his fortune, he did not come for the first time, and he came to a place, where he was known



and had friends.....he was already three or four and twenty, and.....Marlowe died at twenty-nine. I conceive myself perfectly justified in inferring that the original introduction of the poet to London, took place about 1574, when he was a boy of ten."

For he thinks Shakspeare was his own Hamlet, and Tarleton the Yorick who bore him "on his back a thousand times." It would be interesting to know if the 'Hamlet' mentioned by Nash in his preface to Green's 'Menaphon,' 1589, contained the passage about Yorick. Shakspeare, the author supposes, was not too young to have written it. He thinks the dramatist, though far from being a Puritan, a man of Republican sentiment. Shakspeare gives a strong plea for human equality, independent of colour, in the Prince of Morocco's words; independent of the contempt of race, as in Shylock's speech about "the Jew." "This was strong language for the sixteenth century." The Jews did not obtain any indulgence until Cromwell came. Surely Mr. Hazlitt has not followed the lives of the queen's physicians.

"Shakspeare often laid under tribute the work of his predecessors." Yet he was "an insignificant debtor to his books"; he availed himself of "suggestions, outlines, skeletons, but all underwent metamorphosis." Further bibliographical details are collected to show where Shakspeare may have found a situation, a description, a phrase, or even a striking word.

He used real names improperly, as "Oldcastle" and "Falstaff." Was "Dr. Caius" of the 'Merry Wives' at all like the founder of Caius College? "Sir Hugh Evans" might have been taken from a "Sir John Evans, of Cheltenham, who died in 1574, and of whom Shakspeare might have heard." (Surely that name was too common to be traced so curiously.) "We too rarely consider the conditions of his composition, the careful search for a theme, the hours of thought in preparation, the arrangements for representation." The author naturally prefers the plays to the poems:—

"I could have dispensed, save on biographical grounds, with all the lyrics, except the songs interspersed through the plays, and with certain of the plays even, were it not for a few redeeming passages."

He thinks the sonnets "an inconsequent rhapsody, the sentiment often thin and weak, the diction poor, and the metre faulty"! But in the sixteenth century there could be placed "no dependence on the authenticity of the sentiment or the homogeneity of the narrative," though they have the "same empirical affectation of personality as others." "If we assume these revelations to be genuine, we must apply the same canon to other writers." Drayton rightly called his lady "Idea." He was the nearest to Shakspeare, who studied his predecessors in this style as he had done in the plays. The author allows for exaggeration, yet

"after all possible allowances, have we not a germ of realism, respondent to a riper and finer one in the dramas, each seeming to substantiate the other, common exponents of a domestic epic, more melancholy than sublime?"

"Within these lines I irrevocably assert that the means are supplied to us of adding very sensibly to our acquaintance with a very obscure

subject, and of drawing nearer to a tiresomely mysterious and reticent personality."

"The self-depreciating and hypochondriacal temperament which colours the sonnets was not all invention." Mr. Hazlitt believes that these poems embody a direct appeal from the writer to another person of the same sex, impersonating a woman, making way for a woman to speak; that Sonnet 80 was addressed to the lady, and that the friend married the woman. There is no real key to the man or the woman. The Herbert-Fitton theory cannot stand any test. So long ago as 1874 Mr. Hazlitt showed that Thorpe could not have dedicated a book in such familiar terms to the Earl of Pembroke, and illustrated the true tone of humility in a work which the adventurer really dedicated to that nobleman. He is severe on Mr. Lee for his treatment of Thorpe, who, he points out, was much above the average standard. He and Meres are the only panegyrists who do not classify Shakspeare with others, and he was the first to recognize him as "our ever-living poet." Mr. Hazlitt connects the elusive W. H. with a Mr. William Hammond, to whom Thomas Middleton's play of 'The Game of Chess' was dedicated. He seems to have made out an intimate connexion between Hammond, the Walsinghams, Marlowe, Chapman, Edward Blount, and Thomas Thorpe. Bartholomew Griffin is proposed as "the rival poet." The sonnets cost more than a groat, and were sold at the unusual price of 5*d*. "In or about 1680 Narcissus Luttrell went to the length of paying 1*s*. for the sonnets, more than double the published price." But was this not rather for a copy of the second edition of 1640, which was sold at 1*s*., as may be seen from a bookseller's bill in the State Papers, 1641?

Mr. Hazlitt thinks that the 107th Sonnet was written after the death of Elizabeth, but notes that Shakspeare neither mourned the loss of that queen "nor acclaimed her successor." He does not seem to recognize Shakspeare's cousin, Thomas Greene, as his attorney, but he accepts him as the contemporary poet who wrote 'A Poet's Vision and a Prince's Glory' on Elizabeth's death, 1603, and also verses prefixed to the first edition of Drayton's poems. He asks if he was related to John Greene, actor, and author of 'Tu quoque.'

"The sole descents of any conversational fragments in which Shakspeare occurs as a party" are those in which Heywood expresses the poet's annoyance at pirate Jagard's action, and Thomas Greene gives his cousin Shakspeare's views about enclosures. It would have been pleasant also to include L'Estrange's anecdote of Ben Jonson's translation of the 'Latten Spoons.'

In regard to Shakspeare's fellow-townsmen and relatives Mr. Hazlitt is peculiarly scornful, though he brings forward Thomas Becon's remark that he had found Warwickshire the most intellectual county of England. He follows Halliwell-Phillips in calling Stratford a bookless neighbourhood. Nobody, he says, collected books in or near the place but Sir Thomas Lucy. It is dangerous to attempt to make a universal affirmative out of a negative; Sir Thomas Lucy was not, we believe, a book collector: his son and his grandson were. On the other hand, what is the story

of Fulke Greville's life, and the friends of Drayton who lived so near? The State Papers certainly refer to religious books possessed by the recusants of the neighbourhood. Schoolmasters and clergy, as they came and went, doubtless carried their libraries. One curate, whose catalogue happens to be known to the reviewer, in a small village in the immediate neighbourhood of Stratford left at least 173 books at his death in 1606, not only of classics and divinity, but English works on philosophy, medicine, travels, romances, just the very kind of books Shakspeare would have absorbed. Mr. Hazlitt himself later suggests that Thomas Quiney, at an unusually early age, had a Bordeaux edition of Montaigne's essays, and read and expounded it to his future father-in-law, and he further suggests that Greene had at least one book, which he had written himself.

He does not allow John Shakspeare to have contributed anything to his son's mental development beyond an aptitude for accounts and the capacity for making good investments. Curiously enough, he does not dwell much on what his mother may have done for him either. As for poor Anne Hathaway, he is as bitter as Mr. Yeatman in his interpretation of the few records that have come down to us concerning her, and the allusions supposed to be found in the poems. He considers that Shakspeare was informally separated from her, and never saw her between 1587 and 1611, and that she did not live in his house or nurse him at his death. He presses the most extraordinary arguments into service to prove his theories. Even the fact that she held some of the money of her father's old shepherd is warped so as to imply that she was separated from her husband, in abject poverty, forced to borrow from such men, and unable to refund the money. It seems more likely to us that she had kindly taken care of this money for her humble friend, as richer neighbours often did in those days before savings-banks.\* Mr. Hazlitt, in regard to her betrothal, refers to an old book, not so little known as he supposes, 'The Lawes Resolutions concerning Women's Rights,' but he has omitted to turn over its pages to the chapter on 'Dowry,' or he would have seen why Shakspeare had no need to mention Anne in his will. The bequest of "the second best bed" to her may have been in tender memory of their earlier and poorer housekeeping, in preference to the best bed, her due, but more suitable for Susanna, who was his favourite daughter. The author suggests that it was the pious disposition of Mrs. Shakspeare that led to the Biblical names of her daughters. But other contemporary Shakspeares christened their daughters Susanna, and Hamnet and Judith Sadler are believed to have been the godfather and godmother of the twins.

\* Compare the "Will of Thomas Whittington of Shottery.....forty shillings that is in the hand of Anne Shakspeare, wyle unto Mr. Wyllyam Shakspeare, and is debt due unto me," with the "Will of Thomas Bromley, 1603..... Lady Grevell of Milcote oweth me fifty shillings, Sir Robert Bullen oweth me eight shillings"; the "Will of William Cootes, Skinner, 1597.....Mr. Richard Byfield, Vicar, oweth me 8*s*."; the "Will of Richard Cowper of Stratford, Shepherd, 1587. Mr. Abraham Sturley oweth me £22"; and the "Will of William Siche of Shottery, Husbandman, 1586. To Steven my son £3 6*s*. 8*d*. which Francis Smith, Esquire, doth owe me."



Mr. Hazlitt is very hard on the worthy Dr. Hall, "the dull professional expert, and bigoted nonconformist." Dr. Hall was at least a Churchman—indeed, the vicar's churchwarden—and sided with the vicar in his disputes with the town. But Dr. Hall "thwarts us by not entering among his notes the details of his father-in-law's illness." Surely, when the careful doctor, so much in advance of his age, started a note-book to record his "cures," even Mr. Hazlitt would not have him include his failures? Dr. Hall mentions his treatment of his wife and daughters and many of their friends, and of "Mr. Drayton" himself. But he cured them. It goes against the theory here advanced of Shakspeare's precarious state of health, that Dr. Hall did not record temporary cures of any passing troubles of his distinguished father-in-law.

Mr. Hazlitt in later chapters allows the Quineys and Greenes to be above the average, and supposes Shakspeare retiring to Stratford in 1612, with "the respect, and possibly the homage, of his fellow-townsmen." But he does not seem aware that, in spite of his theory that municipal authorities came to look with a more lenient eye on the stage under the Stuarts than they had done under Elizabeth, the Town Council of Stratford raised the fine of 10s. which they had imposed in the last year of Elizabeth on those members of the Council who permitted stage plays in their halls to the severe amount of 10l. in the year 1611. So, whether they liked the man or not, they certainly did not honour his profession. And he lived just "over the way" from their Guildhall.

The author finds Shakspeare's attraction to Stratford to be allodial, not domestic; he thinks that none of his relatives appreciated him, and that he lived not at New Place, but "somewhere in the neighbourhood." Mr. Hazlitt evidently does not understand the references to Thomas Greene, or the gift of sack to the preacher. He thinks the poet was not honoured in his burial. But it was according to the custom of the time and place. The position in the chancel, the monument, and the epitaph were intended as honours, and were understood to be so by his contemporaries, as Leonard Digges says, in the 1623 Folio:—

When Time dissolves thy Stratford Monument.

There are full notes and a useful index appended to the book. But we must notice that Mr. Hazlitt mars his text by strange words and phrases, such as "gentilitious instincts," "lean critical exercitation," "disimprove," "inferribly," &c. His style fails frequently in the prime attribute of economizing the reader's attention. For instance, how should this be read, culled at random from p. 115?—

"A man of his pliant intellect and masterful grasp—a quinquennial term, where a nucleus or a skeleton of some sort was forthcoming, was nearly incapable of expiring, before 'Johannis Factotum,' as the angry Greene christens him, had a notable record to show."

This is, of course, only an illustration of what might be improved. The book is worth the trouble of improving.

*The Italian Renaissance in England.* By Lewis Einstein. (Columbia University Press.)

Few people, it may be supposed, outside professed students of literature, realize the magnitude of the debt which England owes to Italy. From Chaucer to Milton there is scarcely a poet of any eminence whose work does not show more than a trace of Italian influence. No other European literature presents the same phenomenon to anything like the same extent, as probably, before the Reformation, no country was so familiar with the Italian in person. Whether the Popes looked upon England as in a special sense the conquest of the Holy See, or considered that its remoteness made the maintenance of a strong garrison specially desirable there, a surprising number of sees and benefices were held by Italians. Then, of course, Italian bankers and traders were well enough known. Not only did Italians, not entirely to their own advantage, finance the later Plantagenet kings, but also the Close Rolls of Edward III. teem with the names, often strangely transmogrified, of Italian merchants and the like. On the other hand, Englishmen, lay and clerical, found as often as other people that business, peaceful or warlike, required their presence in Italy. In short, intercourse between the two countries was constant and frequent. It was no wonder, therefore, if intelligence of the new learning which the fifteenth century saw develop in Italy quickly reached England, or if before the middle of the century Englishmen were on their way to Italy to find out all about it. The Wars of the Roses came, and doubtless checked the movement for a while; but when those troubles were over the stream of travel began to flow again more vigorously than ever. Diplomatic intercourse, too, became more regular. Not scholars and clerics only, but statesmen and men of fashion crossed the Alps. Vernacular literature, which humanism had for a time thrown into the background, had revived in Italy, and speedily attracted the attention of the visitors. To Sir Thomas Wyatt belongs the credit of having first assimilated this, and his portrait fittingly stands as the frontispiece to Mr. Einstein's book.

The book itself is one of those praiseworthy and painstaking, if slightly ponderous monographs which we have learnt to expect from the United States. We do not know whether Mr. Einstein has mastered all the works of which the titles, arranged under the heads of 'Manuscript Sources,' 'Printed Sources,' and 'Works of Reference,' occupy nearly twenty pages of his book; but he has clearly studied his subject pretty closely, and read a good deal of the contemporary English literature. He has also profited, perhaps rather more than the very cursory reference in his preface would convey, by the perusal of Miss (or Dr.) Mary Augusta Scott's most valuable and exhaustive catalogue of 'Elizabethan Translations from the Italian.' On the other hand, he seems less familiar than could be wished with the writers whose influence on English thought he is tracing. Vacarius becomes "a certain Vicario"; the "Unico Aretino" is apparently confused with the notorious Peter of the same city; while, owing as it would seem to careless reading of Mr. Burd's preface to his edition of 'The Prince,' it is

made to appear that Gentilis's 'De Legationibus' is nothing but an apology for Machiavelli. Also, when we read that Petrarch's sonnets "fitted in with the Platonic tendencies of the age," or that "the past chivalric age.....found its noblest ideal in the Platonic affection for women," we cannot but suspect that Mr. Einstein's notion of Platonism is derived rather from light literature than from study of the philosopher.

We have commented more than once on the current tendency to regard what is called "the Renaissance" as a phenomenon unparalleled in the history of human development. Mr. Einstein seems also to have noticed it. "To modern minds," he writes, "a sharp cleavage seems almost to separate the Middle Ages from the Renaissance." No doubt an observer, if such there had been, who could compare, say, 1250 with 1550, would have been conscious of a good many points of difference, though hardly so many as might be found between 1750 and 1850. But considering that since the term came into vogue hardly any two writers have been able to agree on an epoch from which to date the Renaissance, it would seem that the cleavage is least apparent to those who study the period most nearly. Further, as Mr. Einstein partly sees, when we extend our purview beyond Italy to the civilized world at large, we get all sorts of "faults" which make the general cleavage much harder to detect. "Between London and Florence there was then—i.e., in the fifteenth century—almost a difference of two ages." "Ages" is a vague measure of time; but let it be granted that many more people had had a Greek manuscript in their hands in Florence than in London, or that better pictures were being painted on the Arno than on the Thames. But which was doing most even for the revival of learning, let alone the progress of enlightenment in general—Cosimo patronizing Argyropulus and Ficinus, buying manuscripts and coins, building palaces, starting Platonic academies, or Henry VI. founding his college of the Blessed Mary of Eton? Italy had at least as much to learn from England, we venture to think, as England from Italy. One lesson was learnt, and English literature benefited thereby, while English character did not materially suffer; the other, and more important, was unluckily missed, and Italian literature and character went to the dogs together for several "ages." 'The Courtier' and 'The Prince' were almost simultaneous products of the Renaissance; England took the first to her heart and rejected the other with contumely.

Nothing in connexion with this subject is more curious than the way in which Italian, having been of all foreign languages and literatures that with which Englishmen were most familiar, lost its footing in this country. It is a chapter in literary history which, so far as we know, still remains to be written. We commend it to Mr. Einstein for his next line of investigation. Meanwhile we may note that in 1550 William Thomas was of opinion that Italian was coming to be on a level with Latin and Greek, and that some years later David Rowland thought it was as widely spread as Latin. This is not exactly, we believe, the experience of modern teachers.



The chief fault of Mr. Einstein's book is a certain lack of arrangement, leading to occasional repetitions. How often the "Inglese italianato" turns up we should be sorry to guess, and there are other instances in which more than a mere phrase comes over again. The style, too, is not all it might be. Such an expression as "quite a few," with the sense of a considerable number, may be passed over as an American colloquialism; but when we read, "Three stages can be discerned in the history of the Italian influence in England..... The first.....found a home at the University of Oxford. It succeeded, after several attempts, in introducing the new learning," and so on, we are conscious of a certain slackness in the treatment of the pronoun.

No book dealing with the literature of this period would be complete without its theory about Shakspeare. Mr. Einstein thinks that "his knowledge of Italy, like his own life, remains a paradox"; also that "the remarkable amount of information he possessed about Italian cities does not seem as if it could have been acquired except from personal observation." This is presently explained as an inference from the plays relating to Venice only; and it is suggested that his knowledge of that city and his preference for the towns of North Italy may have been due to a visit, "perhaps as a sailor or.....clerk in the employ of some commercial house in London." Mr. Einstein has overlooked a valuable piece of corroboration. Where, save on board ship, could Shakspeare have acquired the knowledge of nautical terms of endearment and other technicalities which he shows in the 'Tempest'—a knowledge, we should say, far more extensive and peculiar than any he displays in the 'Merchant of Venice' of Venetian topography? On the whole, however, it still seems simpler to suppose that he just took the scenes of his plays as he found them in the stories from which he took the plots, and that he selected these for their dramatic capabilities.

What is the authority for the statement that Sir Toby Matthew was ordained priest? If he was, how did he manage to retain his knighthood?

*Bolingbroke and his Times: the Sequel.* By Walter Sichel. (Nisbet & Co.)

MR. SICHEL'S second volume is somewhat easier to read than the first, and is far more plentifully supplied with fresh information about the much abused and often misunderstood statesman whose own career was disappointing, but whose ideas of statecraft were so effectively revived and reshaped a century later by Disraeli. In the first volume Mr. Sichel attempted to review the whole history of England under Queen Anne, with Bolingbroke as its central figure, and in doing so he adopted a method that, as he admitted, "scatters the sequence of time," and, though it may lend novelty to the working up of already accessible materials, is confusing, if not misleading. He here sets forth coherently, and to a large extent from manuscript sources, the untiring efforts made by his hero, through six-and-thirty years, to repair the blunders he had made when, at the age of thirty-six, and after barely five years of political eminence,

he had to seek refuge in France from a charge of high treason. Mr. Sichel sticks to his plan of overloading his canvas with small details about every person and event with which Bolingbroke was connected, and this is all the more embarrassing as through the second half of his life Bolingbroke was only concerned at intervals in public affairs. In following his personal story, which is pathetic and instructive enough, we are every now and then pulled up suddenly and thrust into a maze or bog of political intrigue which it is irksome to traverse before clear ground is regained. Mr. Sichel's contributions to a fuller understanding of these intrigues may, however, be useful to some of his readers, and others will be grateful for the new light he has thrown on Bolingbroke's relations between 1715 and 1751 with his family and friends, his literary and philosophical pursuits, and his life-long devotion to political theories so wise that he had not himself sufficient wisdom to work them out aright.

In his final summing up of Bolingbroke's qualities Mr. Sichel acknowledges that he had "great faults" as well as "great virtues," but rightly claims that, "despite all his blemishes, his turbulence, his petulance, his impatience of co-operation, and his excesses, the ambition which urged him was never base or mean." Unfortunately, though the error is almost too common in biographers to be the subject of wonder or even complaint, Mr. Sichel blinds himself, in his elaborate setting forth of details, to the infirmities of which he makes general admission. The first volume furnished, as we think, all but complete proof of Bolingbroke's purity of motive and of action in the negotiation of the Treaty of Utrecht, and showed that he had done nothing disloyal to Queen Anne's successor before his flight into France. He was the victim of Walpole's spite and jealousy. But he had himself to blame, in large measure, for the opportunities of attacking him that were placed in Walpole's way, and the impolicy of his subsequent relations with the Pretender was all the greater and more reprehensible if, as Mr. Sichel makes pretty clear in the opening pages of the second chapter, the Pretender's poltroonery was manifest to him from the first. "His misfeasance had principles behind it—when it was over, those principles reasserted themselves," says Mr. Sichel. In view of the political degradation of the times, the corruption of all parties, and the dishonesty of all partisans, that may serve as an excuse not only for Bolingbroke's vagaries in his dealings with the sham warriors and statesmen who made a pretence of adhesion to the Stuart cause, but also for many later indiscretions. But if allowances are to be made for Bolingbroke, they must be also made for his opponents, and Mr. Sichel adds nothing to his hero's greatness by so frequently applying a looser standard of measurement to him than to others.

About Bolingbroke's first wife, "poor Dice," Mr. Sichel has little to say, and his apology for their separation, on the plea that it was not included among the "slandrous recriminations hurled at his head," is hardly convincing; nor is the dishonouring guess which he throws out without evidence that

"she exasperated him somewhat in the same way as the tempestuous Byron was exasperated by Anna Milbanke, whom he married for convenience, loved for herself, and came to loathe or despise for her narrow and unbending self-righteousness."

But there is much that is new and interesting about the Marquise de Villette, whom Bolingbroke married, several years after their intimacy began, and two years after the death of his first wife, and who was much more on an intellectual level with him.

"That she was a woman of high accomplishments and distinguished charm, the testimony of all who knew her on either side of the water unites in establishing. Voltaire loved and Alari adored her; so did Pope and his circle. Gay too was a privileged associate. With Swift, years before she ever saw him and he admired her, she began that familiarity by correspondence which was such a token of her times..... She was both sprightly and sympathetic; and she was liked for her qualities of heart as much as she was flattered for those of her head. Wit and judgment were the rare combination of her intellect; and she pleased by her raillery while she corrected by her satire. It was she who teased Pope by declaring that he made mysteries even of his turnips, but she also furnished him with the idea which inspired one of his most ironical instances,"

the instance being, as Mr. Sichel explains in a note, "that of the *dévôte* in the Epistle to Cobham." More discreet and more intelligent than many of her sex even in that century of brilliant Frenchwomen, this Lady Bolingbroke appears to have been her husband's mainstay through five-and-thirty years. His other most helpful friend among women was his half-sister Henrietta, his junior by more than twenty years, who married his friend Robert Knight, afterwards Lord Luxborough, and who acquired a share of the dignity after they had arranged to live apart. She was Shenstone's Asteria, whose correspondence with him was published by Dodsley. Her brother's letters to her form a large part of the very valuable 'Collected and Selected Correspondence' here printed in an appendix of 110 pages.

"From 1718 onwards Henrietta corresponded regularly with Bolingbroke. He vows his un-failing gratitude to her for her sympathy in the day of his trouble. He counsels her studies, which included some Latin, some 'philosophy,' and much Italian. He cheers and rallies her by turns. He sends her presents. He displays the charming relationship of a much elder brother's admiration for a trustful and darling sister. Many of his outlooks on life she shared. Both (as we know both from this correspondence and the Shenstone letters) regarded friendship as an ideal, and had no higher praise for acquaintance than that they were 'capable of being a friend.' Both were unconventional. Both abominated the fashionable formalities of their day where friendship was concerned. Both thought 'nothing so terrible as parting with friends.' Both disliked the same formality in literature; and Henrietta makes use many years afterwards of almost the same expressions about Fénelon's brocaded prose as her illustrious brother employed in one of his letters. Both concealed their sorrows and disliked 'the pomp of grief.' Both had the keenest literary interests, and both were most fastidious in their taste; though Henrietta averred herself a better appreciator than critic to Shenstone. Both were averse to allegory. Both wrote verses—not over successfully. Both were contemptuous of money to a fault. Both admired the philosophic light-heartedness of the French. Both



respected the functions of the National Church, while they despised the practice of some of its dignitaries."

Concerning Bolingbroke's political pamphleteering, as in the *Craftsman* during his residences in England, and the writings "for posterity" that occupied much of his leisure in France, Mr. Sichel has no new information from manuscripts to supply. But by diligent and intelligent study of the printed material he has been able to present a truer and clearer account of his hero's achievements with the pen, and later associations with Swift, Pope, and other Tory writers, than has hitherto appeared. In opposition to Mr. Leslie Stephen's "peremptory contempt of Bolingbroke's philosophy" he has written a supplementary chapter; and in other chapters the obligations of Gibbon, Voltaire, and Disraeli to Bolingbroke are pointed out. The intellectual descendant of the author of 'The Idea of a Patriot King,' of 'Some Reflexions on the State of the Nation,' and of other political tracts and treatises, more successful than the pioneer whose teaching he interpreted, was undoubtedly Disraeli.

#### NEW NOVELS.

*The Shadowy Third.* By H. A. Vachell. (Murray.)

THIS is an exceedingly well-written and well-conceived novel, with as much of thoughtfulness in it as goes to the making of a score of the typical novels of each season nowadays. In scope, though not at all in manner or treatment, the story is Meredithian, and in it one is concerned with people of a high order of culture, wit, and refinement. The scene moves naturally from a Wessex country house to a fashionable apartment in Paris. The "Shadowy Third" of the title is the phantom which breeds great unhappiness between a very loving husband and wife, who never for one moment cease to love each other, and never step aside from the path of loyalty and honour. The theme is subtle then, of necessity, and the treatment is worthy of it—lucid, dignified, simple. The wife, a very sweet character, is a highly strung, finely bred creature of great nobility of nature, and proportionate sensitiveness. The husband is an honourable English gentleman, of masterful temper and virtuous intolerance. In his youth he married and divorced a beautiful woman, possessed of many faults, if not vices, and a few virtues of a sort not discernible by her husband. In the latter half of the story we have a really fine picture of the embodiment, the personification of the "Shadowy Third," the phantom of the past, in Fay, the daughter of Lord Beaufoy's first marriage. There is not a vulgar sensation or "curtain" in the book; but Fay, who is adopted by her father and his second wife, comes very near to wrecking entirely the home in which so much is given her. Much loving care has been expended upon the writing of this book; its character-drawing is sound, its style restrained and good throughout. Did space permit, there are many passages in it which merit quotation.

*Breachley, Black Sheep.* By Louis Becke. (Fisher Unwin.)

MR. BECKE'S is by way of being an outstanding figure among our modern writers of stories, because his material is vastly richer than his manner, whilst most of the younger, at all events, among his fellow-craftsmen would appear to concern themselves exclusively with manner and to possess but an attenuated stock-in-trade. Mr. Becke is an ardent sportsman, a lover of fishes, beasts, birds, and trees, a sailor, a swimmer, and a willing slave to the fascination of islands. His present volume is of more import than some of its predecessors, both because it is a sustained effort and not a collection of sketches, and because it presents the whole of the strenuous and adventurous portion of a young man's life, in scenes through many of which the author has undoubtedly lived himself. The artist to whom the task of designing an outer cover for this book was entrusted should have been requested to dip into the story a little. Having done so, he could hardly have disfigured the book, as he has, with a picture of the worst type of weedy, tea-drinking, rickety young Australian. The author's "black sheep" was not at all the sort of sniggering loafer here indicated, we apprehend. Here is an interesting expression of opinion from one whose tutor has ever been experience:—

"I would rather have a Snider or Martini-Henry for work in a tight place with savages than any of the new-fashioned Mausers, Lee-Metfords, or other small-bored weapons with hardened bullets, which simply drill a hole through a bone instead of smashing it. A native, especially an Australian aboriginal, thinks nothing of such a wound."

As has been indicated, Mr. Becke's style is far from impeccable, but his wide experience gives both interest and value to his work.

*The Battle Ground.* By Ellen Glasgow. (Constable & Co.)

UPON the cover of this well-upholstered volume (it contains over five hundred closely printed pages) a young woman with hair of the favoured ruddy shade looks out at one from a sort of medallion, which rather suggests the scrap-album. Within, however, one finds no traces of scissors and paste, but an adequately drawn picture of life in old Virginia at the time of the war of secession. Needless to say, Ellen Glasgow writes on the side—if not of the angels—of the cavaliers and romance, of the slave-holding aristocracy of the South. But she is not at all concerned with special pleading or argument, but simply with the affairs of a very charming group of wealthy Virginians, for whom the holding of slaves was an ordinance of nature, and the war a long, sad tale of destruction, outrage, and calamity. The second half of the story deals exclusively with the war, and is reminiscent of the late Stephen Crane's vividly impressionistic work. For us, fresh from the sounds of rejoicing over the declaration of peace in South Africa, there is peculiar interest in a narrative dealing as realistically as this with the horrors of a campaign waged in open field and wood, hill and valley, through weary months and years. There are chapters, too, which have a

Dickensian charm in their description of old-time Virginian festivities, and over the whole lies a glamour of real romance. A very creditable piece of work, this novel lacks only the creative originality which belongs to greatness.

*The Comedy of Progress.* By Reginald Turner. (Greening & Co.)

MR. TURNER might have prefixed the first line of the first sonnet of Shakspeare to his book, for it is less a "comedy of progress" than a condemnation of those platonic attachments which are necessarily sterile. The hero, a young man of good birth and abilities, but weak character, comes under the influence of a great lady considerably older than himself, and married, as the fashion in novels now is, to a stupid husband. At her bidding, for political intrigue is the breath of her life, he enters Parliament and founds a "Third Party." From the position of *protégé* he passes rapidly to that of lover. The *dénouement* is the converse of the famous one in 'Esmond.' 'The Comedy of Progress' contains some clever conversation and well-realized characters, but is marred by not a few crudities. No woman of breeding would say to a man who has just been introduced to her, "You are very handsome." The author would have achieved a larger measure of success if his story had been rather less ambitious in plan.

#### ENGLISH HISTORY.

*Select Documents of English Constitutional History.* By G. B. Adams and H. Morse Stephens. (Macmillan.)—A volume of English constitutional "Documents" selected by two American professors from several well-known text-books published in this country might appear, at first sight, to be a somewhat superfluous undertaking. Such a description of the matter, however, would scarcely convey a fair idea of the work before us. In the first place, these printed documents are preserved in their original form amongst our public archives for the information of students at large. Again, although it is true that the American editors acknowledge on almost every page their obligations to one or other of the English editions to which we have referred, it will be found on a closer examination that the method employed in the selection and reproduction of these texts has a distinct individuality. Moreover, we are assured that the purpose which these documents are intended to serve differs materially from that which is usually associated with the use of such collections in our own history schools. The explanation of the nature and object of their enterprise which is offered by the American editors in their preface can be readily accepted with a few slight reservations. However praiseworthy the determination to collate these reprints with the "originals" may appear, the reader is not much the wiser for such a revision of the texts. This objection may at least be made in the case of the mediæval documents which appear here in the form of translations. Indeed, we do not clearly gather whether the collation referred to has been made with the actual MSS., or with the printed versions which, in most cases, were merely reproduced by the English editors of "select documents." From their insistence on the preservation of the spelling and "capitalization" of the collated "originals," we might certainly infer that the latest editors of these historic texts had the actual MSS. before them in the course of their revision.



We need not perhaps, in any case, attach much importance to this question of revision. We may give the learned editors full credit for a conscientious collation of their texts with some recognized version, if not with the originals themselves, and also for the correction of any slips which may have been detected by them in the English reprints above referred to. The real value of such a collection as this does not depend upon an affectation of textual accuracy, but upon the selection of the documents that are best calculated to serve the purpose in view. This, we are told by the editors, was partly to produce a "source-book" covering the whole range of English constitutional history, and also to present the documents selected in such a form as should be intelligible to a large and increasing class of students.

We are aware that certain objections might be made to this method of historical teaching, but at least it has the advantage of enabling the student to identify, however roughly, the historical documents which are so glibly referred to in the usual text-books. In fact, the editors appear to have been chiefly influenced by this consideration, which "caused them to reject a general introduction," such as forms "the most valuable feature of the three well-known volumes of selections made for the Oxford Clarendon Press." This explanation certainly suggests that English students who use the editions referred to are in the habit of neglecting the French and Latin texts so long as their constitutional significance can be conveniently gleaned from the "special introductions to the different documents." There is probably much truth in this observation, and this consideration alone would justify the experiment of an unglossed text. This, indeed, is the real improvement which the American editors have modestly claimed for their own edition, that "one of the results of using this compilation will be to attract attention to the interest and importance of the study of documents, so that the more advanced students will turn to the more full and elaborate editions."

With these limitations, which, as we have seen, are frankly admitted by the editors, the present collection should prove a really valuable addition to the already formidable series of "illustrative" documents. The selection of constitutional precedents, from the Conquest to the Restoration, has been made with care and judgment, but we miss a reference to M. Charles Bémont's valuable 'Chartes des Libertés Anglaises' amongst the authorities cited on p. viii. For the period subsequent to the Restoration the editors have been free to make their own selections from the authorized versions, and have performed this by no means easy task in a very satisfactory manner. Curiously enough, the question of the taxation of the American colonies is not represented in this collection, and the omission is perhaps typical of the broad and scholarly lines on which these selections have been made.

*Cromwell on Foreign Affairs.* By F. W. Payn. (Clay & Sons.)—Mr. F. W. Payn writes rather like Macaulay's "ardent schoolboy," save that the lapses into slang are far more frequent than any prudent schoolboy would permit himself. His invectives are puerile and his style singularly unlettered; while the attempt to imitate Carlyle by inserting his own views from time to time in the middle of Cromwell's sentences is as ridiculous as it is disagreeable. The language in which he speaks of statesmen like Gladstone and Mr. Morley, or nations like Germany and Austria, is extraordinary. Yet the book is not without its interest, and even its value. There is some real thinking at the back of it, and a not inconsiderable knowledge of international law. The most important essays are those on 'Neutral Trade in Arms and Ships'

and the 'Bombardment of Coast Towns.' The first affords evidence as to the effect of the Alabama case in extending the conception of neutral duties. But writers like Mr. Payn never seem to reflect that everything that makes neutrality more inconvenient and more costly tends to widen the area of all wars, and thus to produce greater and not less inhumanity. By attempting to saddle neutral governments with the duty of themselves preventing all trade on the part of their subjects in contraband articles, we shall tend to make them readier to espouse actively the side in any international quarrel with which they sympathize. As to the bombardment of coast towns, we think Mr. Payn has a much better case. The subject, indeed, illustrates the inconveniences of international law in actual practice. If it ever gets too far in advance of general opinion, or too much in conflict with military exigencies, this system, excellent though it be on paper, is bound to go to the wall. As the author says, "Whether the practice is wholly indefensible or not, we feel sure that it would be far safer to make the coast towns defensible than to rely on the indefensibility of the practice." This is sensible enough. But the book was hardly worth publishing.

*Edward Plantagenet, the English Justinian; or, the Making of the Common Law.* By Edward Jenks. "Heroes of the Nations" Series. (Putnam.)—Although it is impossible to question the claims of Edward I. to a place among Mr. Putnam's heroes, it was inevitable that a new biography should challenge comparison with Prof. Tout's masterly sketch, and almost inevitable that the comparison should result in a verdict unfavourable to the new-comer. Mr. Jenks's opportunity lay in the development of the biography on the legal side, and his preface and two subtitles raised the hope that he had seized it. But the promise is not fulfilled; indeed, the space given to Edward as a lawgiver is small rather than large. Instead of following his natural legal bent, Mr. Jenks seems at first to evade comparison by writing of anything rather than of Edward. The two opening chapters are on the Middle Ages in general, and sweep the range of history onwards from 330 A.D., and of geography from the Atlantic to the Chinese Wall. Not only feudalism, the monastic orders, and the open field come in for discussion, but also, what are less in place, the dates of the caliphates, the origin of the Huns, and the formation of the European kingdoms. When at last England and Edward are approached it is not upon the subject of the biography that the story is concentrated, but now upon Henry III., now upon De Montfort. Nearly half the book must be read before it becomes in any sense biographical, and it is then that it first becomes interesting. Mr. Jenks's writing is often clever, suggestive, and stimulating, and there is, of course, much in these pages which goes far to redeem the fault of inartistic grouping, of an ill-digested scheme. We have never seen the force of Edward's Statute of Merchants, or the steps that led to the Quo Warranto proceedings, so well described in a few words. But though the too-short chapter 'The English Justinian' is the best, some of its verdicts excite mistrust. Theories are boldly started that may do well enough to rouse a sleepy class, but will not stand the cold light of print. Thus the novel doctrine is laid down that the statute De Donis Conditionalibus was passed in the teeth of royal opposition, for Edward could have had no lot or part in strengthening a system of entails. To establish this requires two unwarrantable assumptions. We have no evidence of the king's disapprobation, and we can have no evidence that he foresaw how the statute would work. Mr. Jenks enlarges on the mischievous influence of the statute, as if it con-

tained clauses to cancel the heir's liability for debts encumbering the estate, and clauses to save entailed estates from the penalties of an attainder. But what we know now Edward did not know; far more likely is it that the king, as the greatest of landlords, believed that it would operate in his own favour. Mr. Jenks tries to make things very simple and easy to remember: "De Donis," he says, is the price exacted by the feudal lords in return for the Statute of Acton Burnell. That may be simple, but is it true? And he is ever ready with some equally clear explanation that puts everything in a nutshell. But of the suggestions that look superficially inviting, some all too readily show themselves for the crudities they really are. We are told, for instance, that it accounts for the Statute of Merchants if we realize that the earliest debts were blood-fines, alternatives of corporal vengeance; "and thus it becomes clear why the merchant of the thirteenth century, especially the foreign merchant, was helpless in the hands of his debtors." Proceed to exaggerate somewhat the nature of this helplessness, and then on this basis of loose reasoning and faulty fact you may rear the doctrine that "a patient study of the history of legal ideas removes all difficulties"; "it leaves the student wondering at the simplicity of the explanation, so long sought in vain by the exalted methods of deductive speculation." It does, indeed! Less grandiose, but equally inept, to our thinking, is the summary of the purpose of the Second Statute of Westminster; it is all simple; the clauses were in the "interests of sport," the sport of the court-day. Tedious delays and long waits between the acts are disappointing to people who want to watch the performance, and all the statute's elaborate technicalities are to secure better value to the audience for their money. Upon this thin flippancy the author does not hesitate to embroider. There is no sign of careful effort to trace out cause and effect, any slapdash suggestion will do. Surely it is straining a point to put down the resuscitation of the Corpus Juris Civilis to the Crusades. Their broad back will bear many of the historian's burdens, but not this. In work thus hastily put together sins of omission are to be expected. There is no mention of the more important of Edward I.'s revolutionary dealings with the scheme of national taxation. It was here that he gave a noteworthy proof of his intention to open up certain feudal backwaters. Mr. Jenks, of course, notices the signs of this policy where he deals with Quo Warranto writs and with the statute Quia Emptores, but we have never yet seen it sufficiently revealed from the point of view of finance. Here, even after a discussion of the events that led to the confirmation of charters, the reader is left to find out for himself what was the importance of that confirmation. We hear, of course, a good deal of Edward's motto "Pactum serva," but there is no hint that he would stoop to accept the Papal remission of inconvenient promises. Mr. Jenks's hero would be none the less heroic if we were allowed to see more of his human frailty. The numerous errors of detail argue throughout haste and want of care. It is not known that William I. withdrew ecclesiastical causes from the secular courts before Hildebrand became Pope. The references to the early history of London are particularly faulty. Mr. Round's repeated and resounding warnings go unheard, and for London's first mayor is here offered a certain "Richard" fitz Aylwin, Richard I. having granted the Londoners, "at his coronation," leave to "elect" a mayor and sheriffs. Before this new and original "Richard" came to power, we learn that there was a "king's bailiff and bishop's portreeve," equally new and original. The attempts at genealogy are not happy; the crowning genealogical offence



is that the Geraldines are unhesitatingly pronounced to be "Gherardini." A mistake which argues little realization of Welsh history and geography is the conversion of Maud's castle into Mold. After that it is not surprising to find that Queen Eleanor dies at the unknown "Hardby," near Lincoln. Mr. Jenks should not write "almost, if not equally, as great," and should make up his mind whether he will address a learned or a popular audience. Here we have Grosseteste's familiar surname steadily translated Greathead for the ignorant, but Malcolm "Ceanmore" stands in its native obscurity: haply its meaning is less generally familiar. The book is freely sprinkled with illustrations, which are well executed, but too many have no connexion with Edward or his times. There is so much to admire in Mr. Jenks's earlier work that it is impossible to restrain a feeling of impatience when we get from him what is inferior.

*Henry V.*, by C. L. Kingsford (Putnam), is another welcome addition to the "Heroes of the Nations." It is, we are told, an expansion of Mr. Kingsford's article on Henry V. in the 'Dictionary of National Biography,' worked out after a restudy of the original material. The exigencies of severe compression and the flowerless style necessitated by the dictionary forced many of the writers of its longer articles to work in chains. The present book is one of the numerous instances of those authors availing themselves of a later chance to say what they have to say at more adequate length and under less rigorous restrictions. Mr. Kingsford has certainly taken full advantage of his opportunity, and has written an eminently scholarly, intelligent, and well-ordered life of the victor of Agincourt. Perhaps the only fault that we feel disposed to find with him is that he has not cut himself free enough from his earlier bondage, so that, though excellent as a piece of scholarship, this book has not always the breadth of outline and treatment, the subordination of details to the emphasis of a few leading ideas, and the cunning in knowing what not to say, which are perhaps necessary to fulfil with any completeness the mission of a popular work. Mr. Kingsford's style, clear and lucid as it is, is rather too stiff and subdued to make the whole volume very attractive to the careless reader. But there are large parts which should easily carry the most incurious along with them, and among these we may specially mention the account of the organization, equipment, and methods of an English army in the days of Henry's great victories, and the lucid explanation of the political forces that combined with ecclesiastical motives in influencing the fathers at Constance. In descriptions of these types Mr. Kingsford seems to us to have been much more conspicuously successful than in his sketches of character. But it may also be the fault of that somewhat priggish, but most excellent of mediæval heroes that his biographer finds it not very easy always to clothe him with flesh and blood. The illustrations are numerous and for the most part good and appropriate. They stand in fairly close relation to the text, and are made more useful for consultation by the careful descriptive catalogue of them. The maps are more unequal. There is a map of Northern France, which is more like an old-fashioned "map of France in provinces" than an historical fifteenth-century map. The map of Wales is not only useless in its vagueness, but misleading in its inaccuracy. Fortunately the military maps are of higher quality and really serviceable. The list of authorities is complete and valuable, and the text shows that Mr. Kingsford has really used them. We miss, however, a reference to Mr. Wylie's 'Ford Lectures' on the Council of Constance. The book is very accurate, though there are a few doubtful things, due to the fact that Mr. Kingsford follows too closely

the mendacious apologies for Richard II. written by his French partisans. For instance, he tells us from Creton that Richard dubbed the young Henry knight in Ireland in 1399, and later that his father knighted him before his coronation, "in apparent disregard of his previous knighting by Richard." An easier explanation would have been that Creton's statement on this small point, as in many more vital matters, is not trustworthy, and that it is pretty certain the Irish ceremony never took place. On another small point we are not quite clear that Mr. Kingsford is right. A "herse" of archers may very likely have been a "triangular wedge-shaped formation." But we do not think that the well-known description of the "herse" by Sir John Smith is compatible with this view. Smith's "herse" is apparently a rectangular formation, a thin, shallow, extended line, not more than seven or eight deep. Yet Mr. Kingsford quotes Smith as if he elucidated instead of confounding his own previous explanation. However, such points as these are mere matters of opinion. On questions of substantial accuracy it would be hard to pick holes in this scholarly narrative.

*A Short History of England.* By Katharine Coman and Elizabeth Kendall. (New York, the Macmillan Company.)—Another! If supply indicates demand, the craving for history in schools must be surprising. This book is sensible, well written, and well informed. The illustrations are well chosen. The maps are good. It is not overloaded with details; it is not too difficult for schools. In a word, it is admirable—and superfluous. Why cannot some of the energy shown in the production of innumerable school-books be turned to the unexplored paths of history? There are plenty of them.

*Henry VIII.*, by F. Darwin Swift (privately printed), is a well-arranged set of "coaching" notes. The information is accurate, authorities are plentifully cited in the notes, and the writer gives a very fair conspectus of the complications of domestic and international problems, on which the yet more complicated ecclesiastical question had so potent an influence. But it is not clear that this sort of thing, even well done, is an advantage; it is far better for students or teachers to do such an abstract badly for themselves than to make use of notes like these, excellent though they are.

#### OMARIAN LITERATURE.

*The Quatrains of Omar Khayyâm.* Edited, with an English Verse Translation, by E. H. Whinfield. (Kegan Paul & Co.)

*Quatrains from Omar Khayyâm.* Done into English by F. York Powell. (Oxford, H. W. Bell.)

WHEN Mr. Whinfield's 'Omar Khayyâm' was first published in 1883 it was at once recognized as a sound and scholarly performance, and it still ranks as the best of the few books about Omar which can be called authoritative. The editor is qualified for his task by a thorough knowledge of the Persian language and literature, and especially of the mysticism which has exercised so remarkable an influence on poetical thought and expression. He has also a great deal of shrewd common sense. Consequently his account of Omar, whether it be wholly true or not, is at all events nearer the truth than any estimate founded on the belief that a man's writings, interpreted by themselves, form a complete index to his character. Mr. Whinfield's translation in verse, though unpretentious and not professing to be inspired, follows the original closely, and gives a fair notion of Omar's terse simplicity. Its somewhat prosaic quality, perhaps, does him less injustice than readers of FitzGerald might imagine. Omar is a poet, of course, but in this respect alone we should

put him below Martial, who morally is unfit to be mentioned in the same breath with him.

The introduction, which has been enlarged and partly rewritten, begins with a biography embodying the discoveries of Profs. Browne and Schukovski. These add nothing to the bare facts already known about Omar's life, but afford some evidence as to his reputation among the men of his time. We miss the story of the three school-friends—another agreeable fiction overthrown! The sections dealing with the text and translation remain pretty much as they were. We should like to quote Mr. Whinfield's excellent observations on the latter subject, which are supported by the authority of Dr. Johnson and the practice of the best English translators since Dryden. The fourth section is entirely new. It treats of Omar's intellectual antecedents, and under the heads of 'Sacred Law,' 'Philosophy,' 'Mysticism,' and 'Poetry' supplies a lucid sketch of "the ideas and sentiments which were fermenting in the minds of his contemporaries." We commend to Omarians this *résumé* of the sources whence Omar drew the stuff and embroidery of his 'Rubā'iyāt.' Brief as it is, it points out the only way to full appreciation and understanding.

As regards the text, Mr. Whinfield has corrected his first edition in several places, and there is little room for further improvement. A few points may be taken, however. The note on p. 9 is unsatisfactory. *Yazdānra* is surely a dative, and we cannot accept the explanation of *ghulām* as meaning "child" instead of "slave," though it does not materially affect the sense. Should not *bād* in the last line of No. 23 be *jōy*? *In uân* (No. 27) refers to the world of phenomena. *Dar khāna khazidî* (No. 50, last line) is contrasted with the "running to and fro" of the previous verse, and means "you crept into your house"—i.e., stayed at home. The lines (No. 109)—

I said, "Alif is enough, say nothing more;  
If any one is at home, a single letter suffices,"

almost certainly allude to the Persian imperative meaning "come," or "come in," which is simply the long vowel *ā*. That one letter, spoken from within the house, constitutes an invitation to enter. For *kam* (No. 160) read *gum*, and translate "scatter my dust." Other readings indicated by the rhyme are *ghôr* = *mukhannās* (No. 198, first line); *mīghār*, for *mī'ād* (No. 234), although the dictionaries do not acknowledge this form; and *pīrāmani* for *pīrāhani*, which occurs twice in the last line of No. 298. *Bakāma'i namad* (No. 220) makes good metre and better sense than the reading adopted.

We offer these suggestions to Mr. Whinfield in a spirit of gratitude for the benefit which, in common with many students of Persian, we have received from his admirable editions of the 'Rubā'iyāt' and the 'Gulshani Rāz,' and his most useful abstract of the 'Masnavi.' Thanks largely to his labour we now have a trustworthy text of Omar—or, to be accurate, of a portion of the poetry ascribed to Omar—which may serve as a basis for criticism, and will doubtless admit of emendation here and there.

Prof. York Powell's booklet includes twenty-four quatrains "turned into English on the familiar model from M. Nicholas and Mr. Justin McCarthy's versions, for the pleasure of a friend." The renderings are graceful, and the verse, if it halts a little, never loses its dignity. We have read the prefatory note with interest as giving the personal impressions of an accomplished scholar; but after looking carefully at the picture labelled 'Omar Khayyām' we cannot help asking, "Is he an Englishman?"



## FRENCH MEMOIRS.

*Memoirs of Madame de Motteville.* Translated by Katharine Prescott Wormeley. Illustrated. 3 vols. (Heinemann.)

*Journal and Memoirs of the Marquis d'Argenson.* Translated by Katharine Prescott Wormeley. Illustrated. 2 vols. (Heinemann.)

*The Sufferings of the Royal Family during the Revolution in France.* Deduced principally from Accounts by Eye-witnesses. (Smithers, Hampden & Co.)

WE may still say, as Sainte-Beuve said more than fifty years ago in the same connexion, that this is a highly retrospective age. There is no end to the republication of those memoirs and journals and autobiographies which afford direct and more or less vivid glimpses into the past. The great French critic thought that the appetite for these remnants of the past became more eager in proportion as industrial activity and scientific invention advanced towards the new and the unknown. No doubt the two tastes are one another's complement; we see an ingenious writer like Mr. H. G. Wells relieve the strain of dipping into the future by running back to have a simultaneous peep at our prehistoric ancestors. So a brief excursion into the past may very naturally refresh the mind which is a little overstrained by the effort of keeping up with the heated rush of discovery—"Whirr! whirr! all by wheels! Whizz! whizz! all by steam!" as the Turkish pasha summed it up to Kinglake—or with the still more feverish march of high politics,

To ken what French mischief was brewin',  
Or what the drumlie Dutch were doin';

Or how the collieshangle works  
Atween the Russians and the Turks.

It is as natural as the desire to get out of London in August. And there is no easier or more delightful way of thus escaping to the past than by way of one of those volumes of personal memoirs in which the literature of France is particularly rich. In quality, indeed, we need not be afraid to contest the palm. Pepys alone would place us easily first—there is nothing in French to be compared to that delightful gossip, even if we were more certain than we are of the veracity of Casanova. Madame d'Arblay and Scott and Greville, in their several kinds, are well able to hold their own with any foreigners. But in quantity the French easily beat us. We have no series like those of Petitot and Barrière—perhaps one of the publishers who are always looking out, like the Athenians, for something new might consider the possibility of undertaking such a work, on the French lines of handy size, moderate price, and scholarly editing—and so it is natural that we should borrow at times from our neighbours for the use of those who hold with Johnson and Sainte-Beuve that biographical literature is the best of all reading.

Miss Wormeley, whose excellent version of the 'Comédie Humaine' and life of Balzac give her a high claim to consideration, has done further service to the reading world in this country and in her native States by producing very readable translations of two of the less-known French memoir-writers. Madame de Motteville's book is still the best authority on the life and character of Anne of Austria, who figures so largely in the Musketeer cycle that even the least historically minded of readers must desire to know how far the great Dumas adhered to historical truth in his portrait of Louis XIV.'s mother. By judicious abridgment, confined to the parts of Madame de Motteville's work which were based on second-hand information, Miss Wormeley has brought the book within reasonable compass, and her edition, which is illustrated with contemporary portraits, may be heartily recommended to the English or American reader in search of an agreeable

holiday companion. Madame de Motteville was a woman of parts beyond those commonly allotted to the waiting-women of queens. As Sainte-Beuve says in that 'Causerie du Lundi' which Miss Wormeley has wisely chosen as an introduction to her handsome volumes, Madame de Motteville possessed "that wise and reasonable mind which saw very closely the things of her day, and estimated and described them in such perfect proportion and with an accuracy so agreeable." The first paragraph of her own preface is so applicable to the present day—showing that Tennyson hit upon no novel truth when he spoke of "that fierce light which beats upon a throne"—that we may extract it here, both for its own sake and as a specimen of the translator's style:—

"Kings are not only exposed to the eyes but to the judgment of all the world; very often their judgments are good or bad according only to the different sentiments of those who judge them by their passions. They have the misfortune to be censured with severity for things about which they might be blamed, but no one has the kindness to defend them for other things which might justly obtain some excuse. All who approach them praise them in their presence through base self-interest, in order to please them; but each man, with sham virtue, joins in judging them severely when absent. Moreover, their intentions and their sentiments being unknown and their actions public, it often happens that, without wronging equity, they may be accused of faults which they never intended to commit, but of which they are nevertheless guilty, because they have been deceived, either by themselves, for want of knowledge, or by their ministers, who, slaves to ambition, never tell them the truth."

Miss Wormeley, it will be seen, hardly does justice to the easy but dignified and flowing narrative of Madame de Motteville, but her version is usually accurate and fairly pleasant to read. The book itself needs no commendation. What can offer more entertainment and instruction than a work in which the two great cardinals, Richelieu and Mazarin, and the young Louis XIV. play the principal parts? The author's point of view lends piquancy to her faithful narrative. "I thought only," she says, "of amusing myself with what I saw, as at a fine comedy played before my eyes in which I had no interest." The intrigues of the Fronde and the seedtime which produced the harvest of the Grand Siècle furnish the material of a most fascinating work.

In the other two books that lie before us we see another seedtime and a sadder harvest. The journal and memoirs of D'Argenson—the elder brother of Louis XV.'s famous Minister of War—set before us the growth of those miseries and oppressions which led to the fall of the old rule; and the compilation which describes the sufferings of Louis XVI. and his family shows the expiation of these evils by the successors of Hugh Capet. D'Argenson, whose memoirs are here translated by Miss Wormeley from the "Édition Définitive" which Rathery published in 1859, was a man of singular talents and of an honesty rare among public men in his time. He jotted down everything that occurred to him as worthy of note during the forty years in which he watched the development of affairs at close quarters, and the book which has been made from his detached pages is a work of unusual interest, on which Taine and other historians of the Ancien Régime have drawn largely. There are few more instructive periods of history. What can be more striking, for instance, than Louis XV.'s plaintive remark, when he had been scratched by the dagger of Damiens, "Why should any one want to kill me? I have harmed no one!" If he had asked his Foreign Minister he might have learnt a useful truth. Here is a typical extract, dated 1739:—

"Within the kingdom things are going in a manner to make one tremble; no morality, selfish interests everywhere; hypocrisy and the zeal of the violent bullies torment the poor subjects of the king and honest men; they are driving us to a schism through

the decrepitude of the cardinal, who is the dupe of all the villainous priests who surround him. In the provinces men are dying of hunger or eating grass; bread costs five sous a pound in the Vendômois, and three sous in Paris, and these prices will increase in the spring. What reasons to make the king weary of his present ministry!"

Meanwhile, Louis the Well-beloved amused himself in the Parc aux Cerfs, and explained to those who wished him to interfere that he had really nothing to do with the Government—that it would be bad taste to wish to attend to State matters, which were in the hands of other persons. "L'État c'est moi"—a bad rule—had given place to "Après moi le déluge"—a worse one; and D'Argenson shows very clearly how the flood was rising. In the 'Sufferings of the Royal Family' we see the bursting of the dams. This is a reprint of a compilation from the memoirs of Hue, Cléry, Edgeworth, and the Duchesse d'Angoulême, which was published in 1817, with one or two additions, of which the most important is a long letter, describing the queen's execution, which appeared in the *Times* for November 8th, 1793. The book, of course, has little value as an authority, but it is interesting and pathetic. It is amusing to see the notion of historical evidence implied in the editor's note on the execution of Louis XVI. The fact that Edgeworth did not remember his alleged last words to the king, "Son of St. Louis, ascend to heaven!" is, according to this editor, "the best proof that they were spoken from the impulse of the moment." In his entertaining essay on 'The Pearls and Mock Pearls of History' Abraham Hayward tells us that

"the Abbé Edgeworth frankly avowed to Lord Holland, who questioned him on the subject, that he had no recollection of having said it. It was invented for him, on the evening of the execution, by the editor of a newspaper."

## OUR LIBRARY TABLE.

DR. THEAL, who has done so much for the elucidation of South African history, publishes a new book, on somewhat different lines from those of his earlier works, under the title of *Progress of South Africa in the Century* (Chambers). This is virtually a history of Africa south of the Zambesi from 1795 to 1899, for the author has very sensibly taken the first English occupation of the Cape and the outbreak of the recent Boer war as his starting and closing points. The book is marked by his well-known qualities of thoroughness and impartiality, for we cannot agree with those extreme "loyalists" who accuse Dr. Theal of perverting history in order to present British policy in an unfavourable light. The melancholy truth is that we made many bad blunders in South Africa, from the executions at Slagtersnek to the Jameson Raid, and the historian has no excuse for ignoring them or even for slurring them over, whatever the political pamphleteer may feel himself called upon to do. In the preface to this book Dr. Theal declares that his sympathies are all on the British side—"As a Canadian of Loyalist descent, I naturally wish to see the extension and solidification of the Empire where that can take place without wrong or injustice to others"—but adds that he has endeavoured not to let that feeling bias his work, and that, "as far as human power goes, it is absolutely free of partisan spirit." Speaking from our own independent study of South African history, we do not see, and have never seen, reason to discredit this profession. Dr. Theal is certainly not an apologist for the British, and equally not for the Boers; he writes always as an historian, to whom the discovery of truth is of more importance than the glorification of one set of politicians or the condemnation of another. Sometimes of course, like other historians, he makes mistakes, or is led away by too great reliance on a single docu-



ment; but such instances are as rare in his work as in that of any recent historian whom we can call to mind. Certainly there is no writer on the whole history of South Africa who can for a moment be compared with him in authority or in learning. The book now before us, though it contains little that is new, is worthy of its author's reputation, and presents the history of South Africa under British rule in a complete and satisfactory manner. It is a pity, however, that all the financial statements should be presented solely in terms of American currency. The narrative of the last few years, though necessarily superficial, is lucid and impartial. Dr. Theal is equally severe on the late Transvaal President's lack of "wisdom and prudence" and on the "almost inconceivable rashness" of Dr. Jameson. His account of the demoralization of the Transvaal Boers by the gold discoveries is well put, and the honest student of affairs will have little difficulty in understanding the mental attitude which prompts the remark that "the writer of this volume has no hesitation in saying that good would it have been for South Africa if there were not a particle of gold in her bosom." The concluding chapter, which presents a brief statistical account of South Africa in 1899, affords an interesting comparison with the state of the country at the opening of the nineteenth century, and adds point to Dr. Theal's concluding remarks, with whose spirit every reader will sympathize:—

"South Africa is the land of good hope. Every notable advance that it has made has been preceded by a period of deep depression. God grant that the present—the greatest trouble it has ever known—may be followed by the perfect reconciliation of the two kindred peoples who occupy its soil, by which alone it can attain the highest point of happiness and prosperity."

In *The Story of Westminster Abbey* (Nisbet & Co.) Miss Brooke-Hunt has carried out the happy idea of writing about the Abbey not merely for the children of the mother country, but also for those boys and girls of the empire whose homes are beyond the sea, that their minds may be properly imbued with the greatness and significance of the building and its monuments until such time as they are privileged to visit them in person. And, on the whole, she has succeeded well in a task which, owing to the wealth of material and the vast period of history to be covered in a comparatively short space, can have been no light one. The author has divided her book into two parts, of which the first, dealing with the gradual growth of the fabric under the different sovereigns who have ruled over Great Britain from the earliest Saxon times to our own, is decidedly of the greater interest. The second part, devoted to an account of the poets, musicians (amongst whom Jenny Lind does not appear), statesmen, soldiers, men of science, and others who have been buried or have had monuments raised to their memory in the Abbey, is rather suggestive of a biographical dictionary, in which the biographies are curiously unequal, and there is some confusion in arrangement. Miss Brooke-Hunt has a slight tendency to moralize, and her style is consequently better suited to children than to their elders, but she is sometimes inclined to forget the youth of her readers and to provide them with information above their full comprehension. She has, however, enriched her pages with delightful anecdotes, culled from ancient authorities, and so unimportant are her inaccuracies that the critic scarcely needs to be disarmed by the author's statement in her introduction that the book "does not aspire to be technical, exhaustive, or very erudite." It is illustrated with excellent photographs.

*Some Impressions of Oxford*, by Paul Bourget, English version by M. C. Warrilow, with drawings by Edmund H. New (H. W. Bell), is a translation of that portion of M. Paul Bourget's 'Études et Portraits,' published

in 1889, which describes his sojourn of two months in Oxford. The 'Impressions' are conveyed in a series of letters to a Paris friend, and they doubtless enabled him to form a very good idea of life in the English University town, though M. Bourget is perhaps too prone to find the Quartier Latin there. He is never so happy as when he is dreaming, and the happiest of his dreams is the one in which he fancies himself fellow of a college. The illustrations are decorative, but the artist, without having the same excuse, has imitated the inaccuracy of detail which in a talented and cultivated foreigner, writing with kindly faithfulness to the spirit of his subject, is easily and rightly condoned. M. Bourget, for example, represents "Old Exeter" as "still facing Lincoln"; but that is no reason why Mr. New should show us Tom Tower standing at the end of the "Corn." The colour-scheme of the cover is neither appropriate nor beautiful. Mr. Warrilow has done his work well on the whole, but "Lesbie," "orateur public," and "Atalante to Calydon" are out of place in an English translation, and "salle de lecture" does not mean a lecture-room.

*Tudor and Stuart Love Songs*. Collected by J. Potter Briscoe. (Gay & Bird.)—Numerous as are the English anthologies, no lover of poetry is likely to quarrel with the present. So far as concerns the poems of Tudor and Stuart times an editor can scarcely go wrong: the harvest is overflowing, and he may reap or glean at leisure and at hazard. Our only complaint is that with so much at hand he has included so little. Two or three volumes the same size as this might be filled with poems on the same subject every whit as beautiful and as worthy of preservation as those here given. Restraining ourselves strictly within the period defined, we ask, Why have we not a single poem from the 'Astrophel and Stella' of Sidney? Where is the "Hear, ye ladies that despise," from the 'Valentinian' of Beaumont and Fletcher, one of the finest love lyrics of the Tudor or Stuart drama? Why have we no line from Wither's 'Fair Virtue, the Mistress of Philarete'? Why is there no word of Andrew Marvell? and why, O why, is there no mention of Mrs. Behn's exquisite "Love in fantastic triumph sate"? The natural answer to all these queries is that the space at disposal is limited; but surely Marvell as a love poet is more considerable than Motteux, and Mrs. Behn's solitary lyric is immeasurably superior to anything quoted or quotable of John Hughes, George Farquhar, Thomas Parnell, or even Isaac Watts. The real reason, it is to be feared, is that selections are made from selections, and rarely or never from the works of the poets. Consequently the same poems are repeated, we will not say in such a case *ad nauseam*, but with a somewhat "damnable iteration." With all its limitations Mr. Briscoe's book is a treasure-bag into which one may dip with the certainty of drawing a prize. It is also charmingly got up, and its print, its rubrication, its illustrations, and its cover, no less than its literary contents, render it a book for Beauty's bower, supposing Beauty to have time to read praises of her charms in the abstract. One thing in Mr. Briscoe's introduction causes us a little perplexity. After saying with truth that England during the reign of "Good Queen Bess" was full of song, and accounting very reasonably for the outburst of poetry due to the introduction by travelled courtiers of sonnets of the Petrarchan type into English, he makes the somewhat astounding statement that, "of the writers of love verses, William Watson occupied a very high, probably the highest, position during the time of Elizabeth." Not only is no poet of the name quoted in the 'Dictionary of National Biography,' in Ritson's 'Biographia Poetica,' in Warton's 'History of English Poetry,' or in other works of standard authority, but also no

mention of him other than this on the first page of text is found in Mr. Briscoe's volume. We are thus driven to one of three conclusions: there is a misprint of a singularly aggravating nature for the editor, or Mr. Briscoe has confused in his memory a poet of the twentieth century with one of the sixteenth, or, again, he has written William Watson while meaning Thomas. Thomas Watson's 'Εκατομπαθία, or Passionate Century of Love,' is a famous collection of so-called sonnets of much merit and extreme rarity. Of him Thomas Heywood in his 'Hierarchie of the Blessed Angels' said, in words that his biographers seem to have missed, that he

able to make Apollo's self to dote  
Upon his Muse.—Lib. iv. p. 206, ed. 1635.

Of him, moreover, in the present compilation, Mr. Briscoe quotes (p. 34) a favourable specimen. We remember ourselves copying out Thomas Watson's poems when they were inaccessible in print. He is a poet, but does not occupy the highest position in the "times of Elizabeth"; he is scarcely higher than Henry Constable, from whom Mr. Briscoe quotes, or Bartholomew Griffin, whose 'Fidessa' he leaves unnoticed.

MR. H. W. BELL has printed a booklet containing an excellent little paper on *University Magazines*, by Mr. H. C. Marillier, who has evidently a wide knowledge of the subject. In two or three points he is open to correction, but these are not of sufficient general interest to mention here. The bibliography is most painstaking.

A SPECIAL Imperial issue of *John Bull*, a new humorous paper, has been sent to us. Mr. Harry Furniss has made an effective picture of John Bull for the cover, though details of contents and contributors occupy overmuch space. The "forewords" claim a cosmopolitan catholicity as a distinctive note. The double-page cartoon is not quite a success, but the other pictures are distinctly good, and the whole is very cheap for a penny. We notice some excellent fooling in Latin verse by Mr. A. D. Godley, admire the courage which printed it, and hope it may be appreciated.

WE have on our table *A Hero of Donegal*: Dr. William Smyth, by F. D. How (Isbister),—*The Cathedral Church of Manchester*, by the Rev. T. Perkins (Bell),—*A Laboratory Manual of Physics for use in High Schools*, by H. Crew and R. R. Tatnall (Macmillan),—*Social Life in England*, by J. Finnemore, Vol. I. (Black),—*The Antigone of Sophocles, with Introduction and Notes*, by M. A. Bayfield (Macmillan),—*Crowned to Serve*, by C. Bullock ('Home Words' Office),—*Philosophy and Life, and other Essays*, by J. H. Muirhead (Sonnen-schein),—*The Silver Gate*, by C. Forestier-Walker (Greening),—*Under the Dome*, by A. F. Winnington Ingram, D.D. (Wells Gardner),—*Constructive Congregational Ideals*, edited by D. Macfadyen (Allenson),—*Occasional Papers*, by the late Rev. G. S. Reaney (S.P.C.K.),—and *Scenes and Studies in the Ministry of our Lord*, by the Rev. J. H. Rigg, D.D. (Kelly).

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Reed (E.), *Bacon and Shakespeare*, 8vo, 10/6 net; Francis Bacon on Shakespeare, 8vo, 8/6 net.



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## LORD ACTON.

AFTER an illness of more than a year's duration there closed last Thursday week at Tegernsee, in Bavaria, the life of the man who, perhaps more than any other of his contemporaries, was a testimony to the essential greatness of the true scholar. For no one who came in contact with Lord Acton could fail to be impressed by his personality, yet his actual record of achievement is slight, and of success in the world's eye he had even less. It is for this reason that an estimate in this journal may afford a more adequate picture of the man than one which lays more stress on the political, or ecclesiastical, or practical aspects of his life. For these, it must be borne in mind, were not crowned with success, nor were they, except incidentally, the main objects of his activity. It is no exaggeration to claim for him, as for a man whom in some respects he resembled, the late Dr. Hort, the motto of a "life devoted to the service of truth," and to see in this dominating tendency the key to a career in many ways inexplicable. Certainly in both cases it resulted in "ambitions forsworn," while in Lord Acton's the search for knowledge became so absorbing a passion that the desire to set it forth had largely decayed, and was perpetually thwarted by the wish to find fresh material. Yet it was this quality which gave his peculiar *cachet* to one who, whether as member of Parliament, or courtier, or "inopportunist," or professor, or conversationalist, produced upon his contemporaries a sense of greatness imperfectly understood and powers insufficiently manifested. We cannot here do more than refer to his work as editor of the *Home and Foreign Review*, or to his activity at the time of the Vatican Council. But his opposition to Curialism, intense as it was, and as it remained after he had subsided from an ecclesiastical combatant into a professor at an undenominational and indifferentist university, was inspired by nothing less than this love of truth

and hatred of every kind of tampering with the individual conscience. His lectures on modern history, grave and even dry as they might appear, were lit up by this burning detestation of lies and hypocrisy, and might, indeed, have been well named "anti-Machiavel." Whether or no Lord Acton was right in supposing that the subtlest of all forms of Machiavellism was Ultramontanism, we may not inquire; but there can be little doubt in the mind of any one who heard him lecture or talk that he did think so. It was the same trait, the sense of the paramount importance of truth and the cardinal sin of stifling the individual sense of right or wrong, that made him so uncompromising an enemy of Bismarck and so severe a critic of the ordinary successful statesman. He was never dazzled by greatness that was merely practical and had no moral basis, and his famous inaugural lecture was little more than an expansion of the maxim: "Judge intellect at its best and character at its worst." It is not, in our opinion, open to dispute that it was this characteristic, even more than the wide range of his reading, that gave Lord Acton so deep an influence over Gladstone. That Gladstone was particularly successful in applying his notions we do not assert, but it is not to be denied that he passionately held them, and that, as appeared in the Don Pacifico case, they more than anything else divided him from so distinguished a representative of the other school as Palmerston. The inherent worth of humanity and the interest of mankind were the dominant thoughts of Lord Acton. And the gradual development of a more perfect morality and of methods of persuasion as opposed to compulsion, of liberty, and especially intellectual liberty, as against the authority of force, was for him the main thread in history. His interest in historical and other studies, although in one sense impractical, was yet never pedantic. The accumulation of facts and the accurate presentment of affairs were, indeed, necessary, and his amazing memory made him at home in the details of politics of many ages; but the facts of history to him were, as he said, "not a burden on the memory, but an illumination of the soul." Although he set the highest store on impartiality, he never meant by it the lifeless accuracy of an annalist. His writings, whether published or not, if one day collected, as we hope they may be, will afford evidence that his conception of the course of history was eminently what is commonly known as a "philosophy of history." Nor, as a matter of fact, would it, if stated in a sentence, have greatly differed from the view of that philosopher who was as historical in the gross as he was the reverse in detail, that history is the record of the progress of man to a rational freedom. It was the inner meaning of historical movements for which Acton was ever seeking, and in spite of his vast knowledge of outward facts there is evidence that what interested him most was the tracing of changes in men's ideas, whether of religion or politics; and he knew, too, better than most, how intimately political and religious changes have been connected. Yet he was at pains to know the outward as well as the inward facts, and, as his conversation showed, was an extraordinarily acute observer of little traits and unconsidered trifles that escape too frequently the notice of the ordinary man. For to him these things were evidence, and he dared not neglect them. Probably he was happiest in his later years. He had given up the hopeless struggle against Curialism; nor is there, we believe, any reason to charge him with a failure to submit to the authority of the Church to which he belonged; it was the methods of Ultramontanism and the promotion of religion by political power and intrigue that he condemned. That university which, to her shame, had rejected him in his youth, received him with open arms as a professor, and he was glad to

find rest in a place of which, whatever its faults, the prevailing interests are intellectual and scientific. Its lectures caused him a vast deal of trouble—many wished that he had spent more time in other matters—but the result was not incommensurate. They were probably not altogether intelligible to the undergraduate, and not at all to the fashionable crowd who came to hear him as a morning amusement; but to those qualified to appreciate them—and there were a good many—they were replete not merely with learning, but also wisdom, and were an inspiration to hear as he rolled out, in a deep, refined, and melodious voice, the condemnation of a Richelieu or a Cromwell, of a Robespierre or a Marat, or unravelled the complicated diplomacy of the eighteenth century.

But, after all, lectures are the least important duty of a professor, and the work of Lord Acton at Cambridge will not stand or fall by them, brilliant as they were. It is hard to estimate it, for, like his conversation, it was elusive, and it was greater in what was left out than what was actually achieved. Many would be content to say he had done but little, and, save for the possession of so distinguished a name, Cambridge owed little to him. We do not agree with them. The actual output of Lord Acton was doubtless small; but his influence on historical studies and on Cambridge in general was out of all proportion to this. We may summarize it as follows:—

(1) He represented to a world not altogether sympathetic the worth and dignity of historical studies. He showed their real importance for a right understanding of the destiny of man, however regarded. He demonstrated also in his own person that history was not at once the Cinderella of the sciences and the playmate of the arts, below scientific inquiry as a means of training the mind to exact thought, and behind classical studies as an instrument of culture; but that if properly and consistently pursued it was a mental gymnastic of the highest order, and a great trainer in patience, sympathy, and refinement. He made history respectable.

(2) His ideal of perfection and fastidious accuracy impressed and inspired those many teachers and lecturers with whom he was in contact. It may be that the comparative excellence of the work turned out by ordinary scholars is only attained through the impossible ideals of men such as Acton and Hort, in whose eyes work that is scamped or hurried is a crime, and epigrammatic exaggeration the worst of mistakes.

(3) His vast erudition and even his library were at the disposal of any one who chose to ask him for assistance. He was never too busy to listen, never too bored to advise. He knew as well as most men the faults of youth, and had a very acute eye for the foibles of his fellows. Nothing, indeed, escaped him. But he was ready to spend time and attention on directing the reading or suggesting the investigations of any inquirer, however young or ill informed or conceited. He must often have been bored, but he rarely showed it; and as his severest criticisms took generally the form of careful omissions of statements or a very elusive irony his victims were not always aware of his thoughts.

(4) He impressed his views of the meaning of historical study upon Cambridge. In a place a little given to mechanical methods it was a great gain (though in this, of course, Seeley was similar) to have as a distinguished teacher a man who, though he saw all the trees and could name them, and tell their age, yet never lost sight of the wood; who always preached that history had a purpose, and believed that mankind had a goal; and for the like reason taught the inalienable authority of right in forming judgments. He would have nothing to do with the axioms that history can be reduced to bare annals, and that political relations are purely non-moral, and "the right is to be judged by the result." Some may disagree with him,



but the force with which he impressed these maxims is not likely to be devoid of effect.

(5) He kept alive the standard of *cosmopolitan* erudition. There was nothing local or provincial in his learning, and his notion of history escaped the prevailing taint of excessive insularity. His actual acquaintance with men and affairs, with scholars and statesmen alike, served to give point to his criticisms and to show that he was in one sense no less a man of the world than a scholar.

A man of the world in one sense he was not. The practical task of 'The Cambridge Modern History' was too great for him. All the general planning and mapping out and allotting of the parts he managed admirably; but with the arrangement of details he was from the first hopelessly overweighted. If any single cause can be said to have occasioned his fatal illness it was probably the work and worry of this book.

We are sensible that this study is inadequate, but, owing to considerations of time, it is impossible to make it better, or to give any impression of Lord Acton as a friend. Yet perhaps in this capacity his greatness showed itself most. For this appreciation will have failed of its object if it does not show that in the writer's view Lord Acton was a great man. In such a life there is much that is pathetic. The hopeless perfection of ideals renders achievement so small that the world laughs, and points in preference to the superficial, or, at least, commonplace productions of minds far inferior. Yet he would not have had it otherwise. No meed of practical success allured him whose aim was "the mountain tops where is the throne of truth." He was like Browning's Grammarian in some ways, save that his studies were always pursued with a view to the interests of man; for his work, like his conversation, was intensely human; and if we must seek for his influence rather in what he was than what he wrote, is there not an example to show that such influence is often the most enduring, as it is the deepest and the most real?

#### THE MARRIAGE OF THE DUKE OF CLARENCE WITH VIOLENTE VISCONTI.

II.

ALL the dishes of the Gargantuan feast which followed the marriage ceremony are given minutely by the chroniclers. These small details are not unimportant. The strange words used have, many of them, become obsolete. The whole is interesting as showing the sort of fare which was considered in a principal city of Italy fit for the occasion. There were eighteen double courses of fish and flesh—"duplicatè carniū et piscium cum infrascriptis donis." When the writer of the annals describes the dishes and the gifts at the banquet he leaves his crabbed Latin and gives them in the fourteenth-century Milanese dialect. Some of the words are not to be found in any Italian dictionary I know of, nor in Cherubini's 'Vocabolario Milanese.' Probably the writer found a list of these things in Milanese archives and copied it verbatim. They are in italics.

All the dishes of the first five courses, both flesh and fish, are said to be "dorato." This, in modern Italian cookery, means merely garnished or coloured with the yolk of egg. But the Italians used to be fond of all manner of gilded objects. Even gilded boys, otherwise naked, were considered ornamental. At the celebrated *fête* given at Rome by Sixtus IV. and his nephew, the Archbishop of Florence, in honour of Eleonora, daughter of Ferdinand of Naples, on June 5th, 1473, Corio tells us, "A lato stava esposto su d'una colonna un fanciullo nudo indorato a forma d'angelo che da una fontana gettava variando l'acqua o quà o là" (Corio, iii. 267, who makes Leonora already married to Ercole Estense. She was passing through Rome on her way to be married at

Ferrara). And at a triumph given by Lorenzo, Duke of Urbino, at Florence during the carnival of 1513, there was "un fanciullo tutto nudo e dorato" (Vasari, vi. 254, ed. Firenze, 1881). And these dishes may have been actually covered with a thin coating of gold, like the gingerbread of our childhood.

The first course was of little pigs with fire in their mouths. Corio says: "Che mandavano fuoco dalla bocca. Et porcellette dorate (piscis)." With this course were presented two fine greyhounds with velvet collars and silken chains, and twelve couple of bloodhounds ("sauxi"; Corio has "segugi") with chains of gilded brass, "aricalcho dorato." It will be observed how the gifts increase in value as the feast proceeds.

The second course was of hares and pike. With these were presented twelve couple of greyhounds with silken collars, furnished with gilded brass, and with silken leashes; six hawks with "longare" and the device of the Duke of Clarence.

At the third course were served a great calf ("vitello dorato") and trout. With six boarhounds ("cani allani") and six great "striveri," with velvet collars set with gilded brass and with silken leashes.

The fourth course was of quail, partridges, and trout. With twelve sparrowhawks with brass gilt bells and jesses, "breghetto" (literally, little trousers), and silken "longare" (Corio has "longole"—I can find neither of these words), with buttons of silver gilt, with the arms of Messer Galeazzo and the Duke of Clarence, and twelve couple of setters ("bracchi") with chains of silver brass.

Fifth course. Ducks and herons and "carpeni dorati," i.e., carpone, fish of the species of our carp, and as in 'Rolando Inn.' (book i. xxv. 6) it is said of the "timavo" and "carpone," "Questi due pesci vivono d'oro fino," they probably were of a golden colour. With six peregrine falcons with hoods of velvet and pearls, and buttons and silver "magietti" (plumes); with the arms as before; silk "longare" that had buttons and pearls at the top.

At last we get to the end of the gilded or garnished dishes, and the fare becomes more substantial. The sixth course included beef, fat capons in garlic sauce, and sturgeon. Twelve "panceroni di azale." These "panceroni" of steel were, strictly speaking, armour for the parts a little lower down than the breast, and were so called from "pancia," from which we get our word *paunch*. The term, however, seems to have been often used synonymously with "corazza," that which covered the heart or breast. In the 'Orlando Inn.' (i. vi. 67) both words occur in one stanza. Boiardo says of Ugghieri, "E non gli valse scudo o pancione," and of the dart of Urnasso, "Passa ogni maglia e la corazza e il scudo." Of these "panceroni" those that were for the duke himself had buckles and "mazi" of silver gilt ornamented with the arms of the said lords, the others were of gilded brass.

Seventh. Capons, meat, tench, all in lemon sauce. With twelve complete sets of armour, twelve saddles, twelve lances for jousting, furnished and worked as above, with buckles and ronchette—literally, small sickles—and gilded knives. Two of these sets, and two saddles, for the duke himself, were ornamented with his arms in enamelled silver, the others were of gilded brass.

Eighth. Beef pasties and cheese, and little fat eel pies. Twelve complete sets of warlike arms.

Ninth. Zelaria of flesh and fish. I have not discovered the meaning of this word unless it is equivalent to "gelatina," which Corio uses instead. Gelatina was a celebrated dish, a kind of mayonnaise. Berni wrote a Capitolo, "In lode della Gelatina." He calls it "un quinto elemento," the words used by Boniface VIII. of the Florentines. Berni confesses

he does not know how to make it. "Io non la so già far, ch'io non son cuoco." It could be made of "cappone," of eggs or fish. "E di mill'altre cose che son buone." But it must have a good colour:—

Chi vuole aver la gelatina buona  
Ingegnsi di darle buon colore.

He exclaims:—

O gelatina cibo delle genti,  
Che sono amiche della discrezione,  
Sien benedetti tutti i tuoi parenti.

With this "zelaria" or "gelatina" were presented twelve pieces of cloth of gold and twelve of silk.

The tenth course was a "salatina" of flesh and lampreys. With six bowls, six ewers, and two flasks, one of "Vernazzo" or "Vernaccia," the other of the best "Malvasia," all of enamelled silver gilt. This is the first mention of wine at the feast.

Eleventh. Roast kid and lamb. Six little "corsieri" with beautiful saddles and gilded fittings, together with six lances and shields beautifully painted and gilded. Six caps of shining steel.

Twelfth. Hares and harts, with a certain fish all in a certain relish. With six great "corsieri," and ornamented gilt saddles, worked with the arms *ut supra*; six lances, bucklers, and caps, all gilded and worked *ut supra*.

Thirteenth. Beef and venison, "facto al frumento"—Corio has "fatte a formette con picchi reversati." With this were presented six beautiful ponies with gilded bridles, and halters (*cavezze*) of velvet, six cloaks of green velvet, with tassels, fringes, and great buttons, all of crimson silk.

Fourteenth. Capons, fowls, apples, citrons, and tench "reversati." Six great "destrieri" for jousting, with beautiful gilded bridles and coats of crimson velvet, with plumes (*mazi*), fringes, and great buttons, all of gold, and halters of crimson velvet.

Fifteenth. Peacocks with cabbages, beans, salt tongue, and "carpioni." A doublet with a hood of pearls, and a flower of pearls above the hood, and a mantle of pearls lined with ermine.

Sixteenth. Roast rabbits, "cisoni"—Corio has "cisoni"—peacocks, ducks, and eels. With a most beautiful silver bowl, an emerald, a brooch, a ruby, a diamond, with four most beautiful enamels.

At length we approach the dessert.

Seventeenth. Zoncate. This, I assume, is old Milanese for "giuncate," which Corio has, and which, I believe, means cream cheeses. With twelve most beautiful fat oxen, presumably presents, and not to eat then and there.

Eighteenth. Fruit. Two most beautiful "corsieri" of the Count of Vertu (Gian Galeazzo), one called Lion, the other the Abbot. Together with seventy-seven good horses for the great people and the gentlemen of the said Duke of Clarence. And all these things were presented by the aforesaid Messer Galeazzo, with whom were twelve cavaliers, and he was the governor (*sescalco*) of the feast.

M. Feillet, in the note quoted before, tells us that Froissart, after this repast, "se mèla beaucoup des préparatifs du bal, et qu'on y dansa même un virelai dont il était l'auteur et qui fu très applaudi." Unfortunately M. Feillet gives no authority for this.

These festivities ended unhappily for some of the principal persons present. On the day of the wedding Petrarch lost the little grandson to whom he was tenderly attached. Corio, inaccurate as ever, calls the child Petrarch's son, a statement some others have copied. Mr. Symonds, by the way, calls Corio's narrative "a mine of accurate information" ('Ren. in Italy,' iv. 177). "On the same day," says Corio, "there died at Pavia the little child of Francis Petrarch, borne to him by Francesca da Borsano." This Francesca was Petrarch's daughter, the child hers by Francesco Borsano.



The Abbé Sade, in his 'Mémoires pour la Vie de Petrarque' (vol. iii. p. 724), quotes a letter he says he found in the Bibliothèque du Roi from Boccaccio to his "cher maître," in which he gives a flattering description of Francesco Borsano, whom he happened to meet on a journey to Venice. I quote M. Sade's translation: "J'admirai d'abord votre choix; et comment ne pas admirer tout ce que vous faites." Petrarch was deeply affected by the loss of this child. In a letter he wrote at the time to Donato Appennigena, while trying to console his friend on the loss of his son, he tells him of his own sorrow at the death of his grandson:—

"I loved him as though he had been my son..... His only fault was that he so greatly resembled me..... This remarkable likeness made him the more dear to his parents, and to all who knew him, and to the lord of Milan, so much so that he who a little before had seen, almost without a tear, his own and only grandson die, on hearing of the death of ours could scarcely refrain from weeping."—Sen. ii. 114.

Bernabo, as soon as the festivities were over, took some of the retinue of the Duke of Clarence and returned to Guastalla. He stood in need of reinforcements. The Germans had again risen on his Italians and had slain five hundred of them. Bernabo could now dismiss these dangerous allies, and, as Corio adds (p. 230), "Mise al loro posto Giovanni Acuto (Sir John Hawkwood) con molti Inglesi." The last historic fact mentioned by Chaucer in the 'Canterbury Tales' is the murder of Bernabo in 1385, by, or at the instigation of, his nephew Gian Galeazzo, whom the English poet had probably seen helping his father and uncle to entertain their foreign guests. Chaucer's recollection of that occasion may account for the allusion to Bernabo's tragic end in the 'Monk's Tale':—

Of Melan greté Bernabo viscounte,  
God of delyt, and scourge of Lumbardye,  
Why sholde I nat thyn infortune accoute.

Lionel fared not much better. To quote the Milanese annals again:—

"The aforesaid lord stayed in Milan some days and there consummated the marriage. Afterwards he went to the aforesaid town of Alba. There he became ill, and at length died there. His body was carried to England, and the said lord Galeazzo was so affected he was well-nigh mad (*velut demens*)."

A Piacenza chronicle (Mur., 'Scrip. Rer. Ital.', xvi. 510) says of Lionel, "et postmodum (after the marriage) accessit ad civitatem Albæ..... dicto anno (1368) et ibidem decessit, cujus corpus eodem anno fuit in Apulia translatus." Paolo Giovio (p. 94) suggests the cause of death:—

"Ma non molto dapoi Leonato attendendolo al servizio della nuova sposa, et disordinatamente badando (giving himself up) di continuo à far conviti secondo l'usanza del suo paese, poco informato dell'aria d'Italia, infermatosi se ne morì in Alba."

Muratori ('Ann. d'Ital.', xii. 538) says of the death of Lionel:—

"O per intemperanza, o per altre cagioni, finì di vivere in Pavia nell'anno presente (1368)..... con incredibile rammarico e gravissimo danno di Galeazzo, il quale non solamente perdè il genero e seco le speranze d'appoggio dalla parte del re d'Inghilterra, ma nè pur potè ricuperar Alba e l'altre terre dotali del Piemonte, delle quali si fece padrone Odoardo il Dispensiere Inglese."

Giulini (v. 513) concludes his account of the marriage:—

"Gli sposi..... poi passarono ad Alba dove il duca..... morì nel mese di Settembre. Credette allora Galeazzo Visconte di riavere colla figlia anche gli stati a lei dati in dote; ma quel Signore Inglese, ch'era ministro del defunto principe chiamavasi Odoardo dispensiere o della dispensa, avendone già preso il possesso a nome del suo padrone, non si risentì di restituirli; il che poi cagionò gravissimi disordini."

Galeazzo might with reason expect to receive back the towns and castles he had given with his daughter, for it had been made a condition in the marriage treaty, quoted previously from Rymer, that in the event of the duke's death without issue they were to revert to him. Dispenser, however, being in possession, refused to surrender them, making a pretext of a

groundless suspicion. For, as usual when a prince died unexpectedly, rumours of poisoning got about. But there was no one who could gain by the death of the Duke of Clarence. The Visconti, who were capable of such a deed, were losers by his death. The Amiens MS. of Froissart ('Chron. de Froissart,' par S. Luce, vii. 317) gives further details of the events which followed his death:—

"Vous avés bien chy dessus oy coumment li dus de Clarence fu mariés en Lombardie à le fille monsigneur Galeas, liquelx dus, assés tost appriès son mariaige, trepassa de ce siècle: dont ses gens furent moult esmerveilliet, car il estoit jennes chevaliers, fors et appers durement; si suppeçonnerent que on ne l'ewist empoisonnet. Et em fist guerre moult grande et moult forte li dis sires Despensiens as signeurs de Melans et à leurs gens, par le confort d'aucuns chevaliers et escuiers et archiers d'Engleterre, qu'il avoit aveoq lui, et tint par le guerre les seigneurs de Melans moutcort, et rua par plusieurs fois ses gens sus. Et y fu pris, dou costé les signeurs de Melans, li sires de Montegny Saint Christoffle en Haynnau, et ossi messires Almeris de Namur..... Et fissent là li Engles une guerre moult honnerable pour yaux, et rebouterent plusieurs foix les Lombars et lors aidans. Toutesfois, messires Galeas envoia le corps enbapsmé de monsigneur Lion..... par un evesque, arriere en Engleterre: là fu il enseveli."

And a little further on:—

"Ossi li sirez Despensiens s'apaisa à yaus, parmy tant qu'il escuzèrent de le mort le duc de Clarence, et jurèrent que par yaux ne par leur coupepe il n'estoit mies mors."

In the 'Dictionary of National Biography' we are told that "Edward le Despenser.... joined Hawkwood and his White Company in their war against Milan." Higden's 'Polychronicon,' viii. 371, 419, is quoted for this extraordinary statement. Higden's 'Polychronicon' says nothing of the sort, and if it did it would be no authority on such a point. Hawkwood at this time, and for long afterwards, was fighting for the Visconti, not against them. Indeed, he was taken prisoner at Arezzo on the 15th of this very June while engaged on their side, as we find in an exulting dispatch from the commune of Arezzo to the Pope, congratulating him on the success of his arms against the Visconti (quoted in Marcotti and Leader's 'Giovanni Acuto,' p. 255). He was still in their service in August, 1369, when the Emperor wrote to Galeazzo complaining of the way he sent against the Church "nephandam illam Sathane congregationem societatis Anglicæ, cuius capitaneus Johannes de Acuto dicitur" (Marcotti and Leader, p. 52). It was not till the beginning of 1373 that, on Bernabo's reducing the pay of the English companies, Hawkwood made overtures to the Pope at Avignon. The messenger brought back an answer from his Holiness, dated XV. Kal. ian. anno tertio—i.e., January, 1373, addressed, "Dilecto filio nobili viro Johanni Aguti" (from the Vatican Archives, quoted by Marcotti and Leader, p. 257).

The date of Lionel's death is variously and incorrectly given. We have seen that Giulini places it in September. Both the 'Chronica Regum Angliæ' (ed. by Hearne, p. 145) and the 'Historia Anglicana' (Rolls Series) give it as "circa festam nativitatibz beatæ Mariæ"—i.e., September 8th. The 'Dictionary of Nat. Biog.' says October 7th. We may forgive monkish chroniclers—who, as to events happening outside their monasteries, had to rely on such information as they could pick up—when they are inaccurate in their dates, but the writers of modern encyclopædias and dictionaries of biography have only to go to the Record Office to be supplied with correct information. There, from the returns of the inquisitions held by the escheators of estates in the various counties of England in which the duke held lands, it will be found that he died on October 17th. And thus ended in gloom and disappointment espousals from which so much had been expected.

CHARLES HAMILTON BROMBY.

SAMUEL BUTLER.

LAST Wednesday week, in his sixty-seventh year, Samuel Butler died in London, after several days of great weakness. He had gone to his favourite Sicily in bad health, and returned home, with the presage that he would hardly survive the journey. However, the opinions of foreign doctors were rejected in London, and there was hope of his recovery, which his brightness encouraged. Sadly do his friends regret that they will have his kindliness and his strong sense, his old-fashioned courtesy and his humour, to lighten their burdens no more. To others it may seem that a man unduly combative, strangely prejudiced, hopelessly unconventional, is gone. Mr. Butler was certainly an original; one never knew where to have him. His conclusions in life, as in literature, were occasionally disconcerting as well as unexpected, but he was ever open to the advice of those he trusted. A shrewd judge of men, he hated cant of all sorts as few men have done, and took little pains to glose over what he conceived just aversions, though his eristic writing was always perfectly courteous. He was wise enough to reply but seldom to criticism, which included some severe notices in the *Athenæum*. To be, as he was, above any personal feeling concerning such reception of his work is very rare. He had no need himself to write for his living; he "hugged himself," as one of his last dictated letters remarked, on his leisure; but his recognition of other people's time and attention was charming, ironically overdone sometimes in a humorous way, but always genuine. His friendships and his benefactions were remarkable and unknown to the world, as he wished.

If he had been "boomed" in the modern fashion he would have made a great success. He used to say that nobody wanted his books, but he was much pleased at the success of 'Erewhon Revisited,' as to the publication of which there had been a difficulty. He was a Broad Churchman, and this last volume and the 'Fair Haven' undoubtedly gave offence to many, allusions and suggestions he absolutely disowned being misread into his text.

The first 'Erewhon' (1872) was somewhat of a piecemeal affair, as he himself admitted, but its qualities of delicious irony and a style direct and lucid as Defoe's, so simple that its subtlety was doubly effective, deserve even wider recognition than the book secured. When once you grant the original conception, all has that stamp of inevitable logic which distinguishes Swift, without Swift's terrible bitterness and soreness. No one who knew Mr. Butler could style him, as Swift was styled, "a common informer against genial employment."

Mr. Butler was a humourist, and he did many things, handicapping himself thus doubly, as he well knew, to the world's view. For the author of 'Erewhon' was not supposed to be serious in anything, and in this age of specialism for a classical scholar to know anything of art or science is considered indecent, if not inconceivable. His scientific books 'Life and Habit,' 'Luck, or Cunning,' 'Unconscious Memory,' and 'Evolution, Old and New,' are now, perhaps, forgotten, and difficult to get, as only small editions were printed. I do not think that he considered them the best of his works, though the increasing body of Neo-Lamarckians might find them useful. The hereditary quarrel with Darwin and Darwin's forbears of which he used to speak was in later life, at any rate, not more than a jest, though he always felt that Darwin had not treated him quite fairly.

Mr. Butler was justly proud of being the grandson of the famous headmaster, Butler of Shrewsbury, whom he resembled in feature, and whose life he wrote in two volumes (1896), full of interest for scholars, and containing in particular some admirable humour of the old Cambridge don. Himself twelfth classic at



Cambridge in 1858, he paid much attention to the problems of the *Iliad* and *Odyssey*, made translations of them in the style of Tottenham Court Road rather than Wardour Street, and finally formed his theory of the Authorship of the *Odyssey*. His latest desire was to be well enough to write a note on a passage of Eustathius confirming his views. Impossible as it was to accept Mr. Butler's theories, the books which contained them were strong in topography, delightful to the learned, crammed with expert knowledge, usefully fantastic, which could hardly be said of Gladstone's ventures in the same field. Mr. Butler was perfectly justified in his protest against the conventions which rule classical translation, though his revolt made his Homeric goddesses, in their English speech, rather like angry housemaids. Later he had intended to take up Hesiod, an author generally neglected, when he had edited the letters of a witty woman with whom he used to correspond—letters a good way above the Elizabethan crop which moderns admire. 'Shakspeare's Sonnets,' which he published in 1899, made no way with the critics. Its positive results may be negligible, but it seems a final and trenchant disposal of any claims made for "W. H." as a nobleman. Mr. Butler could and did write excellent sonnets himself, which attracted notice, though unsigned.

His writing on artistic matters comprised 'Alps and Sanctuaries' and 'Ex Voto,' and has made him known to judicious travellers as a critic of unsparing severity, but excellent taste. Here, too, he made a discovery for the English world of Tabachetti, and criticized Raphael's school with a boldness which was not then fashionable. To the defunct *Universal Review* he contributed some papers which would be worth reprinting.

He never cherished the world of polite nothings, and of late, in Clifford's Inn, had lived a retired life, though he was often to be seen at the Reading Room of the British Museum. He never married, but considered himself exceptionally fortunate in the devotion of a favourite servant.

In conversation Mr. Butler shunned both the rudeness and the silence of the modern clever man. At his best he was delightfully epigrammatic and yet straightforward. No letter or talk of his failed to show something characteristic, something unlike everybody else. It may be that, as a scholar and wit, he found the present age but little to his taste. He was indignant about the Baconians, and that more extended error, the representation of Shakspeare as an impossible demigod. He did not care for the frequent compromises which encourage the incompetent and the Philistine, and the licence of modern journalism surprised him. He was never dull, though he was a man of leisure; he could make new friends, though he was shy and a satirist. We who knew him shall not see his like again, and shall not soon forget him.

R.

## SALES.

MESSRS. PUTTICK & SIMPSON concluded on Friday week last the sale of the library of genealogical and topographical works of the late J. J. Howard, Maltravers Herald Extraordinary, the following being some of the chief prices: Berry's Pedigrees of Berkshire, &c., 5*l.* 12*s.* 6*d.*; Lipscomb's Buckingham, 11*l.* 5*s.*; Cheshire Pedigrees, 6*l.* 12*s.* 6*d.*; Collectanea Topographica et Genealogica, 6*l.* Hutchins's Dorset, 8*l.* 7*s.* 6*d.*; Morant's Essex, 10*l.* 5*s.*; Berry's Essex Pedigrees, 5*l.* 5*s.*; Froissart's Chronicles, 3 vols., 5*l.* 12*s.* 6*d.*; Bigland's Gloucestershire, Parts III. to IX., 9*l.* 5*s.*; History of the Gurney Family, 8*l.* 5*s.*; Harleian Society's Publications, special set on thick paper, 94*l.*; Clutterbuck's Hertfordshire, 7*l.* 17*s.* 6*d.*; Howard Family Memorials, 5*l.* 2*s.* 6*d.*; Visitation of Kent (MS. transcript), 29*l.*; Berry's Kent Pedigrees, 5*l.*; Registers of Allhallows', London Wall,

8*l.* 2*s.* 6*d.*; Hackney Wills, 5*l.* 5*s.*; Maire's Roman Catholic Families, 20*l.*; Mansell Genealogy, 5*l.* 5*s.*; Miscellanea Genealogica, 8*l.*; Norfolk Miscellany, 5*l.*; Blomefield's Norfolk, 8*l.* 10*s.*; Carthew's Hundred of Launditch, 6*l.* 5*s.*; Complete Peerage by G. E. C., 33*l.* 10*s.*; Philipps's Genealogia, 10*s.* 10*s.*; Planché's Cyclopaedia of Costume, 5*l.* 5*s.*; Plowden Family Records, 5*l.* 5*s.*; Registrum de Panmure, 5*l.* 15*s.*; Manning and Bray's Surrey, 15*l.*; Visitation of England, 5*l.* 10*s.*; ditto, 3 vols., Notes, 7*l.* 10*s.*; Visitation of Yorkshire (MS. transcript), 10*l.* 10*s.*

Messrs. Sotheby, Wilkinson & Hodge concluded the sale of the Narford Hall Library (collected by Sir Andrew Fountaine) on the 14th inst. The following interesting lots occurred in the last two days: John Lilly, The Woman in the Moon, first edition, 1597, 120*l.*; Marston, The Malcontent, 1604, 18*l.* 10*s.*; Massinger, The Maid of Honour, first edition, 1632, 18*l.*; The Fatal Dowry (by Massinger and Field), first edition, 1632, 14*l.* 5*s.*; A New Way to Pay Old Debts, first edition, 1633, 20*l.*; The Unnatural Combat, first edition, 1639, 19*l.*; The Old Law (by Massinger, Middleton, and Rowley), with a Catalogue of Playes, 1656, 19*l.* 10*s.*; Jasper Mayne, The Amorous Warre, first edition, 1648, &c., 31*l.*; The Merry Devil of Edmonton, 1608, 300*l.*; Thos. Middleton, Your Fine Gallants, first edition, 1607, 100*l.*; Mucedorus and Amadine, 1615, 80*l.*; Thos. Nabbes, six plays, 1637-40, 38*l.* 10*s.*; Officium B.V.M., illuminated MS. on vellum of the Italian Renaissance period, Sæc. XV.-XVI., 121*l.*; Ordinale, MS. on vellum, with miniatures of ecclesiastical ceremonies, fifteenth to sixteenth century, 56*l.*; Forme and Manner of Holding of Parliament, MS. with three large miniatures, sixteenth century, 102*l.*; The Returne from Pernassus, first edition, 1606, 31*l.*; Wilton Garden, Pembroke, engraved by Isaac de Caus, 26 plates, n.d., 42*l.*; Le Livre des Prieres Communes de l'Eglise d'Angleterre, 1553, 30*l.*; Primaleon et Polendos, 1534, 28*l.*; Ptolemaeus, Geographia, 1490, 40*l.*; Rolle de Hampole, Works in Prose and Verse, old English MS., with singular drawings, fourteenth century, 76*l.*; Scot's Discoverie of Witchcraft, 1584, 19*l.* 10*s.*; Edw. Sharpham's Cupid's Whirligig, first edition, 1607, 51*l.*; A. Silvain, The Orator, 1596, 21*l.*; Smith's Catalogue Raisonné, 9 vols., 1839-42, 39*l.*; Swift's copy of Virgil, with the Commentaries of Servius and others, 1500, 28*l.*; Original Papers and Autograph Letters of Swift (23), 400*l.*; Tasso, by Fairfax, first edition, 1600, 20*l.* 10*s.*; John Taylor's A Famous Fight at Sea, 1627, 29*l.*; Cyril Tourneur, The Revenger's Tragedie, and The Atheist's Tragedie, 1607-11, 39*l.* 10*s.*; Verien, Trois Alphabets de Chiffres, dedication copy to the Dauphin, 1688, 24*l.* 10*s.*; Virgil, finely written Italian MS., illuminated, Sæc. XV., 65*l.*; Virgil, with Servius's notes, &c., woodcuts, finely bound, 70*l.*; Eneidos, by Thos. Phaer, 1562, 31*l.*; John Webster's Plays (5), 1623-1665, 30*l.* 10*s.*; Wycherley's Miscellany Poems, presentation copy from the author to the Earl of Radnor, 1704, 105*l.*; The four days' sale, comprising 940 lots, realized 10,732*l.* 3*s.* 6*d.*

## Literary Gossip.

In our next number (that for July 5th) we hope to publish, as in previous years, a series of articles on the literature of the Continent during the last twelve months. Belgium will be dealt with by Prof. Fredericq, Bohemia by Dr. Tille, Denmark by Dr. A. Ipsen, France by M. Pravieux, Germany by Dr. Heilborn, Holland by Mr. H. S. M. Crommelin, Hungary by M. Katscher, Italy by Dr. Guido Biagi, Poland by Dr. Belcikowski, Russia by

M. Briusov, and Spain by Don Rafael Altamira.

It may be as well, perhaps, to remind antiquaries and record scholars that a much-used and often-cited class of the Public Records should no longer be referred to under the title of the Queen's Remembrancer. This title, like that of Queen's Counsel, should, of course, follow the style of the reigning sovereign. To continue to use the letters "Q.R." in the foot-notes of a work of reference is obviously as incorrect as to preserve the cipher "V.R." for official purposes. It is certainly curious that this incongruity should have remained unnoticed for nearly eighteen months after the demise of the queenly style, and that antiquaries should have gravely referred, in connexion with coronation precedents for the new reign, to certain famous records bearing the proprietary style of the late sovereign. In former days this might have been a Star Chamber matter; but, apart from the unconscious impropriety of the title, there is a risk of permitting the inference to be drawn by the uninitiated that the Queen's Remembrancer was an official connected with the establishment of the Queen Consort, who, indeed, was formerly represented at the Exchequer by a clerk for the collection of the famous "Queen gold." The title of Queen's Remembrancer, applied to Exchequer Records, is merely due to the survival of the office after the dissolution of the ancient Exchequer itself. Conversely, the "King's Silver Books" continued to be so termed because they had ceased to be official records before the reign of Her late Majesty.

A BOOK entitled 'Outer Isles,' descriptive of the Outer Hebrides, will be published in July by Messrs. Archibald Constable & Co. Miss A. Goodrich-Freer, the author, supplies in her preface much bibliographical information, and among the illustrations, for which Mr. Allan Baraud is generally responsible, is a view of Prince Charlie's house in Eriskay, which has recently been demolished.

THE Irish weekly paper the *Leader* is bringing out a summer holiday number, in which the most interesting item will be a political comedy called 'The Place-hunters,' by Mr. Edward Martyn, the author of 'The Heather Field.'

IN the second volume of the 'Life, Letters, and Journals of George Ticknor' some interesting glimpses are afforded of the late Lord Acton, which we reproduce here. On August 19th, 1857, Ticknor arrived at Sir John Acton's, at Aldenham Park:—

"Sir John's establishment, of which I have yet seen very little, is perfectly appointed, and in admirable order. The house is as large as Trevelyan's, and not unlike it; and he, a young bachelor, can occupy only a small part of it. Nobody was at table except his chaplain, Mr. Morris, one of the Oxford convertites, and known for one of the first English scholars in Oriental and Sanscrit literature. We were in the midst of the first course when your letters came; and I instantly read enough of them to give a new zest to the other courses. Sir John was full of talk, and knowledge of books and things, and by the help of a cigar,—which the chaplain and I took, but not Sir John,—we went on till near midnight. He is certainly a most remarkable young man, and much advanced and ripened since we saw him.....



"August 21.—Sir John lives here, somewhere between prince and hermit, in a most agreeable style. Yesterday, before dinner, we took a long walk in the park, which I enjoyed very much, some of the prospects being admirable. ....He fills up all his time with reading, and is one of the most eager students I have ever known. He will certainly make his mark on the world if he lives long enough. ....We lounged among his books, old and new, till dinner time, which proved to-day to be near eight o'clock; dined quite alone at a luxurious and dainty table, and then had a solid and agreeable talk, one so solid and agreeable that it kept me up till nearly midnight again, which was not according to my purpose. ....My windows are open, and I look out both east and south into the park, where, besides the superb avenue, which is full before me, there are some of the grandest old trees I have seen in England, and on one side a very tasteful garden and the chapel, where mass is performed daily, and where the chaplain lives. It is a very beautiful establishment, and I have enjoyed very much the peculiar life I have led here the past two days, not overlooking its absolute quiet and peace as one of its attractive ingredients.

"MALVERN, August 23.—.....I was up in good season yesterday morning, and when breakfast was over I bade Acton farewell, thinking that it will be a long time before I see a man of his age so remarkable as he is."

The Society for Psychical Research has removed to larger and more convenient quarters at 20, Hanover Square, W. Part xlv. of the *Proceedings* has just been issued.

M. SKIAS, who was the director of the recent excavations on Parnassus, unearthed amongst other objects a golden *cicada*, entire and in excellent preservation. This *cicada*, according to the correspondent of the *Vossische Zeitung*, is the only specimen as yet discovered in Greece. The find is of importance because this little creature was the distinctive symbol of the first colonists of Attica, who fastened it in their hair as a sign that they were "autochthones." Although Thucydides and Strabo assert this, it has been doubted by many scholars, but the discovery now made by M. Skias would seem to prove such doubt groundless.

The University of Prague has conferred the honorary title of Doctor of Philosophy on Count Lützow, and the Emperor of Austria has countersigned the nomination. The Count is an enthusiast as well as a man of learning and well deserves his distinction.

MR. C. DONALD ROBERTSON, who recently attained a First Class with special distinction in Philosophy in the Second Part of the Classical Tripos, is the son of Robertson of Brighton, and until recently has been editor of the *Cambridge Review*.

MRS. A. S. BEVERIDGE is planning a reproduction by permanent photography of the Turki text of the 'Tiozük-i-bābari' ('Bābar-nāma') or memoirs of Bābar. Good and complete texts are extremely rare; Bokhara is reported to possess one, St. Petersburg University has another, and the one which belongs to the library of the late Sir Salar Jung in Hyderabad, to be reproduced, is the third. There may be others in private hands, but there is none in public libraries. M. Nicolas Ilminski's edition is a rare book. It is, moreover, of no assured critical value, because its sole source was a defective Western MS. (Kehr's). All existing translations—the French of M. P. de Courteille

and the English of Dr. Leyden and Mr. W. Erskine, and also to some extent the Persian—require revision, and for this the Hyderabad MS. provides a standard.

At the monthly meeting of the Booksellers' Provident Institution on Thursday last week Mr. C. J. Longman presided, and the sum of 96*l.* 17*s.* 8*d.* was voted for the temporary and permanent assistance of fifty-six members and widows of members.

DR. PAUL HEYSE celebrated at Berlin on June 10th a notable academical jubilee—the fiftieth anniversary of the reception of his diploma as Doctor of Philosophy. His examiners in 1852 were Ranke, Boeckh, Trendelenburg, Bekker, Von Hagen, and the then Dean C. S. Weiss, with whom sat many a giant of contemporary German scholarship, Von Raumer, Dove, Bopp, Dieterici, and others. The title of his Latin dissertation for his degree was 'Studia Romanensia,' and the young poet called it a "first part," but "a second part," he tells us, "never appeared." Its matter dealt with the refrain in French songs, and it was unanimously adjudged the quality *erudita*. His *viva voce* inquisition was severe. Bekker examined him upon Roman literature and language; Boeckh tested him upon the history of Greek literature; Ranke tried him first in the history of Spain, and then of the Crusades; Von Hagen upon the history of German poetry; and Trendelenburg upon Spinoza. He obtained from these great experts the predicate *multa cum laude*. Heyse's "opponents" were three men who have each attained high place in their respective sciences—Otto Ridbeck, H. Steinthal, and M. Lazarus. The Latin thesis which he had to maintain in literature, in philosophy, and in the history of art dealt with Goethe's 'Wilhelm Meister,' with Spinoza, and with a defence of Michael Angelo's definition of true art as "L'Immortal Forma."

## SCIENCE

### EVOLUTION.

*Lamarck, the Founder of Evolution: his Life and Work.* By Alpheus S. Packard. (Longmans.)—In the history of natural science Lamarck stands out as a figure of exceptional power—bold, original, and versatile. Versatility was, indeed, his foible. Unfortunately he wrote—and wrote dogmatically—on subjects of which he had no knowledge at first hand; on certain chemical and physical questions, for example, he launched forth theories utterly destitute of any experimental basis. But as a systematic naturalist, especially as an authority on plants and on mollusca, he was unrivalled in his day; and it is not without justice that he has been called the Linnæus of France. At the present time, however, his claim upon our attention rests mainly on his bold speculations respecting the transformation of organisms. Lamarck's was a broad and philosophic spirit, unfettered by prejudice; but his views on organic evolution generally met, during his lifetime and long afterwards, with nothing but ridicule and neglect. Cuvier, the greatest naturalist of his day, was decidedly ungenerous to Lamarck, and the *éloge* which he pronounced after his friend's death was an unworthy review of the man's work and speculations. Prof. Packard, of Providence, Rhode Island, feeling that justice had never been done to the memory of Lamarck, took advantage of a residence in Paris in 1899 to collect the scanty and scattered details of his life; and the results of this labour

are given in the volume under notice. It is not easy to determine when, or how, Lamarck was led to his views as to the mutability of species, but it seems probable that it was not before he was fifty years of age. He was born in 1744, and the first occasion on which he is known to have expressed his belief in evolution was in a lecture delivered in 1800; but before he ventured to enunciate such a view in a public discourse he must surely have meditated on the subject for some years. When an organism is forced by the necessities of a changed environment to new habits Lamarck believed that the physical structure would become slowly modified in such a way as to minister to the new needs. In order, however, that important structural changes may be effected, it is clearly necessary that any slight modification produced in an individual—such as might be brought about by the use or the disuse of an organ—should be transmitted, and the change gradually intensified, generation after generation. But this opens at once the contested question of the hereditary transmission of acquired characters. Many years ago Prof. Packard, as a consequence of his entomological studies and of his researches on the fauna of the Mammoth Cave, was led to an appreciative study of the views of Lamarck. Subsequently the term "Neolamarckism" was proposed to designate the doctrines of Lamarck as modified and extended by modern science. Neolamarckism, which is held by many naturalists, especially in France and in America, has been regarded as supplementary to Darwinism. A variation favourable to the organism is undoubtedly taken advantage of; but how does the favourable variation arise? The Neolamarckians believe that they can point in many cases to the initial cause of variability. "For over thirty years," says Prof. Packard, "the Lamarckian factors of evolution have seemed to me to afford the foundation on which natural selection rests, to be the primary and efficient causes of organic change, and thus to account for the origin of variations, which Darwin himself assumed as the starting point or basis of his selection theory. It is not lessening the value of Darwin's labors, to recognize the originality of Lamarck's views, the vigor with which he asserted their truth, and the heroic manner in which, against adverse and contemptuous criticism, to his dying day he clung to them."

Whatever views may be held as to the future of Neolamarckism, it may be cheerfully admitted that Prof. Packard has written an interesting volume, which will do much to arouse sympathetic interest in the life and work of a remarkable man—a man who was in many ways distinctly in advance of his age, and whose views as a zoological philosopher have often been misunderstood and neglected. At the same time, it is difficult to concede the claim made on the title-page that Lamarck is to be regarded as "the Founder of Evolution." Before Lamarck ever wrote or lectured on the subject views on organic evolution, more or less crude, had been enunciated by several writers, notably in the eighteenth century by Buffon and by Erasmus Darwin. Prof. Packard, it is true, claims that Lamarck drew his inspiration directly from nature and not from either of these precursors, but the claim is in the nature of a statement rather than a proof.

*The Lesson of Evolution.* By Frederick Wollaston Hutton. (Duckworth & Co.)—This little work of a hundred pages consists of two addresses by Capt. Hutton, the curator of the museum at Christchurch, New Zealand. The first essay formed the inaugural address to the Australasian Association for the Advancement of Science, delivered by Capt. Hutton as president of the Hobart meeting last January. The second essay, on 'The Progress of Life,' was originally an address to the Geological Section of the same Association at the Sydney meeting in 1898; but it has since been considerably expanded, and in its present form is a fair outline of the evidence which the palæontological



record contributes to the doctrine of evolution. Both essays have evidently been prepared with care and indicate a wide range of study. Capt. Hutton, as a philosophical biologist, recognizes that

"there is sufficient evidence of design in nature to convince us that evolution has not been due to haphazard effort, but to deliberate action leading up to some ulterior purpose, which it is the great wish of man to fathom."

#### CORAL AND THE 'CODICE CORALLINO' OF THE EIGHTEENTH CENTURY.

ANY traveller in Southern Italy crossing to Capri and lunching at one of the hotels is pretty sure to be asked to buy coral by some smiling woman, who displays a large basket full of pins, necklets, brooches, &c., made from it. Although generally illiterate—some of these women not being able to write their own names properly—they have been acute enough to learn some German, English, and French, so as to be able to sell to visitors of these respective nationalities. As a rule, they have more conscience as to the prices which they ask than have the Neapolitans, and consequently they are not prepared to abate their original demands to the same extent. A fair amount of coral is said to be found at no very great distance from Capri. A little girl presented the writer one morning with two or three sprays of it which had been given her by the Capri fishermen, who had obtained it while out at sea on the night previous. Much of it is cut and polished at a factory near Pompeii. Those who sell it at Capri usually thread it themselves, to make bracelets and necklets, after it has been properly perforated for the purpose at the factory.

Pietro Colletta has, in his 'Storia del Reame di Napoli,' afforded information to the following effect:—

"The coral industry, a fruitful source of wealth, suffered under the rule of Ferdinand IV. Torre del Greco, a pretty town on the seacoast at the foot of Vesuvius, numbered some twelve thousand inhabitants, who for the most part were fishermen, because the country round, often being covered by the result of the eruption of the volcano, and being always in a perilous situation owing to its proximity, affords insufficient livelihood to its cultivators. As far back as the sixteenth century some ships from Torre del Greco used to go to the coral fisheries in the waters of Corsica and Sardinia, but others more daring, being well equipped, advanced in 1780 to the coasts of Africa, explored them, and occupied a rocky nameless spot about twenty-eight miles distant from the island of Galita, and forty-three from the coast of Barbary. This point was subsequently called Summo, the name of a sailor who was the first to disembark there.

"Finding the coast rich in coral, they built huts on the spot, which they fortified to some extent. Two years passed, and then, emboldened by success, they ran the risk of death and enslavement in the midst of African nations, and fished very successfully off Cape Negro, Cape Rosa, and Cape Bon.

"The prosperity of these first expeditions gave such an impetus to the coral industry that every year six hundred large ships used to go out, manned with more than four thousand sailors, who set forth in April and came back before the beginning of the winter. The town, enriched by this commerce, raised sumptuous buildings, and so little did the inhabitants take heed of the threatenings of the volcano that if these were overthrown by an earthquake or overwhelmed and destroyed by a flood of lava, they built them up again, larger than ever, within a year, so great was their attachment to the home of their forefathers.

"The coral fishery, however, gave birth to so many important interests which had not hitherto existed, that the communal laws were insufficient to regulate them. Small societies were formed which broke up at a moment's notice, personal advantage being the only bond of unity, for this people had no care for the general wellbeing, and often the gain of one fisher was a loss to another. The evil of such a state of affairs, when connected with such extensive operations, became very apparent, and it was with a view to remedy the same that one society larger than any of the previous ones was formed, which regulated the industry. But it did not sufficiently meet requirements, so Government took control and formed a company with increased capital, summoned it together and settled the

times of starting and of returning and the sale of the coral, appointed judges and other officers, and made special laws applicable to the industry.

"The Coral Code (Codice Corallino) was published in 1789. The company had its flag and its armorial bearings. They consisted of a castle between two sprays of coral surmounted by three golden lilies. So long as the society had been free it had prospered, notwithstanding the disputes and complaints of its members, but when under State control, with a code of laws which prevented injustice, it declined. When stimulated by insatiable greed for gain the society, in which private interest was the main incentive, went ever pushing on vigorously. The company, working for the general interest, proceeded with lesser ardour.

"The coral-fishing industry is carried on to the present day, but it has greatly fallen off."

The 'Codice Corallino' referred to much interested the writer when he at length unearthed it in a large public library in Rome. There does not appear to be a copy in the Bodleian or British Museum.

It commences to the effect that Ferdinand IV., by the grace of God King of the Two Sicilies and of Jerusalem, Infanta of Spain, Duke of Parma, Piacenza, and Castro, and Hereditary Grand Prince of Tuscany, was giving royal protection to this branch of commerce, which, although a rich one, being badly regulated, had caused much confusion.

The highest judicial authority of the territory had been consulted by his Majesty, and he had proposed a scheme which had been also submitted to two royal courts, the ministers of war, of the marine, and of commerce. Its tenor was that a consulship should be formed comprising five experienced and honest shipowners or shipmasters. Three of these were to remain at Torre del Greco to regulate matters relative to the industry, and two were to accompany the annual expedition. They were to be elected by the king in the first instance, and afterwards an election would be held on Christmas Day in the sailors' chapel or other suitable building, only shipmasters and shipowners being entitled to vote, and the voting was to be done secretly, each one writing five names on a card. The scrutiny was to be made in presence of the governor and the chancellor of the consulate, the outgoing consuls, and some other officials. If two received an equal number of votes the elder man was to be elected.

The five that were elected were to settle which three should remain at Torre del Greco, and all were to hold office for two years. They were to settle all disputes arising both out of the coral fishery and the catching of ordinary fish.

It further devolved upon them to question the commodores and the shipmasters, and see that the vessels under their authority were properly equipped for the annual expedition and supplied with requisite stores; and no letters patent giving the right to trade in coral were to be granted without their approbation.

The times of starting for the fishery and of returning were to be determined by them as being experienced men; much danger was likely to be avoided by their knowledge of the seasons and the sort of weather that was likely to be encountered. And if they thought it advisable to send on any special felucca in advance of the main squadrons, or to retard one, they were at liberty to do so.

Any one starting for the fishery without the knowledge or sanction of these five was to lose his letters patent which empowered him to trade in coral and also all the money got by him out of his unsanctioned expedition.

These five were to be paid twenty ducats per head annually, without any right to any further claim whatsoever.

A secretary had to be appointed by them to keep a set of books, by which the accounts of the company and its records would be kept very clearly if they were properly entered.

All the minutes concerning elected officers, all rules and regulations, and a list of the letters patent accorded were to be set forth in one, which was to be called 'Conclusioni.'

Another, named 'Rolli,' was to be a register of the names of all the sailors, the owners, masters, and commodores, and of the names of each squadron and the boats comprised in it. Besides all this the result of each vessel's working had to be entered in it as well as an account of all sums of money advanced.

A third book, called 'Squarcio,' was to be taken with each expedition, and the names of any sailors enrolled after starting were to be set down in it as well as any money advances made to them.

A fourth, simply named 'Registro,' was to contain a list of all sums of money paid out by the treasurer by order of the five consuls, and a list of all money payments for claims sanctioned by them, with receipts for the same attached.

The secretary had to keep archives of the interests of the society, and he was to be paid an annual salary, and fees, according to a fixed scale, for making out necessary letters patent and extracts from the books.

A treasurer was also to be appointed, who should keep his accounts so clearly that not only his successor at the expiration of the term of office could take them up readily, but that the newly appointed consuls should be able to grasp them thoroughly, and he was to be ready to give them, if required, any explanation of items entered during the past two years.

Then the Codice sets forth some important regulations as to the commodores of each squadron. No one was eligible for such a position unless an experienced seaman, showing sufficient knowledge of navigation to satisfy the five consuls. The further necessary qualifications were to be over thirty years of age, a Christian, and well spoken of by the parish priest. The fact that he had a very responsible trust will no doubt in a great measure account for the last two stipulations.

He had to register the names of the owners, whole or part, of all of the feluccas in his squadron, and could transfer sailors and depose masters as he thought proper.

Every week it was his duty to receive all the coral found by the crews of the vessels of his squadron, and put it safely into a chest on board his own ship. There were two keys to this: he kept one, and handed over the other to the oldest shipmaster of his company.

He had to weigh all the coral in presence of all the masters of the squadron, and if he made any sales of it he had to do this in their presence too. He settled the proportion of a share to which each member of a crew was entitled, according to his working capacity.

For all his work and responsibility a commodore was entitled to a third share in each felucca of his squadron.

The ordinary padrone or master of a felucca was required not to have had less than five years' experience, and no one under twenty-five years of age was eligible. He had to conform strictly to the orders of his commodore.

As regards the sailors, there were heavy penalties in case of desertion, and there were careful provisions so as to secure payment to their heirs of the amount of their shares in case of their death during the expeditions. This was necessary, for at times considerable risk was run.

The Codice also included provisions for dealing with merchants outside the kingdom, and regulations for ships' underwriters.

The question of brokerage was dealt with therein, the commission to a coral broker being fixed at half per cent., payable in equal moieties by the buyer and seller. The fact that only such a small percentage as this was allowed shows that the industry was considered one of considerable magnitude.

It was set forth that no sailor might forestall his chance of profit by selling it beforehand.

Every felucca of the expedition had to carry at least four firelocks, and small well-armed galleys were to be hired at a fixed rate to accom-



pany the squadrons when sailing where danger from marauders might be expected.

Those who advanced money on interest for the expeditions were to be paid not more than sixteen per cent. when they were in the waters about Corsica and Sardinia, but should the vessels go as far as the island of Galita or the coast of Africa the lenders might claim eighteen per cent.

It was enacted that none of the coral should be sold until it had been properly cleaned and the qualities sorted.

About a year after the Codice was constructed and came into force the coral industry of Torre del Greco was put completely under Government authority.

A Royal Company was formed with a minimum capital of 600,000 ducats, and the shares were limited to 1,200 in number.

All coral coming into King Ferdinand's dominions was now considered contraband unless it had been sold by this company, and it was decreed that fines should be imposed both on the buyer and seller of the article declared contraband and that the money acquired by its sale should be handed over to the Royal Company.

Certain ships of war were appointed to inspect the coral fishing smacks.

The company was administered by three directors and four governors and other subordinate officials. The annual payment of a director was 200 ducats. The governors who were responsible for the proper equipment of the vessels each received half that sum.

Various early Italian writers have expressed their firm belief in the efficacy of coral. Passavanti, for instance, maintained that it overcame illusions and fears caused by the devil. Sachetti stated that it could make tempests and thunder and lightning to cease and plants to grow. Many a painter depicting the Holy Family has painted the Babe in the manger wearing coral. There is an instance of this in the Pinacoteca Vanucci at Perugia, and another in a church at Assisi. Throughout Italy the wearing of coral seems to be considered as a preventive against the effect of the evil eye.

ALGERNON WARREN.

#### SOCIETIES.

**GEOLOGICAL.**—June 11.—Prof. C. Lapworth, President, in the chair.—Messrs. W. Edwards, G. L. Mackenzie, J. F. Morris, and F. A. Steart were elected Fellows.—Prof. Bonney exhibited a mounted specimen of the volcanic dust which fell on the deck of the steamer Roddam during the great eruption of Mont Pelée on May 8th, for which, as well as for another from the Soufrière of St. Vincent, that had fallen in Barbados, he was indebted to Sir W. Crookes. The dust from Mont Pelée consists of fragments of minerals and rock (the former, perhaps, slightly in excess of the latter), very commonly about .007 to .008 inch in diameter, but ranging from about .005 to .01 inch. A very little fine dust had been removed by levigation before mounting the specimen. As Dr. Flett gave an excellent description of the Barbados dust from the Soufrière at the previous meeting, Prof. Bonney thought that he need say no more than that in the specimen now exhibited the fragments seem a shade smaller, and minerals are slightly more abundant, especially pyroxene, than in the Mont Pelée dust. Notwithstanding the risk of generalizing from a single slide, Prof. Bonney inferred that the ejecta of the two volcanoes are generally similar. Both, compared with specimens in his cabinet from Cotopaxi, are more uniform in size. The travelled dust from the Soufrière is a little smaller than that from the actual summit of the Andean volcano, but coarser than similar material from Chillo (over 20 miles), Quito (35 miles), Ambato (45 miles), Riobamba (65 miles), and the summit of Chimborazo, about the same. All these vary much more in size and run distinctly smaller, especially the last. That from Mattakava, Hick's Bay, New Zealand (fallen on June 16th, 1886), is rather coarser, more scoriaceous, with fewer mineral fragments (especially of pyroxene), to which a dirty glass is often adherent. The dust from Barbados ejected by the St. Vincent Soufrière in 1812 is very much finer-grained, but contains the same minerals, though pyroxene is less abundant. In neither had he found the clear glassy

pumice described by Miss Raisin from the marls of that island.—The following communications were read: 'A Descriptive Outline of the Plutonic Complex of Central Anglesey,' by Dr. C. Callaway, 'Alpine Valleys in Relation to Glaciers,' by Prof. T. G. Bonney, and 'The Origin of some "Hanging Valleys" in the Alps and Himalaya,' by Prof. E. Johnstone Garwood.

**ZOOLOGICAL.**—June 17.—Prof. G. B. Howes, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during May, and called special attention to an example of the Southern anaconda (*Eunectes notatus*) from Paraguay, deposited by the Hon. Walter Rothschild; to a female hartebeest from Angola (apparently *Bubalis caama*); and to three American bisons (*Bison americanus*) from the Woburn herd, presented by the President.—Mr. R. I. Pocock exhibited and made remarks upon the nest of a gregarious spider (*Stegodyphus dumicola*) sent home by Capt. Barrett-Hamilton from Vredfort Road, Orange River Colony.—Mr. Oscar Neumann exhibited specimens of some new and interesting mammals which he had discovered during his recent journey through Eastern Africa, and called special attention to some monkeys of the genus *Cercopithecus* and to various species of hyraxes (*Procavia*).—Dr. Walter Kidd read a paper on certain habits of animals as traced in the arrangement of their hair. It was an attempt to interpret, in terms of certain characteristic habits, the departures from a primitive type of hair-arrangement. Short-haired mammals, chiefly ungulates and carnivores, were considered. The habits referred to were divided into passive (those of sitting and recumbent postures) and active (chiefly those of locomotion), and these were shown to match closely the variations observed in the direction of hair in the animals concerned.—Mr. F. E. Beddard described the carpal organ which he had observed in a female specimen of *Hapalemur griseus* that had lately died in the Society's gardens. He pointed out that this organ in the female differed in some details from that in the male.—Mr. R. I. Pocock read a paper on some points in the anatomy of the alimentary and nervous systems of the false scorpions of the order Pedipalpi.—A communication from Mr. H. J. Elwes called attention to Mr. Lydekker's recently published description of a new elk, *Alces bedfordiae*, based on some unpalmated antlers and a skull of an elk from Siberia, and offered a remark that he thought it inadvisable to found a new species, or even a subspecies, on such scanty material.—Mr. F. E. Beddard read a paper, prepared by himself and Miss Fedarb, descriptive of a new coelomic organ in the earthworm, *Pheretima (Perichæta) posthuma*, which consisted of a series of sac-like structures on the floor of certain segments in the middle of the body. The nature of these cavities was not quite apparent, but they were considered to furnish another example of the commencing subdivision of the coelom in the oligochaete worms. Mr. Beddard also described some new species of earthworms belonging to the genus *Polytoreutus*, and made some remarks on the spermatophores of that genus.—A communication from Miss Igerna B. J. Sollas contained an account of the sponges obtained during the Skeat Expedition to the Malay Peninsula in 1899-1900. The collection contained examples of twenty-nine species, eleven of which had proved to be new and were described in the paper.—Mr. G. A. Boulenger enumerated the eight species of fishes of which specimens were contained in a collection made by Mr. S. L. Hinde in the Kenya district of East Africa. Four of them were new and were described by the author.—A communication from Mr. A. L. Butler contained a list of the species of batrachians—thirteen in number—that had been added to the Malayan fauna since the publication, in the Society's *Proceedings* in 1899, of Capt. Flower's paper 'On the Reptiles and Batrachians of the Malay Peninsula.'

#### MEETINGS NEXT WEEK.

TUES. Hellenic, 5.—Annual Meeting.  
WED. United Service Institution, 3.—Rifle Shooting as a Winter Evening Pursuit, Major-General C. E. Luard.  
—Archæological Institute, 4.—'Exchequer Tallies,' Mr. P. Norman; 'The Roman Arches at Susa and Aosta,' Prof. B. Le wis.

#### Science Gossip.

THE earth will be in aphelion a little after noon on the 4th prox. The planet Mercury will be at greatest western elongation from the sun on the 16th, and will be visible in the morning from about the 4th to the 26th, moving in an easterly direction through the constellation Gemini, near the star  $\eta$  on the 16th and  $\mu$  on the 18th, and passing between  $\gamma$  and  $\epsilon$  on the 21st. Venus is visible in the morning throughout next month, passing due

south of  $\beta$  Tauri on the 18th and entering Gemini on the 24th; she will be close to the star  $\mu$  in that constellation on the 29th, and near Mars at the end of the month. These two planets will, in fact, be in conjunction on the morning of the 1st of August, previous to which Mars is to the east of Venus, passing to the south of  $\beta$  Tauri on the 7th prox. Jupiter is situated in the constellation Capricornus; he rises now about 10 o'clock in the evening, and at the end of next month about 8 o'clock. Saturn is at opposition to the sun on the 18th prox., and above the horizon all night, but at a low altitude, his declination being more than  $21^\circ$  south; he is near the middle of the constellation Sagittarius.

PROF. BARNARD communicates to No. 3796 of the *Astronomische Nachrichten* a series of observations of Nova Persei obtained with the 40-inch refractor of the Yerkes Observatory in the year 1901. They were kept up with as much regularity as circumstances would permit. The spectrum of the star indicated a nebulous condition; but the focus did not appear to possess the peculiarity of that of a planetary nebula, or to differ perceptibly from that of an ordinary star. The positions of fourteen small neighbouring stars were measured and compared with the Nova; no proper motion, however, of the latter could with certainty be recognized, though comparison was made with measures of some of the stars obtained by Prof. Aitken with the 36-inch refractor at the Lick Observatory. The appearance of the Nova, in the most favourable circumstances for definition, was very different from that of a star, the light being dull and planetary. On several occasions last winter Prof. Barnard tried to see the nebulosity surrounding the Nova, but without any certain success; this, however, he remarks, is not surprising, as the nebulosity in question must be excessively faint and its light mainly photographic.

#### FINE ARTS

*La Création de Versailles d'après les Sources Inédites: Études sur les Origines et les Premières Transformations du Château et des Jardins.* Par Pierre de Nolhac. (Versailles, Bernard.)

IF we have delayed to notice the magnificent volume on 'La Création de Versailles,' recently published by M. de Nolhac, it has been that we might give to its consideration the time and attention which it deserves, for the subject is treated with exemplary thoroughness and an erudition nourished not only by the constant and systematic study of the unpublished records which, as Keeper of the Château, M. de Nolhac has at his command, but by a very wide acquaintance with contemporary literature. This acquaintance, which is inspired by a natural love of letters, enables the writer to vary his pages with citations, with amusing descriptions and references to incidents which illuminate for the reader the history and social life of the day.

In his earlier works on Petrarch and the Humanists, on the Vatican Virgil, on Erasmus in Italy, on the correspondents of Aldus Manutius, and other kindred subjects, M. de Nolhac had prepared us for that love of sound criticism and precise learning which distinguishes his later labours, and we feel the result of his competent knowledge of the movement of the Renaissance in the ease with which he indicates the historical background against which rises the Versailles of Louis XIII. and of Louis XIV.



Nor is the literary interest of the text of less consequence than the historical. We read, with an unusual sense of intimacy, that in the autumn of 1668 La Fontaine appointed a day for reading his MS. to his friends; that Racine proposed, the weather being fine, to go out of Paris; that Boileau advised an early start for the excursion in order that they might have time to see the new improvements of Versailles; and that Molière, having gone there frequently in his capacity of comedian, was enchanted, for once, to visit the Château for pleasure. Thus one may follow the story of this memorable day of sightseeing, as told in the prologue of 'Les Amours de Psyché et de Cupidon.'

After Versailles as seen by the poets comes Versailles as described in the prose of Madeleine de Scudery, and we docilely follow the footsteps of the mysterious "Belle Étrangère" in whose company she takes us the round of all the costly marvels which endeared Versailles to the heart of Louis XIV. All the while, it is true, we feel something like amazement at the dignity with which the science of succeeding architects contrived to invest the "water-gardens" and "fountains" and "grottoes" which were visited with enthusiasm by the most distinguished men of the day.

The advantage of M. de Nolhac's method is that the reader passes insensibly from matter which is of general interest to those somewhat arid details which form the necessary foundation on which his work is carried out with conscientious accuracy. They cannot be made amusing; they require for their proper appreciation a disciplined and patient attention; all that the writer can do is to keep steadily in sight the connexion of each little point and its bearing on the lines of his main argument. This M. de Nolhac has done, and has done in a masterly fashion, the task being rendered more arduous by the great scale on which it is carried out. From the earliest pages he contrives to seize on the reader by making him follow the actual movement of life in the château which determined the various phases of its construction, whilst incidentally he gives minute and exact information as to the labours of the architects, the painters, sculptors, and decorators by whom the enormous palace was rendered a most royal dwelling-place.

The subject being thus skilfully handled, it is impossible for any one to rise from even a cursory examination of M. de Nolhac's pages without being impressed by the fact that certain specially national qualities of balance, order, and symmetrical proportion are to be found in the château of Versailles expressed after the most imposing and complete fashion. We feel that the vast and pompous pile has formed a noble stage for the great events transacted within its walls, and see in the volume—almost as majestic as Versailles itself—which is the latest contribution made in its honour by the zealous guardian of the palace, a record of surpassing value and interest. The documents by which it is accompanied, the reproductions of engravings, many of which are of some rarity, of plans and drawings, and much unpublished matter make the text absolutely indispens-

able to any student of the period; nor can we close this brief notice without complimenting the author on the delicate and scrupulous care with which on every possible occasion he acknowledges even the most modest claims of those who may have laboured in the same field.

#### CAFAGGILO.

A FEW years before his lamented decease Comm. Gaetano Milanesi had announced his intention of publishing a series of documents, which he stated he had discovered, relating to the Italian maiolica bearing the signature "Cafaggiolo," but spelt, it is hardly necessary to say, in various ways. From one cause or another—his advanced age being probably the principal reason—Milanesi's promise remained unfulfilled at the time of his death in 1895. The tardy publication of the documents in a volume by Cav. Gaetano Guasti\* revives the interest in a controversy which was continued with much spirit and vivacity over a tolerably lengthy period, and which subsided mainly from the announcement that these documents, "interessantissimi e inoppugnabili," would finally determine the actual locality where the maiolica was produced. Meantime, both parties, the Florentines and Faventine, while staunchly holding to their convictions, tacitly accepted a kind of armed truce during the interval wherein the eventful documents were being prepared for publication.

As the controversy commenced more than twenty years ago, it may be serviceable to the reader, without attempting to discuss its various phases, briefly to glance at its origin. The ware itself, as will be remembered by students of the history of Italian ceramic art, first attracted the attention of connoisseurs about the middle of the last century, when certain pieces were discovered inscribed with a then unknown name, which has since been accepted to be Cafaggiolo. The general resemblance of the signature to the name of one of the most famous historic residences in Italy, the Medicean Castello or Villa at Cafaggiolo, was soon perceived. It was then suggested that the ware might have been made at a fabric attached to the Villa and supported by the Medici family, much in the same way that Alfonso I., Duke of Ferrara, established a maiolica pottery at the ducal residence. As not infrequently happens, the suggestion of one writer becomes accepted fact in the pages of his successor, so by an easy and natural transition the new-comer after a short probation was allotted a place in the histories of ceramic art under the title "Cafaggiolo," the locality of the pottery being assigned to the Medicean Villa. The legend grew apace. We read that the fabric was founded by Cosimo il Vecchio, *pater patrie*, that the Della Robbia reliefs were fired in its furnaces, together with such other pleasing and instructive narrative as the historians could evolve from the depths of their inner consciousness. So the matter was settled to the satisfaction of all concerned. The historians had added a picturesque chapter to their histories, the collectors had enriched their cabinets with a newly discovered ware, and the dealers had facilitated the sale of many a doubtful or uncertain piece by the simple use of the magic word "Cafaggiolo."

But this idyllic state of things was not destined to be of long duration. In the year 1880 appeared a volume by Dr. Carlo Malagola on the maiolica of Faenza, wherein he attempted to prove that the signature Cafaggiolo, or rather its supposed equivalents, had no reference to the Medicean Villa, but was the name of the

Faventine pottery, Casa Fagioli—Ca' Fagioli.\* It is beyond the scope of the present paper to discuss Dr. Malagola's theory; it may, however, be said that it was manifestly put forth in good faith, the author even citing a document from the Carteggio Mediceo, in the Florentine archives, proving the existence of a pottery at Cafaggiolo in 1521, but suggesting that its output was common "stoviglie" and not artistic maiolica. Clever and ingenious as are the arguments of Dr. Malagola, he certainly fails to produce conclusive evidence that the ware came from the casa, or bottega, of Fagioli.

It is easy to understand the emotion at Florence at what was, perhaps not unnaturally, considered to be a nefarious attempt to rob Tuscany of one of its chief glories. For while, prior to the discovery of the ware, Romagna, the Marches, and other parts of Italy could boast their maiolica fabrics of world-wide renown, Tuscany alone remained a negligible quantity in the illustrious roll-call. At last, however, her turn had come. Collectors had competed for her coveted ware, foreign writers had been lavish in their encomiums of its splendid qualities, and now she was bidden to descend from her high estate and again take her place with the poor and the despised in outer darkness. The thought was intolerable. In the Middle Ages a hundred swords would have leapt from their scabbards and stormed the heart of the offending writer. In these more prosaic days the Florentines had to content themselves with the less heroic method of attacking him in print, and this they did with a promptitude and vigour which showed that the fine old Etruscan stock had lost none of its ancient virtues of courage and tenacity.

Notwithstanding the ability with which the controversy was conducted on both sides, it had from the scientific point of view a certain air of unreality, from the obvious spirit of local patriotism animating the disputants. Of the foreign writers who had originally frankly accepted the Tuscan theory, Jacquemart, the most unquestioning, but at the same time the one whose opinion carried the least weight, was removed from the scene. M. Darcel and Mr. Fortnum, however, while abstaining from joining in the fray, took the opportunity of referring to the subject, and although they held to their previously expressed opinion, their tone was less confident than in former years. It is evident, for instance, that the writer of the South Kensington Catalogue (1873) accepted conclusions on the subject respecting which the author of the 'History' of twenty-three years later might have hesitated. It is difficult to say how far Fortnum's attitude was affected by the announcement that Milanesi held convincing evidence deciding the case in favour of the Villa Cafaggiolo; his latest reference to the subject shows his belief in the statements put forth as to the extreme importance of the documents.

The first of the Milanesi documents now published by Sig. Guasti is the well-known letter addressed by I. F. Zeffi, "A dì 26 di settembre, 1521," from Cafaggiolo to the "Spectabili Viro Francisco da Empoli in Firenze," in which the writer mentions he has sent him "2 scodelle col coperchio" together with a scodello "a Marcantonio Ghondi et 4 vasetti a Giovanmaria, che glieli manda Lorenzo nostro patrone"; it also is stated that Charlo Aldobrandini's "stoviglie" is fired. This is the frequently quoted letter which Milanesi sent to the late Eugène Piot, who published it, in a French translation, in an article on the maiolica in the Spitzer Collection, which appeared in the *Gazette des Beaux-Arts*, November, 1881, whence it was copied by Fortnum.† It is the document whereof the original text is given by Dr. Malagola,‡ and which Sig. Guasti supposes

\* 'Di Cafaggiolo e di altre Fabbriche di Ceramiche in Toscana, secondo Studi e Documenti in parti raccolti dal Comm. Gaetano Milanesi. Commentario Storico di Gaetano Guasti,' 1902.

\* Malagola, 'Memorie Storiche sulle Maioliche di Faenza,' 1890, p. 148.

† Fortnum, 'Maiolica,' 1896, p. 124.

‡ *Op. cit.*, p. 307.



he copied from Piot's article, "donde la trassero il Malagola ed altri."\* Seeing, however, that Dr. Malagola's book was published in 1880, it is rather difficult to understand how he could have taken the letter from an article which appeared a year later in a foreign journal. The next document in the Milanesi series is likewise from Zeffi to the same correspondent, wherein is written, "Da Charlo Aldobrandini aspetto j<sup>a</sup> lettera che mi avisi come vuole le stoviglie, coè [sic] con arme o senza arme"; it is dated from Cafaggiolo, August 18th, 1521. Then follows another (October 7th, 1521), in which there is a reference to 12 scodelle, 12 scodellini, 12 piattellini, 2 tazoni, and 2 piatti grandi, "Costonmi L. 6, sol. 6." The next letter is addressed to "Domino Francescho da Empoli, in chasa di Pier Francescho de Medici in Firenze."

"Amicho charissimo. Nò vi maravigliate sed io non ò mandata la schrita, in però chredetti venire infra pochi di. Volevo chucere (cuocere) la fornace; e tenpi ci àno tenuti adietro: e volevo arechare el pano (panno) di charamucia [Pietro di Michele, detto Scaramuccia] e però sono sotato (sostato). Ditegli vi sarò inanzi charneciale (carnevale), overo inanzi ch' escha el mese, e porterogli chello gl' ò promesso.

"Ora vi priegho [sic] j servizio gehrandissimo, mi faciate una chopia, come chvella di scharamucia: e fatello soscrivere.

"Se volete niente, avisateci. Fata a dì 10 di febraio, 1521 (1522 stile com.).

per lo vostro isteffano di filippo  
istovigliailo in chafaggvilo."

Following this is a letter from "Jacopo fattore a Cafaggiolo" (November 8th, 1522) asking Francesco da Empoli whether he will have his "vasella" with or without arms, and if the ornamentation is to be blue on a white ground. The next four documents are short extracts from letters to the same Francesco da Empoli, simply referring to the dispatch of pieces made at Cafaggiolo, the date of the last being June 14th, 1526. Finally comes a letter from a priest, Francesco Suasio, to the young Cosimo de' Medici, afterwards Duke of Florence, dated August 2nd, 1524. It is written from Trebbio, and contains an allusion to pottery sent by the priest, but no reference to Cafaggiolo. The explanatory notes by Sig. Guasti accompanying these documents point out that Giovanfrancesco Zeffi, or Zeffiri, was maestro di casa to Pierfrancesco de' Medici, and likewise to his son Lorenzino; he was a scholar and author of several learned works. Francesco da Empoli was the ministro of Pierfrancesco de' Medici at Florence. Lorenzo "nostro patrone" was the Lorenzino, the tyrannicide, who killed Duke Alessandro. The Cafaggiolo Medici of the early sixteenth century belonged to the branch of the family siding with the democratic party, even changing their names to Popolani. Respecting "isteffano di filippo istovigliailo in chafaggvilo," he appears to be the father of the "Jacopo di Stefano vasellaio" mentioned in the document from the Carteggio Mediceo (dated 1566) cited by Cav. Baccini in his notice of the Villa Cafaggiolo.† He is likewise the Stefano who, with his brother Piero di Filippo da Montelupo, is included in the document discovered by Prof. Gustavo Uzielli, and published by him in the *Athenæum*.‡ The document relates to the suit between Pier Francesco di Lorenzo di Pier Francesco and Giovanni di Giovanni di Pier Francesco de' Medici, mentioning that the brothers Stefano and Piero had a "casa con una fornace da stoviglie drieto posta in sulla piazza di Cafaggiuolo"; it is dated January 14th, 1506. From researches made by Sig. Guasti at Monte Lupo it appears that the brothers Piero and Stefano probably removed from Monte Lupo to Cafaggiolo at the commencement of the sixteenth century, when it is suggested the maiolica fabric at the Villa was first established by Lorenzo di Pier Francesco

de' Medici. The supposition receives support from a letter of this same Lorenzo, from Florence, to the "Specta. et prudenti viro Ser Andreae de Bo..... [the rest illegible] amico honorando," at Siena, dated April 8th, 1491. The honoured friend is asked to send "una soma di costeta terra bianca che adoperanno gli orciolaij costi," from which it may be fairly inferred that Lorenzo was interested in a fabric of maiolica at Florence that was afterwards transferred to Cafaggiolo. Lorenzo died in 1503, hence the removal would have taken place before that date. The letter was found by Milanesi in the usual Carteggio Mediceo.

Making allowance for the florid terms in which these long-promised documents were announced, it must be confessed that, regarded as a contribution to the history of Italian ceramic art, they are disappointing. They practically add nothing to our previous knowledge of the subject, unless it is the fact that the ware made at the Villa was sometimes ornamented with heraldic devices, and consequently was more than the common domestic pottery suggested by Dr. Malagola. It might, therefore, have been supposed that Milanesi, having made his discovery, would at once have sent the documents to some artistic journal as a contribution to the then pending discussion, leaving their value to be decided by ceramists; for, however distinguished as an archivist, he possessed no equipment constituting him an authority in ceramic art. It now appears that the reason he declined giving the letters to the world was that he proposed making them the basis of a history of the Cafaggiolo maiolica. Fortunately for Milanesi's reputation, the intention was not accomplished, since there can be no reasonable doubt that the book would merely have added another to those so-called histories which, commencing with what M. Molinier justly designates "cet abominable manuel de Passeri,"\* have made the history of Italian maiolica a stalking-horse for the display of local patriotism and provincial antipathies. By claiming for Pesaro the maiolica of Diruta, Passeri misled succeeding Italian historians, who accepted his statements without question for more than a century. Milanesi would not, of course, have intentionally committed an error of this nature, but as he did not propose visiting the collections where the pieces signed Cafaggiolo are to be found, he would consequently have written about them at second hand, and it is these second-hand manuals, wherein the writers copy the mistakes of their predecessors, that are the bane of all scientific research relating to the history of the art.

The fundamental error of the school to which Milanesi belonged is the supposition that the history of Italian ceramic art can be written in a library; whereas, seeing that its history was not attempted until long after the art had fallen into decay, and that the known contemporary references to it are vague and uncertain, it is from the examination of the remaining specimens of the art, the study of their technique, their special qualities of design, together with the influences modifying that design, that the knowledge of their history can alone be obtained. They form the essential factors in the inquiry. The important question is not what former writers have said about maiolica, but what it can itself be induced to say respecting its genesis and inception. Hence it is with the spade, the pencil, and the apparatus of a chemical laboratory that the task has to be accomplished. It is the intelligent classification of the examples of the art which will henceforth constitute its veritable history. Of these examples nearly all the finer and more characteristic are now in foreign collections and museums. In South Kensington alone the materials for the history of the art are vastly in excess of what may be found in the whole of

Italy—above ground. Yet it is precisely these collections that the writers of the school referred to deem it unnecessary to consult and study—not from any lack of appreciation of the objects as works of art (a genuine love of art is inherent in the race), but because it is a recognized convention amongst themselves that their case is to be proved, and that of their opponents to be demolished, nowise by a reference to facts, but by the citation of authorities.

It has been more than once pointed out that if, instead of indulging in sterile polemics, the stalwarts on either side would take spade in hand and turn over the soil where the botteghe and furnaces formerly stood—not the inside of the Villa, since pottery from many sources may have been in use there—some remains of the ware produced at the fabric would almost certainly be found.\* "Wasters," the *débris* of ancient potteries, endure for ages, and those unearthed could then be compared with the maiolica bearing the Cafaggiolo signature. The work would have to be carried out under the direction of trained experts, but of these there is no scarcity in Italy. Scientific excavators, like, for instance, Dr. Paolo Orsi or Comm. Giacomo Boni, at the head of a small band of diggers, would, in all probability, definitely determine the question in a few days.

HENRY WALLIS.

#### THE RESTORATION OF THE ERECHTHEUM.

14, Gray's Inn Square, W.C., June 16th, 1902.

PROF. LAMBROS'S 'Notes from Athens' and your remarks on same, published in a recent issue of your paper, invite consideration as to how far the Greeks are well advised in attempting any measure of restoration of the Erechtheum.

If there be real danger of the falling away of any portions of the structure at present standing it is, of course, desirable that these should be strengthened in the simplest and most straightforward manner possible. Apart from this, however, it is difficult to see what useful object can be served by building up fallen columns and re-erecting broken beams, the deficiencies being made good with new materials.

On looking into the details of the proposed restoration as described in Prof. Lambros's notes one finds that, as regards the north portico, the whole question hinges on a proposal to complete (?) the portico by replacing in position the fallen portions of the entablature and cofferings. To enable this to be done the columns require to be strengthened and the broken lintel of the doorway bridged over with iron.

It is difficult to see what advantage is to be gained by this procedure. The building will be no less a ruin than before, and it is a great question whether the portico will gain in appearance or whether even its stability will be increased. New and obvious supports, alien to the original design, will be introduced, and new blocks of marble will be used to replace lost or broken pieces. These new blocks will always unduly assert themselves, as similar pieces do in the already partially restored Caryatide porch.

The use of iron (or steel) for supports and ties in the manner contemplated is much to be deprecated; absolute rigidity cannot be assured; even when encased with thin slabs of marble it will still be exposed to the action of the atmosphere, which sooner or later will have considerable deleterious effect upon it; its life also is comparatively limited. Where metal supports

\* Two fragments of a scodella and a plate found inside the Villa are given by Prof. F. Arguani in his beautifully illustrated volume 'Le Ceramiche e Maioliche Faentine,' 1889, plate xvi. figs. 5 and 7. Prof. Arguani points out the similarity of the ornament to examples of Faentine ware shown on the same plate. The affinity of style may possibly be explained by the suggestion put forth by Fortnum, that the Cafaggiolo pottery was painted by artists from the school of Faenza. Instead, however, of discussing possibilities, it would seem that the simplest way to settle the question would be to analyze the "body" of the fragments, and likewise that of others from the pottery outside the Villa, and then compare the results.

\* Op. cit., p. 102.

† Baccini, 'Le Ville Medicee,' 1897.

‡ *Athenæum*, No. 3765, December 23rd, 1899.

\* Molinier, 'La Céramique Italienne au XVe Siècle,' 1888.



are necessary for purposes of preservation of a fabric such as this they should be entirely encased in concrete and made to look exactly what they are—viz., modern expedients. Where ordinary ties or cramps are required they should be of bronze or gunmetal, and even then used as sparingly as possible.

With regard to the replacing in position of the fallen stones belonging to the later western façade of the temple, the question arises, What benefit is to be derived from so doing? It is obvious that the rebuilding will always appear more or less of a patchwork; it is doubtful if it will in any measure act as a tie between the north portico and the Caryatide porch; and it will certainly be liable to be again blown down unless special and probably unsightly precautions are taken against this danger by providing lateral supports of the nature of buttresses on either the outer or inner face of the wall.

The fallen stones, whether of the north portico or western façade, can, it seems to me, be carefully preserved on the ground where they at present lie, and they are certainly as useful there for the purposes of archæological study.

Short of practically rebuilding it, which Heaven forefend, the Erechtheum must always remain a ruin, hence it is reasonable to suggest that only such repairs as are actually necessary for the purpose of preserving the portions of it still standing should be undertaken at all. I venture to think that the works the Greeks now propose doing are a good deal in excess of what is requisite for this purpose, and therefore invite the fullest and most careful consideration from all those who are interested in the proper preservation of the fine examples of Greek architecture which still exist.

ROBT. WEIR SCHULTZ.

#### SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 21st inst. the following. Drawings: D. Cox, A Landscape, with ruins, cattle, and figures, 63*l*. Birket Foster, A River Scene, 73*l*. S. Prout, A View on the Rhine, 50*l*. Pictures: G. G. Bullock, A Brace of Pheasants, and J. Holland, A View in Venice, 194*l*. J. J. Henner, A Nymph reclining by the Edge of a Pool, 220*l*. T. Rousseau, A Forest Scene, with stag at a pool, 115*l*. Rosa Bonheur, A Pet Dog on a Sofa, 173*l*.

#### Fine-Art Gossip.

THE Fine-Arts Committee of the Ville de Paris have drawn up their list of acquisitions at the two Salons of the present year. These purchases include about fifteen pictures and five pieces of sculpture. Among the former mention may be made of '1848,' by Jean Paul Laurens; 'Douce Harmonie,' by Delacroix; 'Messe Basse en Bretagne,' by Cottet; 'Les Quêteuses,' by Lucien Simon; 'Trois Amis,' by Jean Veber; a Dutch interior, by Benoît-Lévy; an example each of Désiré Lucas and Jeannot, &c. The 'Meissonier à Cheval,' by M. J. Froment-Meurice, is one of the most desirable acquisitions in the section of sculpture. The Corporation of the City of London might take a hint from the City of Paris.

MESSRS. VIRTUE & Co. have sent us 'Westminster Abbey,' an original etching by Mr. Axel Hermann Haig, of which one hundred proofs, on Japan paper, have been signed by the artist, and are now ready. We like this work much better than the last we saw of Mr. Haig's. He does not force points unduly in the details, and it may be accepted as a good view of the interior of the Abbey, though we do not like the visitors who occupy the centre of the scheme.

THE collection of engravings of the late Mr. Lewis Lloyd, of 20, Hyde Park Gardens, which Messrs. Sotheby, Wilkinson & Hodge will sell on Monday, July 7th, and following day, is the

choicest series in line which has come up for sale for many years. Nearly all the examples in this collection are brilliant impressions in a perfect state of preservation. The Raffaele Morghens are exceptionally fine. 'The Last Supper,' after Leonardo da Vinci, and 'Aurora with Apollo and the Hours,' after Guido, are both represented by first and second states. The Rembrandts include an early impression of the second state of 'The Hundred Guilder Piece,' a third state of the portrait of Coppenol, and a second of Clement de Jonge. J. G. Wille and William Woollett are each represented by a long and important series.

OTTO ERKMANN, professor at the Berlin Kunstgewerbe Museum, whose death took place recently in his thirty-seventh year, was one of the most talented of the German decorative painters, and his designs showed both delicacy of conception and skill in execution.

THE death is also announced of the painter Friedrich Schaarschmidt, the keeper of the Kunstakademie at Stuttgart.

NEXT Tuesday, at the annual meeting of the Society for the Promotion of Hellenic Studies, Mr. Arthur Evans and the Director of the British School at Athens will speak on excavations in Crete.

AN Exhibition of Antiquities found by Prof. Petrie at Abydos and Drs. Grenfell and Hunt in the Fayum and El Hibeh will be on view at University College, Gower Street, from July 1st to 26th.

A TOMB lately opened near Eretria belonging to the third century B.C. was filled with the usual gifts to the dead, such as painted vases, personal ornaments, &c. The most important of all these articles is a diadem which encircled the hair of the dead. It consists of a narrow band of gold, bearing in its centre a head of Melpomene in relief. The relief had been fastened to the diadem with four nails, and was found to conceal the earlier and original ornament of the diadem, a head of Pan. It may be assumed, therefore, that in that epoch such ornaments were not invariably made for the dead, and that in this case the kinsfolk had bought and utilized a second-hand diadem, but, regarding Pan as unfit for their purpose, had substituted Melpomene in his stead.

#### MUSIC

##### THE WEEK.

QUEEN'S HALL.—Herr Nikisch's Orchestral Concert.  
ALBERT HALL.—Madame Albani's Concert.  
QUEEN'S HALL.—Herr Josef Hofmann's Pianoforte Recital.

THE programme of Herr Nikisch's second orchestral concert on the 20th inst. opened with Weber's 'Freischütz' Overture. There were subtle interchanges of light and shade and vivid contrasts of *tempo*, while throughout there were just the passion and the poetry which the music demands. Again, in the 'Götterdämmerung' March the conductor displayed his full strength; it was an impressive performance. In Schubert's Symphony in c the effect produced was not so vivid. The composer's life was very short, but his art in this and other works was very long. Only a Schubert enthusiast, like Mr. Manns, can really make us forget the length, which Schumann was pleased to call "heavenly." Herr Nikisch interpreted the music with all due skill and refinement, yet it did not seem to appeal to him with the same power and intensity as that of Weber, Wagner, or Tschaiikowsky, in which the dramatic element prevails; there was calculation rather than inspiration in his beat. The programme included a Suite for strings bearing the joint names Bach-

Bachrich. It is no use objecting to transcriptions, least of all when Bach is concerned, for he himself indulged in that kind of thing. Each transcription must be judged on its own merits. Here we have three movements selected from Bach's suites Nos. 6 and 3 for violin alone. We recognize the skill, and, we may add, the modesty displayed therein, but the music seems to lose in lightness, charm, and latent power.

MADAME ALBANI gave a concert at the Albert Hall on Saturday afternoon, with a large orchestra under the able direction of Mr. George Riseley. A Coronation March, 'Ethiopia saluting the Colours,' by Mr. Coleridge-Taylor, was performed. It was "composed expressly for this concert," and we know the general fate of such music. We fear that this march will prove no exception. The thematic material is not strong, though at times taking, perhaps, in a popular sense, while the treatment does not tend to hide its lack of originality. It is scarcely fair, however, to criticize a mere *pièce d'occasion*. Whatever may be its shortcomings, the music makes us feel that Mr. Taylor has power in him which sooner or later will reveal itself. The composer of 'Hiawatha' is after all only at the beginning, not at the end of his career. The programme included a new song, 'Land of Hope and Glory,' words by Mr. Arthur C. Benson, music by Dr. Elgar, the latter based on the broad theme of his March in D. It was sung by Madame Clara Butt, who was in splendid voice. Madame Albani sang songs by Mozart and Massenet with her usual skill and artistic refinement. The other vocalists were Mr. Santley, who was received with special enthusiasm, and Mr. Kennerley Rumford. The fine Riseley male-voice choir was heard in choruses by Mendelssohn and Gernsheim, and in Grieg's 'Landerkennung' for bass and male choir. The concert opened with the 'Meistersinger' Overture, and closed with Gounod's March from 'La Reine de Saba.' It was a successful concert, and there was a very large audience.

Herr Josef Hofmann gave another pianoforte recital at Queen's Hall on Monday afternoon. One is apt to compare one pianist with another, irrespective of age and therefore experience. A rough-and-ready criticism, recording the impression of the moment, is well enough in its way—is, in fact, all that one can offer. Time is too short and space too valuable minutely to study the actual achievements, the future prospects, and the exact relative merits of each of the numerous pianists who present themselves before the public. Hofmann has intelligence, and as regards technique is admirably equipped. At present he shines especially in virtuosic music, but his thoughtful and expressive renderings of Mozart's delicate Rondo in A minor and of two Rhapsodies of Brahms showed artistic qualities which in time ought to bear good fruit. He is only just out of his teens.

#### Musical Gossip.

A VOCAL recital was given at St. James's Hall on Friday evening of last week by Miss Marie Brema. This accomplished singer was associated with Miss Rose Ettinger, Mr. John Coates, and Mr. Francis Braun in a careful and intelligent performance of Brahms's 'Liebes-



lieder,' but their voices did not blend well, the bass being not sufficiently robust. The quartet 'Nein, es ist nicht ausgekommen,' was sung with great spirit, and Mr. Coates's phrasing of 'Nicht wandle, mein Licht,' was artistic and pleasing. Miss Brema's songs included the expressive 'Du siehst mich an,' by K. F. Curschmann, Schubert's 'Gretchen am Spinnrade,' and Schumann's 'In's Freie,' all of which were interpreted with vocal skill, insight, and breadth of style. She also sang pieces by Brückler, Amherst Webber, and Maude V. White.

THE Bristol Musical Festival will be held at the Colston Hall, October 8th to 11th, under the conductorship of Mr. George Riseley. A first festival performance will be given of Dr. Horatio Parker's dramatic oratorio 'St. Christopher,' under the composer's direction; a song cycle for voice and pianoforte by Mr. J. L. Roeckel, words by Frederick E. Weatherly, will be produced for the first time; and Mr. S. Coleridge-Taylor will conduct his scenes from the 'Song of Hiawatha.' Dr. Grieg will conduct his dramatic poem 'Bergliot' (with Mrs. Brown Potter as reciter), his 'In Autumn' Overture, and his 'Landerkennung' for baritone solo, male chorus, and orchestra. The principal vocalists will be Mesdames Albani and Clara Butt, and Messrs. William Green and Andrew Black. The solo instrumentalists will be Messrs. Paderewski and Leonard Borwick.

MR. SAMUEL BUTLER, to whom we refer elsewhere, was an expert musician, and, in collaboration with his friend Mr. H. Festing Jones, he published a cantata, 'Narcissus,' the words of which were an amusing parody of an eighteenth-century libretto, while the music—though Mr. Butler himself would never admit that its pretensions were not serious—appeared to his friends to be a no less humorous parody of the more salient characteristics of Handel's style. In his later years he was occupied upon an oratorio on the subject of Ulysses, which, indeed, first drew him to a close study of the Odyssey, and he used to profess himself prouder of a certain chorus written upon a Handelian ground-bass than of any of his literary triumphs. But in this, as in many other things, he hardly expected, or perhaps even desired, to be taken literally.

PIETRO CESARI, musician, and author of 'Storia della Musica raccontata ai Giovani Musicisti,' has died suddenly; he was sixty-six years old.

THE death is announced of Ferdinand Jäger, Court opera singer at Vienna, in his sixty-third year. He was the impersonator of Siegfried when the 'Ring' was first produced at Berlin.

## DRAMA

### THE WEEK.

VICTORIA HALL, BAYSWATER.—'Monna Vanna,' Pièce en Trois Actes. Par Maurice Maeterlinck.

THE conditions under which 'Monna Vanna,' the latest work of M. Maeterlinck, was produced in London are prohibitive of any attempt to pronounce upon its dramatic possibilities. In answer to the condemnation of the Censure, a Maeterlinck Society was formed on the instant, the only building obtainable was engaged, and a private performance of the piece which the Censure had prohibited was given almost at the hour for which the original had been advertised at the Novelty. So small was the stage that the idea of scenery had better have been abandoned, the *entr'actes* were necessarily long, and the performance consequently did not close until an hour to which the majority of the audience could not stay. On a level

floor, moreover, the effect of what is known as the "matinée hat" was such that no craning on the part of the spectator allowed him to perceive what was progressing on the stage. Whatever may be the individual estimate upon the merits of 'Monna Vanna' as literature and drama, it requires the bat eyes of the Censor to be blind to its high-mindedness and the exquisite sense of feminine purity with which it is charged. These things were not adequately conveyed by the actors of the Théâtre de l'Œuvre, by whom the piece was first given at the Nouveau Théâtre on May 17th, and who still constitute its exponents. Much of the fragrance of the delightful second act seems lost when Monna Vanna, recognizing in her supposed arch-enemy and violator a friend, indulges with him in amical caresses, and drops her hand on his shoulder as she went to do in their childish intimacy. We are the bolder in saying this since the relations of the pair are distinctly defined in the play, and an indescribably better effect would be produced if the actors would confine themselves to what is indicated or stated in the stage directions. For the rest, the performance generally, so far as it could be seen through existing conditions, was good, and Madame Leblanc as Monna Vanna, M. Jean Froment as Guido Colonna, M. Lugné-Poë as Marco Colonna, and M. Darmont as Prinzivalle were excellent. When, towards the close of the first act, Madame Leblanc came on and expressed her readiness to carry out the cruel contract her acting was superb. In the later scenes recollections of Madame Bernhardt were suggested.

Of the motive of 'Monna Vanna' we can give but slight indication. The action passes in Pisa at the close of the fifteenth century, presumably in 1498, when Pisa, as the ally of Venice, was besieged by the Florentines. Pisa is incapable of further resistance, the last shot has been fired, the last ration consumed, the citizens fight for the grass in the streets, and there is a breach through which a flock of sheep may enter. The order, moreover, has gone forth from the Florentine seigneurie "Delenda est Pisa." In the opening action Marco Colonna, the father of Guido Colonna, the governor, arrives from the Florentine camp, bringing from Prinzivalle, a mercenary, the captain of the besiegers, the terms on which the city shall be spared and put in a condition to resist further aggression. These are that Giovanna, the wife of Guido, shall enter the tent of Prinzivalle alone and attired as Godiva when she rode through the streets of Coventry. With the wisdom of age Marco counsels that it is better that one should perish rather than an entire people should be destroyed. Guido breathes forth complaints and threatenings. With rare moderation the city fathers leave the matter to the decision of Monna Vanna, who, with a huge pity for the people, decides to fulfil the conditions. In the second act, accordingly, she arrives in the tent of Prinzivalle, who, unknown to her, is a boyish lover. Beneath an enveloping cloak she has nothing but her sandals. Calmly she proffers herself to Prinzivalle, who is overmastered by pity for her magnanimity and devotion. The attitude of the master is abandoned for that of the suppliant, and the heroine learns with surprise and pleasure

that Prinzivalle is her former lover. We will proceed no further with the story except by saying that the Florentine captain, guilty of treason against the Republic and condemned to death, takes refuge in the rescued Pisa. Guido refuses belief in the tale that is told him, and condemns the fugitive to death. Recognizing the difference between pure love and perfect trust as exemplified in her saviour, and cruelty and jealousy as exhibited by her husband, Monna Vanna saves by a pious lie the life of her companion and chooses to share his exile. No attempt has been made to do justice to the many fine, delicate, and poetical touches in the play, or even to the conception of the characters. Without being a masterpiece or possessing any great dramatic grip, the work is considerable as literature, and abounds in imagination. That it should beget any opposition is inconceivable, unless we accept what seems the only possible explanation, that, having regard to the class of pieces produced ordinarily by the Théâtre de l'Œuvre, the work has been condemned unread. The interdict pronounced upon it is less of an affront to M. Maeterlinck than to English intelligence.

## TWO ACTRESSES.

Ellen Terry and her Sisters. By T. Edgar Pemberton. (Pearson.)—The system on which Mr. Pemberton proceeds in producing successive lives of actors partakes of book-making, but is not otherwise condemnable. Depending for his facts upon existing records, chiefly journalistic, or upon such further information as is supplied him by his subject, he draws, as a rule, the critical estimate of performances from periodicals of established authority. This plan seems destructive of complete critical independence, but is convenient and even customary. It has been urged against memoirs such as the present that they are constrainedly eulogistic. That is in itself scarcely a drawback from the enjoyment of the reader who knows that the biographies of people still living are generally sustained panegyrics. As an earnest appreciator of the stage, however, Mr. Pemberton pours a flood of warm and not too discriminating eulogy upon most of those he is called upon to notice. With what he has to say concerning the four sisters with whom he is principally concerned all will concur. In varying degrees Kate, Ellen, Marion, and Florence Terry have contributed to the enjoyment of the playgoer and the reputation of our stage, while one of them at least has been endowed with a temperament and personality which few who have come under the spell will forget. Mr. Pemberton is not always scrupulously correct, and we are able in one or two instances, from personal knowledge, to correct statements in which he has been misled by inexact information. Miss Ellen Terry made her earliest appearance in London as grown actress at the Royalty, first so called by Miss Fanny Kelly, but originally named Miss Kelly's Theatre. This became in time the Soho Theatre, and was renamed the New Royalty by Albina de Rhona, an actress and dancer, who opened it with an anonymous adaptation from a story of Eugène Sue, entitled 'Atar-Gull.' In this Miss Terry played, as is said, a young girl called Clementine, who, under conditions other than those mentioned, bursts on to the stage enfolded in the coils of a serpent. So far from making, as is averred, many people laugh, it inspired a feeling of indescribable excitement—women being carried out in hysterics from the boxes. Oscar Byrn[e] was the correct name of Miss Terry's "earnest, but exacting dancing-master." Musset says of a woman that she is *blonde comme les blés*, and



not *comme le blé*. Isleworth is the name of the parish in which Henry Howe long resided. "Princes of Coma" is a suggestive substitution for Princes of Como. Helen Faucit was Lady Martin, not Lady Theodore Martin. In dealing with domestic details Mr. Pemberton is discreet and reticent. Superfluously strong language is employed when the signs of disapproval manifested on the first production at the Lyceum of 'Twelfth Night,' on July 8th, 1884, are described as "the blatant vulgarity of a disreputable gang of foul first-nighters." The memoir is graced with some new and attractive portraits and with a few characteristic notes of Miss Terry. It constitutes agreeable reading and will serve as a temporary record. Whether a full biography will ever be requisite, who shall say? In the case of the lives of those whose principal occupation is histrionic the need for any illumination beyond that of the footlights is not immediately evident.

*Life on the Stage: my Personal Experiences and Recollections*, by Clara Morris (Isbister & Co.), is the story of an actress of merit whom Americans have compared with Aimée Desclée and Rose Chéri in the past, and Mlle. Jane Hading, Mrs. Kendal, and sometimes Madame Bernhardt in the present. Though a Canadian by birth—she was born in Ontario—she has declined to seek an English reputation; and though she is now well known from Wisconsin to Texas, and from Maine to San Francisco, she has never, we believe, played under the English flag. Her reputation was established at the Fifth Avenue Theatre, New York, under Augustin Daly. Modest in her self-estimate, highly nervous in temperament, and appreciative of others beyond the wont of those of her craft, Miss Morris has never been reticent as to her early struggles, and has allowed much to escape her concerning her diffidence and slow progress during her early life in Cincinnati, Cleveland, Louisville, and other cities of what a generation ago was called the West. She has now published what is in fact an autobiography, which, without adding much to our knowledge of her artistic career, constitutes one of the pleasantest and most readable books of theatrical recollections that England or America has seen. The one drawback of which Englishmen have to complain is that many of the characters with whom Miss Morris deals are unknown to them. Some of the most obscure, however, have claims of a sort upon recognition, while the more important—the Booths, Forrests, Wallacks, Charles Keans, Davenport, Sothorns, Fechtors, Lawrence Barretts, &c.—are well known on both sides of the Atlantic. Among Miss Morris's associates at the Fifth Avenue Theatre were Mrs. Gilbert, James Lewis, and other members of the Daly Company, while among her early companions we find Mrs. Wilkins, the wife, or widow rather, of Serjeant Wilkins, a man once well known in London society. Accident was in part responsible for her coming to the front. So unassertive was she that she played, while still a child, parts so important as Gertrude in 'Hamlet' and Emilia in 'Othello' with no addition to her miserable pay. In characters such as these she supported star actors like Charles Kean, Edwin Booth, and others, most of whom were too self-absorbed to pay much attention to the quaint, weird, bright-eyed, chaste, loyal little genius who was their temporary associate. Wind of her achievements reached the Eastern cities, and McKee Rankin wrote to D. H. Harkins at the Broadway: "There's a woman in Cleveland who's the greatest actress in this country; telegraph for her." Harkins did so, but loyalty to engagements previously made prevented her from accepting the offer which he made. Miss Morris does not herself mention this testimony to her merits, not the only one paid her before she reached New York. That she found her way ultimately to Daly's was owing to a suggestion of Mr. James

Lewis, who, however, seems to have been far from foreseeing the future in store for her. Her record of her successive conquests, and the manner in which she subjugated the New York public, constitutes interesting reading. Daly she appears to have regarded with devotion as her introducer and sponsor. How far he was disinterested is shown by the fact that he gave her a miserable salary, beguiling her with promises that were never kept, and urging her when one of the most popular of actresses to take a third of the money to which she was entitled, and trust to him to make it up to her. Her first great success in New York was as Anne Sylvester in Wilkie Collins's 'Man and Wife,' a part that came to her by chance, since she had been engaged for Mrs. Glenarm in the same piece. One triumph trod on the heels of another, and her performance (April 2nd, 1872) of Cora in 'L'Article 47' of Belot established her reputation in America and impassioned the New York public. It is needless to go through her principal parts. Among them were Lady Macbeth, Evadne, and Jane Shore in what may be regarded as the classic repertory. Better remembered are, however, Camille ('Marguerite Gautier'), Miss Multon (Lady Isabel Carlyle) in 'East Lynne,' Leah in 'Leah the Forsaken,' Mercy Merrick in 'The New Magdalen,' and Jane Eyre. We have dealt rather with the career, all but unknown in England, of a fine actress than with Miss Morris's records of her experiences. These latter are, however, full of sprightliness and vivacity, and the book is more readable, as well as far more trustworthy, than most works of its class. We should have been thankful for an index, though such in the case of theatrical memoirs or recollections is not often supplied.

#### Dramatic Gossip.

MADAME BERNHARDT'S season at the Garrick ends to-night, and the house will pass on Monday into the hands of M. Coquelin, whose reappearance will be made as Cyrano de Bergerac. Since her performance of Francesca da Rimini Madame Bernhardt has been seen in no novelty. In her presentation of Phèdre, Frou-Frou, La Tosca, and other characters she has been at her best, and her engagement has been prodigal of delight to the lovers of French acting.

MADAME CHARLOTTE WIEHE has taken possession of the St. George's Hall, and has appeared as Vivette, the dancer, in 'La Main,' by Henry Bérény, a Hungarian author and musician, and 'Colombine,' adapted from Eric Khorn by M. Jean Thorel. Other one-act pieces in which the company of the little Parisian Théâtre des Capucines took part were given. As 'La Main' is the great attraction, the management was ill advised in deferring it till the end of a long programme.

ACCORDING to Mr. Tree's present arrangements—which are, however, subject to change—Mr. Hall Caine's 'Eternal City' will in the autumn season take precedence of 'Richard II.'

'QUALITY STREET,' the comedy of Mr. J. M. Barrie in which Miss Maude Adams made a great success in America, is to be the autumn novelty at the Vaudeville, at which the summer season is now over. Miss Ellaline Terriss will play the heroine.

A POETIC play by Sir Lewis Morris is promised by Miss Olga Nethersole on her return from her autumn tour.

MRS. JOHN WOOD, who has been long absent from the stage, is announced to reappear in the autumn drama at Drury Lane, which is in the hands of Mr. Cecil Raleigh.

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